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## Columbia Chronicle (12/10/1984)

Columbia College Chicago

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# COLUMBIA *Chronicle*

Volume XIV Number 7

Monday, December 10, 1984

Columbia College, Chicago

## TV van helps delve into college activities

By Joe Collins

Last April the *Chronicle* reported the television department would be purchasing a van outfitted with television equipment, similar to that used by local broadcasting stations as mobile units. Now, seven months later, the mobile production van is an integral and functional part of the television department, said Ed Morris, chairman of the department.

Morris said the idea for buying the van grew out of the belief that it would be beneficial to television students to be educated with a piece of equipment they would often encounter while working in their work place. Morris also believed the remote unit would be a valuable tool for recording important events related to Columbia College for posterity and additionally to aid in promoting the school.

The first use of the remote unit in this capacity came in October, when it was used to record the annual college retreat, held this year in Alpine Valley, Wis. Included in the activities at the retreat was a videotaped speech made to the teaching faculty by Harry Edwards, which Morris hopes can be employed, along with the others, for both educational and promotional uses.

Currently there are four classes of twelve students each using the unit, with each class covering a different facet of on-location production. One of the classes, advised by Kimerlee Raymond, teaches the techniques of covering local sports, such as the class coverage of a high school swimming meet on December 3. Raymond is an executive producer at WFLD-TV, formerly a producer of Seattle Super-

Sonics basketball broadcasts.

Another class operates under a magazine-style format, "not unlike PM Magazine on Channel 32," said Morris. Advised by Carolyn Sarton, the class has visited and taped segments at various locations of interests such as King's Manor.

Phil Ransstrom, an independent Chicago producer, teaches a class on covering entertainment and stage plays. The class is currently preparing to tape the Columbia College theater production of "The Beggar on Horseback" sometime this month. Verne Brown, who is in charge of the overall use of the remote unit, also teaches a class dealing with covering public affairs.

Morris said there are hopes for a fifth remote class being formed for the

Spring semester of 1985, which would cover music and dance production here at the college.

The remote unit was used for college recruitment purposes as recently as November 30, when the van and the entire remote staff visited Deerfield High School, to show prospective television students the unique and practical education and experience they would receive at Columbia, according to Morris. "As far as I know, it's the only production unit of its type in the entire country (exclusively for college use)," he said.

The unit is equipped with state of the art components, including a Tascom audio board, three M3 Sony videotape cameras, and two Sony commercial videotape recorders, which are also capable of editing immediately after

recording, making the van "a mobile studio" in Morris' eyes. Technically speaking, there have not been any problems with the equipment; everything is "functioning perfectly."

Morris added that he would be meeting with journalism chairman Daryle Feldmeir within the next few months to discuss the use of the van in conjunction with new classes in broadcast, journalism which will begin in February. Morris wishes to expand use of the van to allow more students to benefit from it.

"We've got a good start on bringing the remote unit into teaching," said Morris, "but we are still expanding and refining its uses and will continue to do so for the better of the students."



The TV department's mobile production van, capable of remote recording work. (Photo by Rob Perea)

## Transcript evaluations surrounded by confusion

By Kristine Kopp

Registration is a plight of confusion for most Columbia College students, many of whom are hardly endeared to the bureaucratic meandering they must confront.

To the new students, the suffering is often more pronounced, but it's worse to the transfer student who has yet to receive a transcript evaluation.

Kate Asselin, director of records, in response to complaints the transcripts aren't received fast enough said, "I will take volunteers at all times."

Asselin is only one of the nine full-time records' employees, of which just three serve as transcript evaluators.

The system at Columbia leaves many students without the knowledge of what they have left in order to satisfy their major requisites.

Asselin admits many students are unsure of their accredited classes and have difficulties choosing the classes needed to graduate.

Asselin says that she is available at reg-

istration so that if a student has a problem, they can review their transcript and help them organize a schedule.

Columbia College does have a system for processing their transcripts, although it is run a little differently than perhaps some of the more traditional colleges.

The system, according to Asselin goes as follows: The student applies to Columbia, that student is responsible for sending a copy of the transcript (from all colleges they have attended prior to Columbia). Once the transcript is received by Columbia it goes directly to the admissions office. Following the process it is sent up to the sixth floor records office. Once inside the records office, the real work begins. The transcript is put in a pile with some 500-600 other transcripts received that week. It is recorded that you transcripts have been received, it is evaluated, put on your permanent record and filed into the computer.

Sounds easy? Asselin outlined the

above process but added that this is the way it goes, if there are no problems. Asselin said the school receives approximately 20,000 transcripts a year. Only 5,000 students attend Columbia, but most of the students have attended several other schools before coming here. The result, a pile of transcripts.

While some students complain that they sent their transcripts in months before the semester actually begins they are not aware that the college does not immediately start evaluating their transcript.

"We won't even start dealing with new applicants until three months before the term," said Asselin.

Other problems occur in the system. Some transcripts get lost, some are never received and there is always the problem of the great volume of students.

"I'd say that of the new students maybe only 45 percent of them provide

continued on page 3

### Transfer credit

Academic work completed at other institutions of higher education is evaluated by the records office on the basis of official transcripts. The basic guidelines for transfer credit eligibility are:

1. Eligible credit must have been earned at an accredited post-secondary institution of higher learning.

2. Eligible credit must have been earned in substantive curricula related to the curricula of Columbia College.

3. Up to 88 hours from a combination of institution including a four-year college or university may be accepted in transfer; no more than 62 hours in transfer will be accepted from two-year institutions alone.

4. Credit will be evaluated for transfer only on the basis of an official transcript.

5. Transcripts from foreign institutions must be accompanied by a certified English translation when presented for the evaluation of credit.

Source: Columbia College student handbook.

# News

## Board finds new library location

By Tamara Spero and JoAnne Strickland

The Chicago Public Library Board confirmed the former Goldblatt's building as the site of the new central library last week.

The decision was forced because the lease on the Mandel building will soon expire, according to Michael Copeland, manager for the office of public relations for the library.

Half of the library's collection of books, films and resource materials are currently stored in the 425 N. Michigan Avenue Mandel building. The lease runs out this January. An agreement on the new library site was essential before the lease could be renewed, Copeland explained.

The library took physical possession of the old Goldblatt Brothers department store in 1982 with the intention of converting it into the new main library. More than \$11 million has been spent on the project so far. The new board president, James Lowry, surprised the library staff when he told the press that the board had not made up its mind on the site, Copeland said.

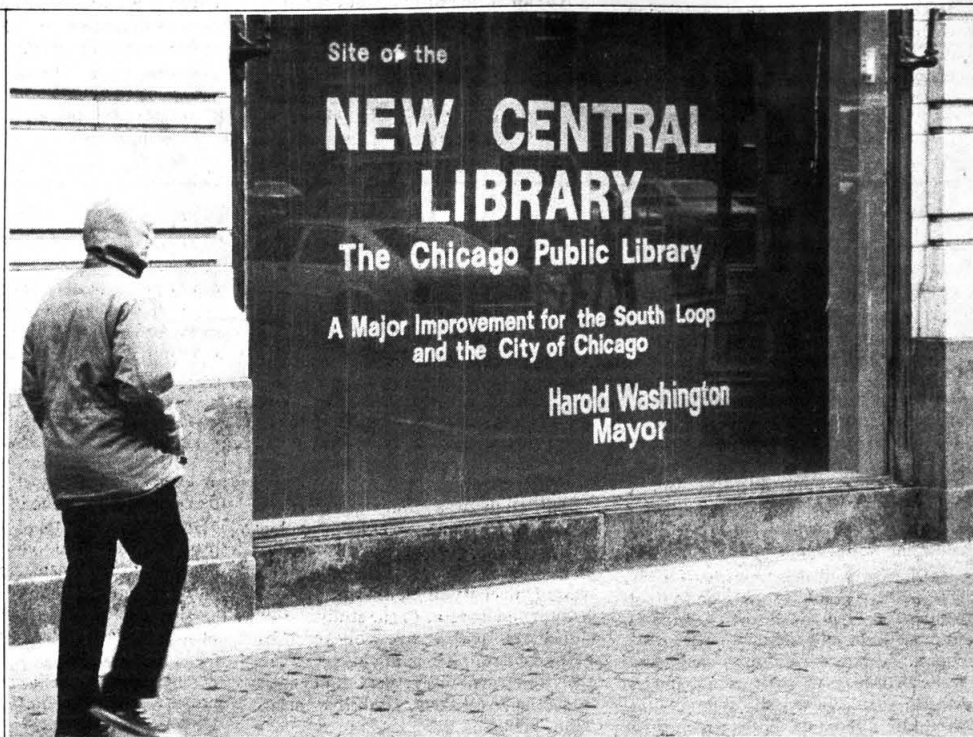
Although the new library has some funding from the city to continue work, "The mayor did make a request for partial funding but it got caught up in City Council," Copeland said.

The library cannot proceed with interior demolition without Mayor Harold Washington's approval, he said. "We never got a formal endorsement from the mayor."

**"The ultimate goal is to have a main library centralized with the collection and room for growth."**

"The initial plan was to get funding from the city," Copeland said. However, the \$66 million price tag is too expensive. The state and private organizations will fund a large part of the project.

The Jane Byrne administration purchased the building, cleaned it and moved security in almost three years ago. The main library was a part of the



A passerby checks on the recently announced location of the Chicago Public Library in the former Goldblatt's building in the South Loop. (Photo by Jack Rodriguez)

former mayor's plan to revitalize State Street.

The former library board, composed of different members, approved the site at that time.

The city has been without a central library since 1977 when the collection at the cultural center at 78 E. Washington, outgrew the space available and was moved to the Mandel building.

A librarian there, who asked to remain anonymous,

said that the collection is so scattered that it is hard to keep track of the materials. Many people become angry when they must walk three blocks in the cold between the two buildings.

The ultimate goal is to have a main library centralized with the collection and room for growth.

"The whole library staff is anxious to have a central library," Copeland said.

### Pulitzer winner at Columbia

## Women, blacks and changing newsrooms

By Valerie Gregory

Lois Wille, associate editorial page editor, for the *Chicago Tribune*, addressed a small group of Columbia College students Wednesday in the Front Page Lecture Series at Ferguson Theater.

Wille's prepared lecture included her start in journalism and the opportunities available in editorial writing.

"I began on the *Chicago Daily News* in an era when it was hard for women and black reporters to get a story of any real substance," she said.

Wille, who spent 26 years with the *Daily News* and the *Chicago Sun-Times*, said, "Things changed in the mid '60s with the civil rights movement. Blacks and women were freed to do newsworthy reporting." In 1963 she won a Pulitzer Prize for her series on birth control.

Today newspapers give assignments on the basis of who's qualified and who's available, said Wille. But she said that women and blacks were still underrepresented in some phases of the newspaper world such as economics and finance. "Maybe they haven't realized the number of opportunities there."

She suggests that students get a good background in these areas. "Newspapers are expanding financial coverage; it really is becoming big news," she said. "When there are no openings elsewhere, you'll almost always find an opening in the financial departments."

Wille said there is still a long way to go in the opening of policy-making jobs. "Editorial writing has become the round about way of

getting into them," she said.

As a news reporter Wille was never interested in editorial writing. After taking the position, she liked it. Now Wille gives solutions for problems that she could only write about before.

"To be an editorial writer, I think you have to have a lot of writing experience because editorials aren't just opinions, they have got to be grounded in facts."

Wille thinks of the editorial pages as being the "soul of the newspaper," she said. She can tell what a paper stands for by reading the editorial pages.

One student asked if the editorial policies of the *Sun-Times* differed greatly from the *Tribune*. Wille said, "I find that the *Tribune* has a much broader range of opinion on most issues that there was at the *Sun-Times*."

Asked why the *Tribune* didn't give Reagan a strong endorsement, she smiled and answered, "We felt there were a lot of things wrong with Reagan but Mondale wasn't a good alternative. In that case, I think the *Tribune's* tradition of backing a Republican also played a role in the decision."

She made comparisons to the *Sun-Times* by saying, "We did not feel this presence there; we didn't feel that there was a tradition. It's a younger paper and I think we felt that we were developing the policies."

The tone of her voice changed as she brought her speech to a close. She stressed the point of making things happen for yourself. "You have to make your own opportunities in this business," Wille said.



Chicago Tribune editorial writer Lois Wille.



# News

## Questions, problems dominate transcript discussion

Continued from front page

a transcript before enrollment," said Asselin. "We have open admission which means that the student can apply and register to the beginning of the term, there is no deadline." Most colleges require that you have the transcript before you are accepted, helping their records department because the school has all the transcripts at once. At Columbia they just keep coming.

"It helps a lot if you have a cut off date for applications and state that they will not be admitted unless their transcripts are on file. We have 2,000 new students each semester, you would not believe the number of schools students have been to. Two-thirds of

our students are transfer students, and many of them have attended two or three other schools," said Asselin.

Asselin reviewed one student's particular case during the interview. The student applied to Columbia on Feb. 9, 1984. Columbia received the application on February 14 and the the student's transcripts. The copy received in July was not the student's final transcripts including the Spring semester. Another copy was sent, received by the admissions department on Aug. 9. The transcripts were in the records office by Aug. 22. As of Dec. 5 the student's transcripts had been evaluated, except for the final stage, general studies distribution requirement.

The student was one of a student group that registered this fall not

knowing what credits transferred and how many classes were still needed.

"This case is fairly typical," said Asselin, "we are not actually acting on the records until three months before the beginning of the term."

Asselin, along with her workers, are busy every minute they have working on transcripts and as stated before, Asselin is willing to evaluate a student's transcripts at registration if that student insists it is necessary.

"We feel we are doing the best that we can if within the first term that you are enrolled we have completed your transcripts," said Asselin. "We have got to be done (evaluating your transcripts) before your second term. That is definitely out goal, assuming that

your transcripts are here."

"We make our best efforts so that we can provide the transcripts at registration and during registration that is our biggest concern," said Asselin, who can see the problems herself. "I see it from the other end, it's not like I am not aware of it. The biggest frustration is just getting the transcripts, it's always hard to get them in and we are focusing on collecting them, until we can't do anything."

The department sees its many problems in their system, but just as many are due to the untimeliness of the students. To insure that your transcripts are finished for registration or close to that date, be sure to send your transcript.

## College presidents knock Reagan

(CPS)—Most college presidents believe their schools are doing a good job in spite of long odds, a newly-released "report card" reveals.

Most public college presidents assert colleges are doing a "very good" job of educating students, but say funding deficiencies, obsolete equipment, poorly-prepared freshmen, underpaid faculty, and a dwindling pool of high school graduates from which to draw new students are endangering their campuses, the survey found.

A vast majority of the presidents, moreover, feel the Reagan administration has done more harm than good to the nation's higher education system, according to the National Association of State Universities and Land Grant Colleges and the American Association of State Colleges and Universities

study.

The study was done to determine how effectively America's public colleges are performing, says Clifton Wharton, chancellor of the 64-campus State University of New York (SUNY) system and director of the study.

And because public colleges "are responsible for educating about 80 percent of America's college students," he explains, "it was time that public higher education did a report card on itself to identify our strengths and weaknesses and our general concerns."

Of the some 200 presidents surveyed, 58 percent said American colleges' performance was "very good," while 31 percent rated it as "adequate," seven percent labeled it "excellent," and four percent admonished it as "poor."

Asked to rate the three most pressing

problems facing higher education, 64 percent of the presidents cited funding deficiencies as the most serious problem, followed by equipment replacement (22 percent) and poorly prepared freshmen (20 percent).

Also high on the list were inadequate faculty salaries (19 percent), the declining pool of high school graduates (15 percent), overemphasis on career preparation (13 percent), and declining academic standards (12 percent).

The Reagan administration's education policies, evidently, aren't making their jobs any easier.

A whopping 43 percent of the presidents surveyed rated Reagan's higher ed programs as "disappointing," while an additional 25 percent labeled them "poor."

Only 25 percent called Reagan's pro-

grams "adequate," while five percent gave them a "very good" rating.

"The presidents' view of Reagan isn't anything terribly surprising," however, says T.M. Freeman, one of the SUNY researchers who worked on the study.

The higher education community in general, he points out, seems to feel Reagan's higher education programs are inadequate, particularly in the area of student aid funding.

"What is surprising, though, is the contradiction between the presidents' sense that they're doing a very good job, despite what they perceive as a serious funding and resource problem," Freeman notes.

## Price of a book—is it just?

By Terry Phipps

Are books at Columbia's bookstore over priced? How are the books priced so that students can afford them?

Here's how Columbia College bookstore sets its prices. At the beginning of an academic year, instructors

are given a textbook adoption form. The form allows instructors to request the required books that will be used for his or her class. The requested text is found in a book called the Book IN Print.

"If the book is in paperback, we order it because its the better price

for the student; if it's in hardcover only then we have to purchase the more expensive one," said Frances Cameris, manager of Columbia's bookstore.

According to Cameris, when the new books arrive from the publishers they come with a set list price and the books are sold at the given retail price. Cameris says there is no control on pricing.

The publishers have the power to price the books as desired. Every year they exercise their power by raising prices 50 cents to \$3.

Asked if Columbia's bookstore management has ever raised their prices for profit, Cameris said, "No, this bookstore usually operates at a loss, and when it doesn't we break even in buying and selling."

Although Columbia's bookstore prices are somewhat equal to other college bookstores such as Roosevelt and DePaul, the better buy may be at Roosevelt's bookstore. Because they have a wider selection of used books,


which are in fair condition.

Why doesn't Columbia's bookstore offer their students just as many used books? Cameris said, "Since Columbia College starts its academic year later than most colleges, we have the lesser chance of ordering the used books."

We order knowing that other colleges, who start before us, have already brought up most of the used books from Follets, who's the largest selling used bookstore in the country, with its main branch here in Chicago."

Follets, who also buys back books, has given Columbia's bookstore a two day span, per semester, in which they can buy back books from students. Students have the last two days of each semester to sell back books.

When asked why students have only six days of the full academic year to sell their books, "Students are previously informed of this each semester. The amount of days given for students to act has worked out fine," said Cameris.




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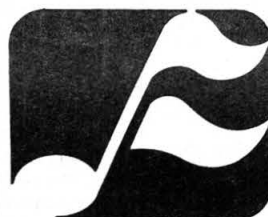


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# Views



The Columbia Chronicle is a student-run newspaper published weekly and released every Monday. Views expressed here are not necessarily those of the advisor or the College. All opinions, criticisms and comments meant for publication should be sent to the Chronicle in the form of a typewritten letter to the editor. All unsolicited material is subject to editing.

## Inactive blame

Columbia remains a college without active student organizations.

Much has been said—on these pages and in this school—about trying to set up a student council, or rather, of the failure to set up one. Columbia's administration is often criticized for not creating or at least encouraging such groups. This is true.

But, we, the students, are to blame, too. Last semester, a small group of students tried forming a council. The effort failed mostly because of students—not enough students go involved and some of those who attached themselves to the cause did so, it seemed, to display themselves as pompous orators.

Students have much to gain from active organizations and clubs. Competitive teams could match Columbia's brightest and most creative with those of other schools. A council could air the grievances and questions many students have about the way the school is run.

Columbia is a commuter college, though, and it's hard for students to develop any sense of loyalty to the school or fellow students. It's not the same as living on-campus at NIU. But the Chronicle urges readers to become active within the Columbia community. The school and the students will benefit.

## Used, but cheaper

The price of new textbooks at Columbia's bookstore seemed to reach a peak this semester. One of the more expensive texts for a computer course cost a whopping \$58, tax included.

Contrary to most students' suspicions, the bookstore's prices are competitive with other area colleges selling new books. But, the cost to students could be considerably less if Columbia sold used books from distributors like Follett's instead of those ordered from publishing houses. Only a few instructors with this insight requested used books be made available for their classes this semester.

A solution would be to ask every instructor to submit their book lists early so that the bookstores can bid for the used texts along with or ahead of the other colleges. Also the college could invest in their own warehouse or rent space to store books that students could sell back to them during the school year.

The surplus could supplement shipments of new books, giving students a choice of buying either a less or more expensive text. Most important, there could be enough copies available for every student taking the course.

Rather, the bookstore is planning to buy back books during two days at the end of the Fall and Spring semesters. Those books will probably be sold to Follett's or another used book distributor when the school year ends.

Students would do better to buy used texts from other area college bookstores who stock them, or sell books to each other.

## Overdue library

After more than three years of discussion and millions of dollars in preliminary work, the Chicago Public Library Board has finally given its final approval to the site for the centralized library.

The city's new library will be in the former Goldblatt's Bros. building at 333 S. State St.

The Chronicle believes the decision to locate the library in the South Loop is an excellent one—not only because of its proximity to Columbia, but because of its accessibility to many colleges and universities in this area. At its new location it will also be close to major types of transportation.

While we are glad to see a choice made, the Chronicle feels that the decision has taken too long. It will still take some years for the library to become a reality, perhaps sometime in 1987.

Part of what stands in the way of a grand opening is more than \$40 million in construction funds that the board will need approved to complete the project.

Had the board concentrated its efforts on raising the funds while at the same time debating the practicality of the site, patrons could be taking advantage of the library's resources much sooner.

Also, financing for the project will still have to gain city council approval.

We hope that no further delays slow the forward momentum of this project. Let's take advantage of the little progress that has been made.



## Famine a media star

Africa didn't get attention until cameras noticed

By Scott Stone

Although it might seem starvation is a new occurrence in the underdeveloped Third World, it is only because recent news accounts make it appear that way.

Hunger in countries like Ethiopia has become a fact of life. To a lesser degree than now, that portion of Africa has been experiencing food shortages for more than 10 years.

Months before pictures from Ethiopia first found their way to out television sets, magazine and newspaper pages, the Ethiopian people were starving and dying.

According to some recent reports, the three major television networks, ABC, CBS, and NBC, were offered film footage weeks ago, showing the people of Ethiopia slowly starving. The networks didn't want the film.

It was only after a British Broadcasting Corp. crew filmed and broadcast the escalating tragedy that American television and the world began to respond.

Indeed, it was only after world attention was focused on the problem, that relief organizations were sent to help. Yet, by the time the help began arriving the famine problem was

widespread and many Ethiopians were dead or near dead.

And while it now seems as though the media attention is helping to bring relief aid to Ethiopia, in this case it is only short-term relief. In other words when the cameras leave, so does the food.

Those who were temporarily spared from death are left to starve once again.

Many of the nations surrounding Ethiopia have been embroiled in civil war for years. The United States like the Soviet Union is supplying weapons to the area which further fan the flames of conflict.

But guns and bullets can't be eaten.

It is only through long-term economic initiatives that the famine problem in Ethiopia and other underdeveloped African nations will be solved.

It will be through economic initiatives that we will win the support of these nations.

We need to exchange grain silos for missile silos, bread for guns and butter for bullets. If it is dependence and trust we seek, it is only through these types of measures that other countries will come to depend and trust in us.

## 'Doonesbury's' priorities

Comic strip sticks to its ideals despite controversy

By Patrick Z. McGavin

Cultural icons have never been pre-empted from criticism save for their sometimes outdated critics unable to adapt to its charm. I have to admit, I was never particularly inclined to read *Doonesbury*, but after its creator Garry Trudeau put the strip on hiatus for nearly 20 months, I found the alternative strips blasé by comparison.

But true to both its history and form, *Doonesbury* is encased in political controversy which disturbingly reflects what appears to be an effort to still alternative viewpoints.

Since its return Sept. 30, Trudeau has been unrelenting in his acerbic attack on things Ronald Reagan, which is a problem. *Doonesbury*, those offended by recent panels argue, is a cartoon strip, not a political forum and the "personal attacks" on Reagan ought not to be tolerated. They've been successful in some parts.

Four newspapers have cancelled the strip; others, such as the left-leaning St. Petersburg Times, have censored several panels. Reagan is said to be quite upset. In a *Time* piece, he said he reads all the strips (hardly surprising).

To its credit, the Chicago Tribune has failed to succumb to the political pressure to remove the strip and recently published a series of letters. If the letters published were indicative of the ones received, the political climate in Chicago regarding the strip is met by stirring convictions on both sides.

But the best letter, it seemed to me, was the one which accurately assayed the Right for hypocrisy; enjoying the panels which lampooned the liberals while now charging blasphemy that the different direction of the satire has taken.

Vice President George Bush is reportedly upset of the recent strips which questioned his authority and legitimacy; Trudeau has suggested Bush place "his manhood in a blind trust" with Reagan. Bush ranted Trudeau was one of the leftist apologists which the Reagan-Bush ticket seemed to dismantle quite effectively in the recent election.

Trudeau said the reason for the hiatus was to allow the characters an opportunity to grow from their '60s invention to their card-carrying status as political provocateurs.

For the age-old charges of the media's alleged leftist characteristics, the media now reflects the growing passivism and reluctance toward liberal ideology. The leading left magazines, including *The New Republic* and *The Nation*, seem to be diverging inexplicably towards the center and the lone dissenter with an established pedestal appears to be Garry Trudeau.

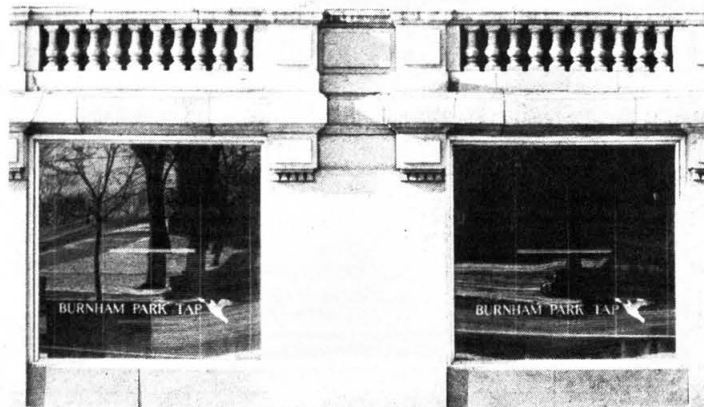
Put him where he'll have an impact; don't obscure or bury his talent. *Doonesbury* ought to be allowed to continue. If for no other reason than a lone voice that embraces ideas instead of interests.



# Views

## Students' pub changes image

Peanuts becomes the Burnham



The Burnham Tap—formerly Peanuts  
“They even painted over the Moon.”

By Phil Arvia

Peanuts is gone. The weeks have not eased the pain I feel when passing that particular corner of the Blackstone Hotel. Never more shall my comrades and I revel in this bastion of cold drink, hot music, and lots and lots of peanuts. Oh sure, we can still go to the new mutation, the Burnham Park Tap, but the incredible ambiance that was Peanuts has been destroyed.

I mean, they painted over the moon. That majestic lunar landscape, plunked right in the middle of the ceiling, seems to have been sucked into a black (correction; Sherman Williams Beige) hole.

I wonder how many stalled conversations that moon saved—be it film majors discussing “those radical special effects,” or writing majors pondering “our relative insignificance in the galactic scheme of things.”

Gone, too, are the trademark peanuts. I guess they don't eat in Burnham. Besides being a favorite among always-hungry college students; after a few discount night Jack and Cokes, those babies were great for “a-salting” the guy who asked the last question in my 6:30 class.

They axed the incredibly chic neon signs, too. These people have no soul.

And what does the Burnham Park Tap offer our substitute aesthetic enjoyment? Ducks. Everywhere. On the windows, the walls, I hear there might even be one huge duck in the middle of the ceiling (a tribute to

Donald Duck's 50th birthday, I suppose).

They have these oh-so cute lamps all over the walls now, too. Next thing you know, they'll start hanging ferns in all the booths. What we have here is a case of the yups taking over what was formerly a genuine college bar. God knows Columbia is desperately in need of a genuine college anything.

Southern Illinois University has its American Tap; Eastern has Mother's; the U of I, Kam's; all drinking establishments rich with university tradition. I like to think that those Thursday nights at Peanuts were the beginnings of a similar history. Now, mingling with the conventioners and theatre-goers at the Burnham Park Tap, we may never know.

Perhaps all is not lost. I have noticed that the discount night influx of Columbia students continues, and this seems to rattle those conventioners. And we still have the most effective weapon in keeping the place free from those name-tagged vermin, the juke box.

Thankfully, the world's greatest juke box hasn't moved, and its volume switch still does. When to many suit and tie types come in, I suggest punching up some Icicle Works, or perhaps an Elvis Costello selection. The volume knob is on the left hand side of the machine, in the back, turn it up and watch 'em run.

Now if we could only get rid of the ducks.

(photo: Jack Rodriguez)

## Verboten-busters

An international symbol becomes a sign of American pop culture

By Rick Guasco

“Who you gonna call?”  
“Ghostbusters!”

I ain't 'fraid of no verboten sign, but this is getting ridiculous. Not long ago, the red circle with the slash through it was known as the verboten (German for “forbidden”) sign, the international symbol meaning, “not allowed.”

Now it's become the “busters” symbol—a sign of American pop culture. “Ghostbusters” really started it. Then, during the presidential campaign, there were, “Reagan-busters,” “Mondale-busters,” and “taxbusters.” According to the *Reader*, the *Sun-Times* has been think-

ing about a new promo campaign called, “Trib-busters.” (Original, yes?) The “Ghostbusters” sign even made it on the cover of *Newsweek* last week, called, “Tax-busters.”

Think of where this could lead to if it keeps up. There are some Columbia students upset with the change of Peanuts lounge to the Burnham Tap. Some of the more militant students may form a group against the name change and the new duck wallpaper. They could call themselves, “Quack-busters.”

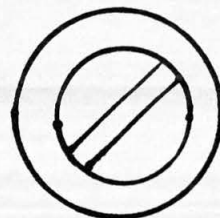
It's simple and effective, that's why the verboten was developed. By showing the sign, or even saying, “Ghostbusters,” you immediately express your message in a simple and

effective way. That's the best way when expressing your message to the public.

But it also becomes a cliché after a while. Remember the phrase, “Where's the beef?” Same thing; effective, but clichéd, losing its originality.

Just as “beef” came and went, this too, shall come to pass. “Busters” will be replaced by the next bright idea—to be turned into a cliché again by the public. As artists, creative thinkers and communicators, we should always be in search of something new and imaginative but careful not to make those ideas tired.

Let's just not form a group and call it, “Cliche-busters.”



Verboten sign

From 'No Parking' to 'Ghostbusters'

## LETTER TO THE EDITOR

### Dean responds to typewriter editorial

To the Editor,

I'd like to respond to your editorial headed “Repair Typewriters” in the Dec. 3 issue of the *Columbia Chronicle*.

Regularly scheduled preventive maintenance is performed on all typewriters provided for student use. Specific repairs are, of course, performed as needed. Indeed, I agree with your observations that most problems are minor in characters.

Recently, I inspected the machines in Room 406 and found six units inoperative. In one case, the keys were jammed. In the other five cases, the ribbons had been stolen from the machines. I don't consider vandalism a repair and maintenance item.

What we need is for all users of college equipment to exercise considerate, thoughtful, and mature behavior when using this equipment. Parenthetically, during my recent visit to Room 406, two students were using typewriters and both reported problems. In both cases, it was a question of not knowing how to set margins. Perhaps they work better than you think.

The college will spend in excess of \$90,000 this year alone in repair and maintenance to instructional equipment. Some will be the result of normal wear and tear. Regrettably far too much, perhaps 20• will

be the result of careless use of malicious intent to do damage.

A recent example: \$575 to repair damage to a VCR caused by a student pouring Coca-Cola into it despite regular faculty instruction and rules prohibiting food and drink around the equipment.

Please let's all try to remember that the equipment is here for all of us. Damage to it may indeed result in serious inconvenience for students, and that student may be you.

I would also add that this term Room 406 has very few regularly scheduled classes, and that most of the use these machines receive is of the “last minute deadline” type you describe. If you find a malfunctioning typewriter in Room 406, it is important that it be reported to may office. Forms are available for that purpose in each typing room (and also from the front desk).

If problems are not reported, the machine may sit idle until the next regularly scheduled maintenance visit, resulting in an unnecessary loss of use—time and creating an inconvenience to those who follow after you.

If you take the time to report the malfunction, the machine can be repaired and operating in time for the next student to use it.

Only by respecting the rights and recognizing the

legitimate needs of all members of our community are we entitled to enjoy the privileges implied as members of the community. Only as a community can we solve this vexing problem.

Bert Gall, administrative dean

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	JoAnne Strickland

# Features

## Next Miss Ill. could be CC student

By Carolyn R. Hamilton

Some girls' dreams are to walk across a light-filled runway and become future beauty queens in their home state.

This dream may come true for two Columbia College students. Debra Fleming and Bridget Kennedy Halford have the possibility of becoming the next 1985 Miss Illinois—USA winner.

Debra Fleming, 18, is a freshman broadcast major who enjoys volleyball, modeling, dancing, singing, cooking and sightseeing. She is a secretary for a freight company and a minister's daughter. Her family was very supportive of her winning as a Miss Illinois semi-finalist. This is her first pageant. Her friend Dwyane took a few pictures of her so she could enter them in the competition.

"I was watching Matt Houston the night the officials called me and said I'd been selected as one of the Miss Illinois semi-finalists out of 2,500 other girls. I was shocked at the time, but I knew this year I had to do this one thing for myself. I'm not sure if I'll continue in any more pageants, because they're too expensive for me right now."

Although Fleming has a speech contest win under her belt against seniors and juniors in high school, she is still trying to boost her self-confidence about her outward appearance. "I have a problem with being pretty. I never had many girls friends because of it, but I could have a nice conversation with a guy. I never thought I was beautiful on the outside. This is the reason why I entered the pageant. To say I do look like somebody."

Bridget Kennedy Halford, 20, is a junior journalism major whose hobbies include dancing, piano, voice, writing and sketching. She says her reason

for entering her fourth pageant is that she "wanted to do something that she would work hard for. To enjoy the challenge of making yourself the best that you can be."

Halford's foundation for every issue in her life lies with The Lord directing her path. She says with enthusiasm, "I wouldn't be in the pageant if I hadn't had a strong spiritual life. As a Christian, it helps me to develop my talents."

She has three older brothers and three older sisters and considers her family as her biggest and most supportive fans. "They've been at every pageant and give me lots of encouragement to keep moving forward."

The 1985 Miss Illinois USA Pageant will be held February 8-10 at the Arlington Hilton Hotel in Arlington Heights, Illinois at 8 a.m. Each contestant is required to bring a floor length evening gown, swimsuit, daytime dresswear or suit, casual clothes for rehearsals and a state costume showing originality and representation of the state of Illinois.

There is a \$600. entry fee for each contestant that helps cover production costs and expenses during the three-day competition. Contestants may pay their own entry fee or get sponsors to help pay it. The costume can be either of the Chicago sports teams or the Illinois flower, bird, insect, Land of Lincoln, state lottery, Arlington race track "million," etc.....

The 1985 Miss Illinois will win a trip to Italy, courtesy of Salerno's On The Fox Restaurant in St. Charles and Salerno's Windsor Restaurant in Berwyn, a full-length fur coat, three competition gowns and a cash reward totaling over \$175,000 in cash and prizes.

Good luck Bridget and Debra, Columbia supports you too!



Bridget Halford, a Columbia College Journalism major and a Miss Illinois semifinalist. Photo by Robert A. Davis



Debra Fleming, a Columbia College broadcast major and a Miss Illinois semifinalist. Photo by Robert A. Davis.

## Operation Raleigh offers educational excitement

By Ilyce Reisman

If you find yourself bored with everyday student life, excitement easily can be added by diving into the Blue Holes of Andros in the Bahamas or by studying wildlife in the Fjordlands of

New Zealand.

Students, between the ages of 17 and 24, can become part of Operation Raleigh, a recruitment campaign for young Americans. Four thousand students will be selected for phases of

3-month periods during a 4-year round-the-world voyage.

Operation Raleigh is the largest in-science and service.

"Young men and women from different backgrounds will work together on exciting, worthwhile projects set up by multinational teams of experienced explorers and scientists in unfamiliar places and often under conditions of hardship," said Britain's

which are led by experts in scientific research, exploration, community service and leadership development.

Depending on which 3-month phase the selected students choose, they can be doing anything from installing water pumps in Peruvian villages to searching for the "Lost City" of Ciudad Blanca in Honduras.

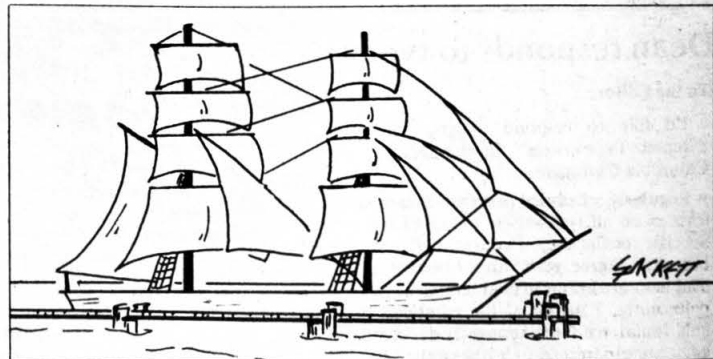
Others will help study medical, nutritional, hygienic and ecological

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Prince Charles, the expedition's patron, in a recent press release.

Applicants must be English-speaking American citizens, physically fit, able to swim at least 500 yards, compatible with others and must have a great spirit of adventure and community service.

Students will be invited to a selection weekend where they will be tested for endurance, character and special skills. Those selected will receive special training for some of the programs

problems in different lands.

A certain proportion of the places have been reserved for socially-disadvantaged students or those with physical handicaps who are also interested in Operation Raleigh.

Interested students can send applications to the U.S. Operational Headquarters of Operation Raleigh, 109 E. Jones St., Raleigh, N.C. 27611. A self-addressed stamped envelope must be enclosed.



## Features

# Holography: More than just images

*More than a novelty or even as art, holography serves useful purpose*

By Jack Rodriguez

Holography is a photographic process like no other ever developed. The process of recording a three-dimensional image on a two-dimensional plane may soon be taught at Columbia. Students would be able to create holograms by using a helium-neon laser shot through a split, half-reflecting half-clear glass mirror onto and around the object they photograph onto a special photographic plane.

The principle behind the technique of creating holograms is currently being taught by Columbia's science department in the Physics of Holography class. Lab manager Jeff Wade sets up the lasers for the class which is being taught here for the first time.

Wade has been a work eid student since 1981. He then became an administrative assistant until Sept. 1984. Then he was promoted to lab manager. Wade has always been interested in science including laser and holography because of their "romantic nature."

The idea of creating holograms is one of the aims of the class since it seems to be the wave of the future.

Holography was first encountered by Dennis Gabor in 1948 when he envisioned it as a possible method for improving the resolution of electron microscopes. While this proved not to be a feasible technique, it became a widely used one for optical image formation.

The many medical applications of holography include the photographing of an eye of a limb, rephotographing the body part and literally combining the images and check the progress or deterioration of that body part. Since the image is able to render a full 260 degree image it is then possible to examine it from various vantage

points. The application can also be used to examine body parts that are too hidden and/or too delicate to observe by surgical means such as a fetus or perhaps the brain. Industry is able to use this process for checking the stress factors pipes and machines. The process of photographing these things takes much time so consequently the process is not often used.

The most common application of holography is for an art medium. The Museum and School of Holography at 1134 W. Washington here in Chicago is dedicated to the teaching and exhibition of the medium. In a ten week, three hours per week class you are able to receive "hands on" training in the technique but more importantly the making of holograms.

Holograms have only existed in their present form since 1960 when the Hughes Research Laboratory obtained a pulsed laser action in the red region of the spectrum using ruby crystal as the active material. The first continuously operating laser, using a helium and neon combination, was constructed later in 1960 by Bennett and Herriott of Bell Telephone Labs.

The idea of having a three dimensional image has been around since the invention of stereoscopes in 1600 by Giovanni Battista della Porta. The technique required two very precise drawings of an object from two different directions placed together side by side to allow the eye to "see" the object in crude 3-D. This process of drawing the objects to precise detail was prevalent until the invention of photography where photos took the place of the drawings.

The future of holograms seems to rest with this and the coming generations. Like all other novel or different from mainstream ideas time is

the only help these ideas will have. It took computers close to forty years to finally be thought of as part of our work and part of our home make up and not an Orwellian nightmare. So is the future of holography only having been around for a little more

than 20 years will have its place in our everyday life.

The class taught by the science department, other classes to come and the Museum and School of Holography will hopefully bridge the gap between novelty and a useful tool.



An example of a hologram featured at the Museum of School of Holography. Photo by Jack Rodriguez.

# Phone delivers poems to the home

By Kristine Kopp

If you've got a phone you've got just about everything you need.

You don't always have to run out to the store, most of the time you can get what you want by pushing a few buttons, and waiting for delivery.

Dial-a-Ride, Dial-a-Sandwich, Dial-a-Prayer, Dial-a-Santa Claus, you can even Dial-a-Poem.

Simply dial 3-4-6-3-4-7-8 and you will be greeted by a poet. The poet, of course, is not really on the other end. If you dialed that number you are really listening to a tape recording of the poet. It might be a short poem, it might be long. It may rhyme, it may not. Perhaps the poem will deal with love, maybe nature. The poet might be a sexy young woman or a sexy male, it might even be a younger man or woman. The poem might be read at an even pace, it might be read with hesitation.

No matter how the poem is delivered, you can rest assured that that is the way the creator planned his work. It wasn't easy to get the opportunity to have their poems read either. The poem had to submit his/her poem, or several of his poems and they were judged by a five person panel. Upon being chosen as one of the poets for the Dial-a-Poem program, the creator was then asked to make a recording of his or her poems.

The program, run through Chicago Council on Fine Arts, is entering its fifth season. Arla Hightower,

Literary Arts Staff assistant at the Fine Arts building said that the program has already received over 99,000 calls. She estimates that they receive approximately 25,000 calls a year, and



from all over the world yet.

Like many of the other Dial-a-... programs, Dial-a-Poem is open 24 hours a day every day of the week. Hightower says that they are unaware of any other Dial-a-Poem programs.

Along with the Dial-a-Poem program, the Chicago Council on Fine Arts is also sponsoring a Chicago Poets Award Competition.

Madeline Murphy Raab, executive director of the Chicago Fine Arts said the purpose of the award is "to recognize accomplished poets and to

support poetry in Chicago."

The winning poet of the competition will receive \$1,000 along with the opportunity to participate in four public readings or workshops. The competition is open to any person over the age of 21 who has been a resident of Chicago for at least two years. Call the Chicago Fine Arts Department of Cultural Affairs to obtain an application. Interested poets must submit their work no later than Jan. 31, 1985.

If you are a poet at heart but the competition type of publication is not

for you than maybe you would prefer to attend a lecture instead.

The Poetry Center which hosts just lectures is located in the School of the Arts Institute of Chicago, Columbus Dr. and Jackson Blvd,

Chicago. It is supported by the Illinois Arts Council, and it is a not for profit organization.

Connie Deanovich, the Public Relations worker for the center said that it was founded in an effort to bring famous poets to Chicago and to offer events in a centrally located place.

U.S. Department of Transportation 



**DRINKING AND DRIVING  
CAN KILL A FRIENDSHIP**



# Arts and Entertainment

## Cops top Christmas flick list

By Phil Arvia

Ah, the holiday season. For many people, it is the busiest time of the year. For film critics and entertainment writers, this is doubly so, as the early part of December kicks off the rush of Christmas movies.

This year is no exception, with about 16 or so movies opening around town.

Christmas time and the Christmas film season don't necessarily mean Christmas stories, however. In fact, "A Christmas Story," a small hit last year that is being re-released, is the only one of the new films having anything to do with the holiday.

Cops-and-robbers movies and science fiction films are the leading themes, and plenty of big bucks and big names are involved.

Dino De Laurentis with *Dune* and Francis Ford Coppola with *The Cotton Club* both spent about \$50 million. Both are in need of a hit, if they don't get one, they don't figure to be able to get those huge budgets much longer.

Comedies abound as well. Eddie Murphy, Clint Eastwood, Burt Reynolds, Goldie Hawn, Michael Keaton and Joe Piscopo will all be trying to make us forget those Christmas bills via a few snicks.

Without further ado, here's the line up of films, and a bit of what to expect from them.

### DECEMBER 5

**Beverly Hills Cop:** Eddie Murphy stars as a Detroit cop in Beverly Hills trying to solve a friend's murder. It's no *48 HRS.*, but Murphy is an undeniably strong comic presence, and will carry the movie. This is not a great film, but not as bad as most of the critics have made it out to be, certainly it is funny enough to be strong at the box office. Lise Eilbacher (*An Officer and a Gentleman*) co-stars. Rated R.

### DECEMBER 7

**2010:** Peter Hyams produced, directed, and wrote the screenplay adaptation of Arthur C. Clarke's sequel of his original novel, *2001*. Whether he can top Stanley Kubrick's film of the first book remains to be seen, but all signs indicate that this will indeed be a worth-while film. *2010* picks up where *A Space Odyssey* left off, following the course of a spaceman sent after astronaut David Bowman. Keir Dulea returns as Bowman, along with Douglas Rain as the voice of the computer HAL. Roy Scheider and John Lithgow are members of the recovery team. The film's producers promise this one will answer some of the questions left behind by the original. PG.

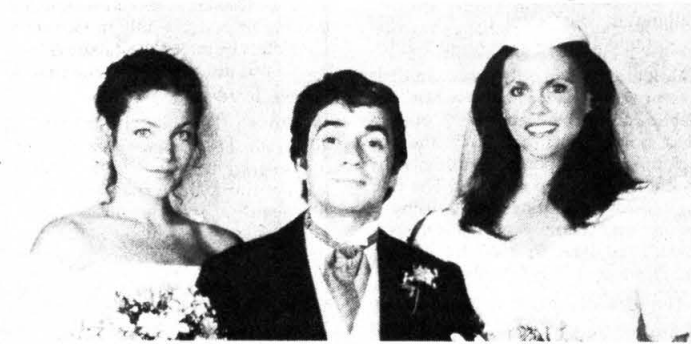
**City Heat:** Can any movie starring Clint Eastwood and Burt Reynolds miss? Probably not, and this one won't. Eastwood is a cop who hates private eyes, Reynolds is a private eye. They're forced to work together in this depression era underworld comedy/thriller. A great supporting cast including Jane Alexander, Madeline Kahn, Rip Torn, Irene Cara and Richard Roundtree and a Blake Edwards screenplay have had film distributors salivating over this one for months. Richard Benjamin directs. PG

### DECEMBER 14

**The Cotton Club:** On the surface, this Coppola epic seems to be *The Godfather* set to music, but this film promises to be much more. The setting is the legendary Harlem night club of the '30s, providing Coppola with the opportunity to combine underworld violence with what are said to be some breath-taking period production numbers.



Jeff Bridges is a harmless alien and Karen Allen is the earthling who becomes his only hope for survival in "Starman." (Photo courtesy of Columbia Pictures).



Dudley Moore plays a bigamist in Black Edwards' "Micki & Maude." His wives are played by Amy Irving (left) and Ann Reinking. (Photo courtesy of Columbia Pictures)



Sting, as the evil Fed-Rautha, battles Paul Atricides (Kyle MacLaughlan) in *Dune*. (photo courtesy of Universal)



Joe Piscopo and Michael Keaton star in the gangster spoof, *Johnny Dangerously*. (photo courtesy of 20th Century Fox)



Richard Gere and Diane Lane in a scene from Francis Ford Coppola's "The Cotton Club" (Photo courtesy of Orion Pictures)

Richard Gere stars as a horn player who becomes involved with the mob after saving the life of gangster Dutch Schultz. He is assigned to protect Schultz moll, played by Coppola favorite Diane Lane. He soon does

more with her body than just guard it. Gregory Hines and Lornette McKee play the secondary love interest. He's a star in the club and she's a black singer who can pass for white; a fact which forces her to choose between love and

stardom. This could be the film Coppola needs. R.

**Dune:** Special effects are the stars of this interplanetary saga. The story combines interstellar settings with middle-ages warfare and mythology. Jose Ferrer, Max Von Sydow, Linda Hunt (who won an Oscar as best supporting actress for her portrayal of a man in *The Year of Living Dangerously*) and Sting all star. David Lynch (*Eraserhead* and *The Elephant Man*) directs. PG 13.

**Starman:** John Carpenter departs from the slash for cash genre in his film about an alien visitor on earth. Jeff Bridges is the alien, who borrows the looks of a dead man and then falls for his widow (Karen Allen). Charles Martin Smith plays a government agent who helps the couple get to Bridges' rescue spaceship while other government officials are hot on the trail. PG.

**Paris, Texas:** Sam Shepard wrote the screenplay for this story of a man's attempt to make sense of his troubled past. The wonderful character actor Harry Dean Stanton is the man, who shows up at home after an unexplained four-year disappearance. Nastassja Kinski plays his estranged wife. Opening exclusively at the Fine Arts. R.

**Runaway:** Tom Selleck is a cop in the future, trying to save humanity from a nut with an industrial strength phaser. Kiss bassist Gene Simmons makes his film debut. Gimme a break. PG 13.

### DECEMBER 19

**Breakin' 2-Electric Boogaloo:** Break received. The sequel to *Breakin'*. Nuff said. PG.

### DECEMBER 21

**Johnny Dangerously:** Michael Keaton and Joe Piscopo (in his film debut) star in this gangster spoof. Piscopo plays a guy named Vermin, to give you an idea of the cerebral level of the film's humor. Co-stars include Marilu Henner, Danny Devito, Maureen Stapleton and Peter Boyle. Amy Heckerling (*Fast Times at Ridgemont High*) directs. Weird Al Yankovic performs the title song. PG 13.

**The Flamingo Kid:** Look for this Matt Dillon picture to get lost in the holiday shuffle. Set in the early '60s, Dillon plays a high school graduate on a last fling before college. It might not be as T&A as it sounds, the press release features "a suspenseful game of gin-rummy." Richard Crenna co-stars. PG 13.

**Micki and Maude:** Blake Edwards' second entry into the holiday sweepstakes, this one stars Dudley Moore as a bigamist. Moore's wife, played by Ann Reinking, is thought by him to be incapable of having children. To satisfy his paternal instincts, Moore weds Amy Irving. He then learns both are pregnant. Richard Mulligan (*Soap*) and *My Dinner with Andre's* Wallace Shawn co-star. PG 13.

**Protocol:** Goldie Hawn stars as a vacuous blonde cocktail waitress who, through a series of kooky events, stumbles into the world of international politics. Buck Henry wrote the screenplay. PG.

### DECEMBER 25

**Passage to India:** David Lean, whose films (including *Great Expectations*, *Dr. Zhivago*, and *Lawrence of Arabia*) have won a total of 24 academy awards, returns to directing after a 16-year absence. This story is that of a young English woman torn between her traditional rearing and the exotic lure of 1928 India. Dame Peggy Ashcroft, James Fox, Alec Guinness, and Judy Davis star.

# Arts and Entertainment

## In The Spotlight

—By David Moll—

**HAPPY BIRTHDAY SECOND CITY:** The Second City Theatre will celebrate its 25th anniversary this Sunday by holding a gala alumni reunion. The Second City, 1616 North Wells, will be the setting for the special union. Among the many celebrities invited to attend the celebration are Joan Rivers, Bill Murray, Jim Belushi, Gilda Radner, Mary Gross, Tim Kazurinsky, Betty Thomas, Harold Ramis and Eugene Levy.

The first performance of The Second City comedy troupe was held on December 16, 1959. Success came

quickly and The Second City has become one of Chicago's most popular institution and through the years has turned out first-class comedy. It has produced dozens of major talents who have gone on to apply their experience with improvisational comedy to theatre, television and film.

**TURNER MUSIC TURNS SOUR:** Ted Turner's Cable Music Television died last Friday, after MTV Networks agreed to pay \$1 million, plus \$500,000 of advertising time on Turner Broadcasting properties, in exchange for the subscriber list of the Cable Music



James Fox and Sir Alec Guinness in a scene from "A Passage To India," a story of love and social struggle in 1928 India. (Photo courtesy of Columbia Pictures)

channel.

When Turner announced his plans in August to launch his music channel, he said he needed 10 million cable viewers to get started. He lowered the estimate, claiming he had 2.3 million viewers as subscribers of interested cable systems. Then it was discovered that the channel had only 400,000 subscribers.

Although Turner's first attack on MTV, starting a video channel with less violent and sexual videos failed, he is not finished. Next month, Turner will debut a second music channel called VH-1, which stands for "Video Hits 1," with programming targeted at a 25- to 54-year-old audience.

**MTV GOES HOME VIDEO:** The 24-hour video channel is expanding to take advantage of video recorder owners, with the release of the music channel's first two 45-minute collections, featuring clips of such

artists as Duran Duran, Stray Cats and Missing Persons. The Beta and VHS cassettes sell for \$29.95 each at Radio Shack stores only and are not available for rental.

**ROCK NOTES:** YES is planning on getting on track with their fans by releasing a new two-disc package of the group's history. Atco/Atlantic has put the package together to Yes' new fans an idea of what the group has done before 90125. Volume one will cover the band's earlier history from 1969's YES through 1976's RELAYER. Volume Two starts up with *Going For The One* and ends up to the present day...*Spinal Tap* lives on...in books that is. The band's adventures will return in book form to be released soon...Hall and Oates, who started their *Big Bam Boom* tour in Rockford, will come back to the Midwest in early Spring. The group is expected to come to Chicago around March.



Harry Stanton plays the bewildered Travis in "Paris, Texas," playing at the Fine Arts Theatre. (Photo courtesy of 20th Century Fox).

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# Knick Knacks

## Calendar

**AN EXHIBITION** documenting historically significant "Black American Landmarks" will be on display Nov. 17-Dec. 16 in the Vivian G. Harsh Collection at the the Woodson Regional Library, 9525 S. Halsted St. For more information for this free exhibit, phone the Vivian G. Harsh Collection at 881-6910.

**HOLIDAY FESTIVALS**—The Culture Center is presenting a wide and varied array of programs starting Dec. 2. choirs, dancers and instrumental ensembles and more will celebrate Christmas, Chanukah, and Kwanza. All performances are free. For information call 346-3278.

**THE CHICAGO PUBLIC** library will be a host tonight one-hour productions of Charles Dickens' "A Christmas Carol" at selected neighborhood libraries. Performances will begin on Sat., Dec. 8 and will conclude on Thurs., Dec. 20. For more information call 269-2891.

**Brookfield Zoo** is hosting a series of holiday evenings with animals, choral groups, celebrity storytellers, Santa Claus and more, Dec. 15-19 from 5 p.m. to 9 p.m. For information call 485-0263, ext. 352.

**The Children's Zoo** will have a Christmas party December 16 with Santa Claus, elves, rein-

deer and more. For information call 485-0263, ext. 352. The Chicago Historical Society will screen the film *Oliver* at 2 p.m. December 16. It is free. For information call 642-4600.

**A Holiday walk** in The Old Town Triangle will be held from 3 p.m. to 4:30 p.m. December 16. Cost is \$5. For information call 642-4600.

**LIBRARY**—Hours Monday - Thursday, 8 a.m. - 10 p.m.; Friday 8 a.m. - 5 p.m.; Saturday 9 a.m. - 5 p.m. Are your library books due?

**PHOTOGRAPHY**—Jill Freedman will give a photojournalism lecture and workshop titled, "Hitting the Streets" Dec. 14 and 15. The lecture is open to all at 7:30 in Ferguson Theater Dec. 14, cost \$5. For information call 663-1600 ext. 320.

**PHYS-ED**—The Lawson YM-CA is offering racquetball in instruction each Saturday from 9 a.m. - noon. Cost \$2. For information contact Hal Meyer at Lawson offices.

**RADIO**—Listen to Chicago's new music source WCRX.

**SCIENCE**—Math tutors are available to help students, faculty, and staff with all math related problems. For information call 472-4141.

**THEATER**—The Steppenwolf Theatre Co. will present Anton Chekhov's play "THREE SISTERS." It will run from December 5-30. For information call 472-4141.

## Classifieds

To place a classified or personal ad, contact the Columbia Chronicle advertising manager in Room B 106, Chronicle mail or call 663-1600, ext. 343.

Submit all personals and all classified ads typed, double spaced on typing paper, or 4X5 index cards. One message per sheet or card.

All classifieds will remain confidential. Deadlines for submitted display ads and classifieds will be 3:30 p.m. on Mondays. The same applies for other materials submitted for publication.

### FOR SALE

A poster and scrap board sale is going on at the Museum's Contemporary Photography from Dec. 17-Dec. 20. The board is 100 percent rag board. Pieces of the board will sell from 25 cents to \$4. Posters at \$1-\$5. Hours will be 10 a.m. - 5 p.m.

**Little Buckaroo**; If I do not receive a Christmas present from you, the wife will receive an informative phone call. B2

**To My Weasel**, Clara is a nicer name than "Rock hard head child." Signed, Doe Eyes **Gene Kalmes**, Where are you?? Signed, Your Partner in Crime (breaking and entering into a farmhouse.)

**To Shellela**...The one who will soon be a mommy, but is one to all of us already. We're looking forward to having the baby more than you and your hubby, John. From the Columbia Chronicle Newspaper Staff.

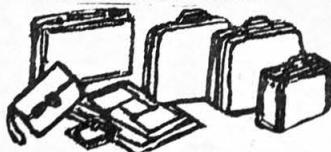
**Nothing beats** a bottle of bubbly with a truly talented alchemist. Except maybe marathon cuddling. Nellie Bly.

**Marc**, Thank you for your love and support during this difficult semester. I couldn't have made it without you. Love, Pam

**Dear Sweetheart** Cynthia Dickerson, this is your hubby speaking...Happy 19th Birthday. Love, Prince (God Bless) **Julie**...Just 294 more days!!! Don't forget the book I want for Christmas. Love, Dennis

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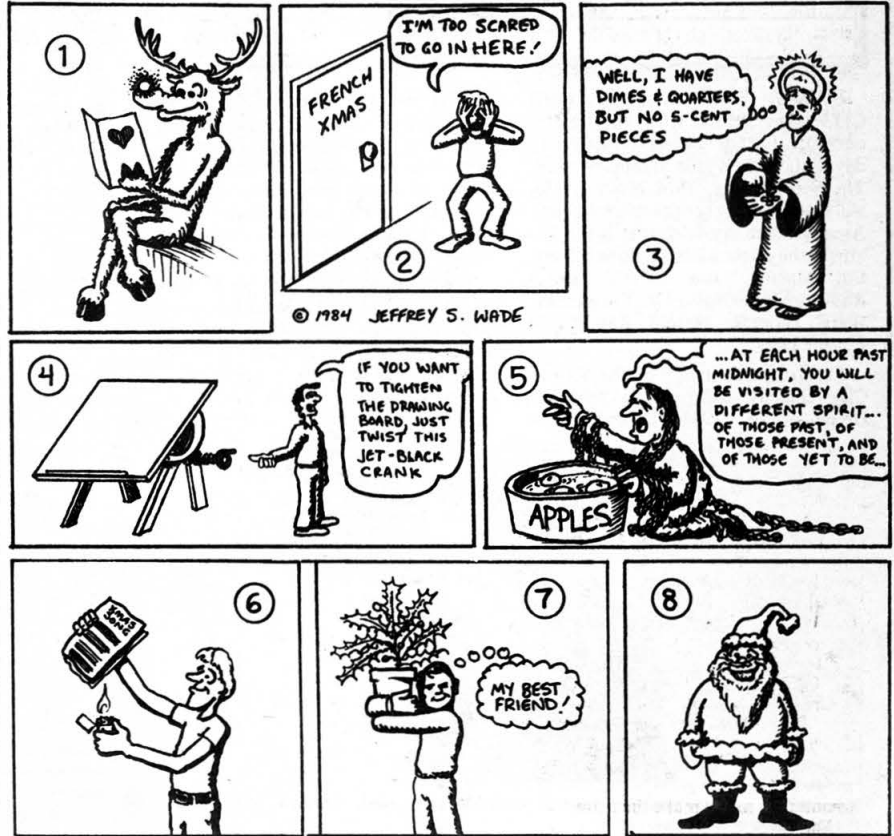
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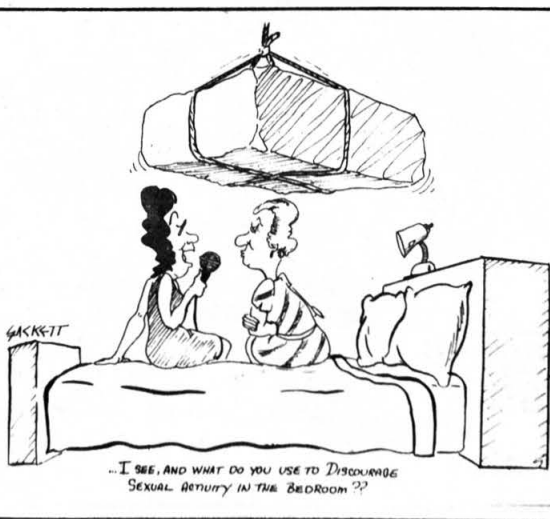
MERRY CHRISTMAS !



ANSWERS: (1) Rudolph the Red-Nosed Reindeer; (2) Noel Coward; (3) Saint Nicholas (Mistletoe); (4) Ebenezer Scrooge (I apologize for number four... Have a happy holiday season...); (5) Bob Marley; (6) Carol Burnett (Mum!); (7) Buddy Holly; (8) Vol. 1: Rimmer (Red Dwarf).

## ADVENTURE!

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# Marlowe spikes volleyball for career

By Robert Brooks

Chris Marlowe searches for success after winning an Olympic gold medal, armed with his theory of life, called Marlowe's Law: "When things go right, they really go right for me."

His dream of making the Olympic men's volleyball team and winning a gold medal came true in 1984.

After winning the 1977 World Championship in volleyball, Marlowe, 33, worked as an actor and color commentator for volleyball telecasts on ABC, CBS and ESPN. He still had yet to win the gold medal.

In 1982 at San Diego, Marlowe tried out for the '84 Olympic team. He wrote coach Doug Beal a letter expressing an interest to play, after learning that a setter position was open.

Beal wrote back saying, "Dear Chris, I'm very interested in finding out why a 31-year-old player who has been retired for six years wants to come back on a national team."

At that...point, Marlowe wasn't 100 percent sure but felt he could make the team.

"Mentally, I was ready to do it," Marlowe said. "But physically, if you lay out for six years, it's just hard to get back into."

"The first four practices just about killed me," he said. "I was so sore for two weeks, I couldn't do anything, except play."

"I had to quit a job with the Olympic Job Opportunity's auto club because the job required standing up and detailing for customers for four hours," Marlowe said. He worked the job for only one day. "My knee hurt so much the next day in practice, I knew I had to quit that job to make the team."

The stress of coming back was tough and Marlowe had to transform his Hollywood life-style—chasing girls on the beach—to an Olympic life-style. Marlowe had to get used to practicing for four hours and eating a trained diet again.

Marlowe's hopes for a gold medal were cut in April, 1982. He was released from the volleyball team but he still practiced in Los Angeles. "I felt somehow, I was going to make it back into the Olympics, and I did," he said.

The week he was called back to the team, an election was held for captain. Marlowe still laughs about the situation. "I went from being cut to captain in one week," he said.

Call it arrangement, but Marlowe felt that as captain, he held the team together. "Our team had young guys who needed guidance at certain times, and my experience and leadership helped them," he said.

"Just being able to talk to the younger players about problems relating to the coach helped them," Marlowe said. "I helped them work out their differences with the coach."

From there on, the team experienced the Olympics and proved themselves as the best, winning the gold medal, and to Marlowe, the gold was not tarnished because of the Soviet boycott.

"We had played the Soviet Union four times in May. We had beaten them in front of their fans and in front of their officials. And we beat them convincingly," he said.

"We played the Bulgarians and beat them eleven straight times. We've played Poland and beat them eight straight times. We played Cuba and beat them four out of six times. Those teams didn't come, and with the exception of Cuba, we dominated those teams."

"Now I'm not saying they couldn't have beaten us a certain night," Marlowe said, "but we have proven ourselves to be one of the top three teams in the world, even with those teams in the same tournament."

Marlowe felt the Olympics would've been strong from top to bottom with those teams. "I still think we would have won the gold medal," he said.

Marlowe faces possible retirement after injuring his hand a week before the Olympics. Although his hand "Throbbled most of the time that I played, I would take a lot of aspirins most of the time and be careful when I played," Marlowe said.

His success story didn't end, it only got better. He won the gold medal and the recognition that goes with it.

"When people see me, they still ask about it (the gold medal)," Marlowe said. "People still come up to me and won't say, 'Hi.' They'll just walk up and say 'Congratulations.'"

**'I felt somehow I would make it back into the Olympics, and I did.'**

—Chris Marlowe

Now Marlowe's left hand is in a cast for the next four to six months, and volleyball is no longer his chief goal.

"My heart isn't in volleyball like before," Marlowe said. "My whole goal was to make the team and win the gold medal. Since I've accomplished that, I'm not sure I can go another four years."

Marlowe will not play in the 1988 Olympics. "By then I'll be 37. They'll probably want to go with younger players," he said. "I've been training since 1974 to get on the Olympic team. It's hard to maintain your motivation for years and years, especially when you've accomplished the ultimate."

Marlowe has no desire to coach the '88 volleyball team. "I really don't get that much joy out of coaching. Although I enjoy telling people what to do, I don't like them talking back," he said.

Marlowe, instead, plans to continue his career as a sports journalist, not limiting himself to volleyball only.

"I can do play-by-play in men's and ladies' volleyball," he said, "but I want to get out of volleyball."

"I'd like to do play-by-play in other sports because volleyball is on television three or four times a year. No way I can make a living doing just volleyball," Marlowe said.

"If I make my mark as a volleyball announcer, maybe I can move on to

**'I still think we would have won the gold medal (had the Russians and other satellite nations entered).'**

—Chris Marlowe

basketball and other sports I'm familiar with."

If sports reporting fails Marlowe plans to restart an acting career.

After the '76 Olympics team failed to qualify, Marlowe went into acting. "I wanted to do something different," Marlowe said. "My family was in the business, and they encouraged me to try it. So I started to study in Los Angeles and a year later I landed a part on a soap opera."

Marlowe appeared on "Love of Life" for a year as Andrew Marriot Jr. "He was a con man who ravished every woman in town, told lies and stole money," Marlowe said. "He eventually got shot in the head."

Marlowe laughed. "That was a great character," he said. "He got to do something fun every day. Lie, steal, cheat and rob."

He also appear on "The Love Boat." His father, Hugh Marlowe, played Jim Mathews on "Another World" for 14 years until his death two years ago. K.T. Stevens, Marlowe's mother, played Vanessa Prentice on "The Young and the Restless."

No matter which of the two, sports reporting or entertainment, Marlowe is for sure he'll be successful.

"I'm usually successful in anything I do," he said.

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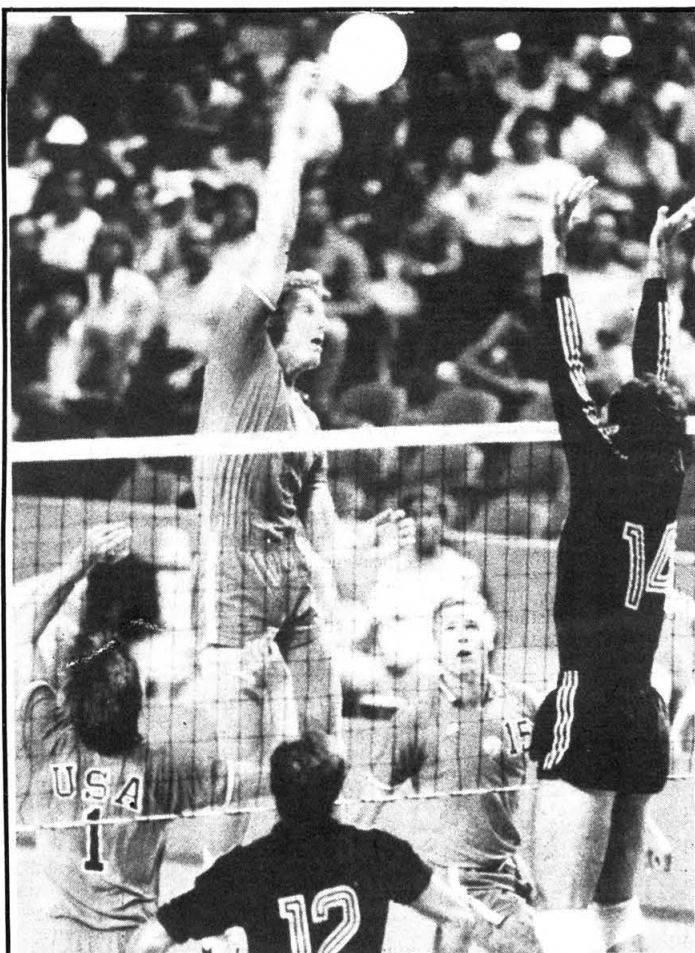
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**Here's mud in your eyes**

U.S. spiker, Steve Salmons, goes high over Brazilian blocker during the 1984 Olympic Volleyball competition. (Photo by Ron Haase)



## Sports

## Locker Room Lines

By Dennis Anderson

The presence of sociology professor Dr. Harry Edwards on campus has created much talk lately, both pro and con.

This is nothing new to Edwards. He has lived his whole life under the microscope of his enemies and peer.

The controversy doesn't come from the National Collegiate Athletic Association officials or college and professional coaches, but from his students. His white students, to be exact.

Among Edwards' teachings in his class Sports & Society is the study of the black athlete.

This doesn't sit too well with his white students. I didn't expect it to. I am one of Edwards' students in Sports & Society, and I'm white.

I'm not a racist, but I'm sorry to say that, for the most part, many of my white peers are.

When I first enrolled in the class I had great expectations. I figured that most of the students would be ardent sports fans, like me, willing to learn all they could from the father of the field.

On the first day of class, there was a buzz among the students. Talk of the Cubs and Bears filled the room.

Edwards walked in late and the buzz stopped.

He is an imposing figure, standing 6 feet, 8 inches, 270 pounds, shaved head and pointed beard.

He had a devilish look on his face, like a vampire before dinner.

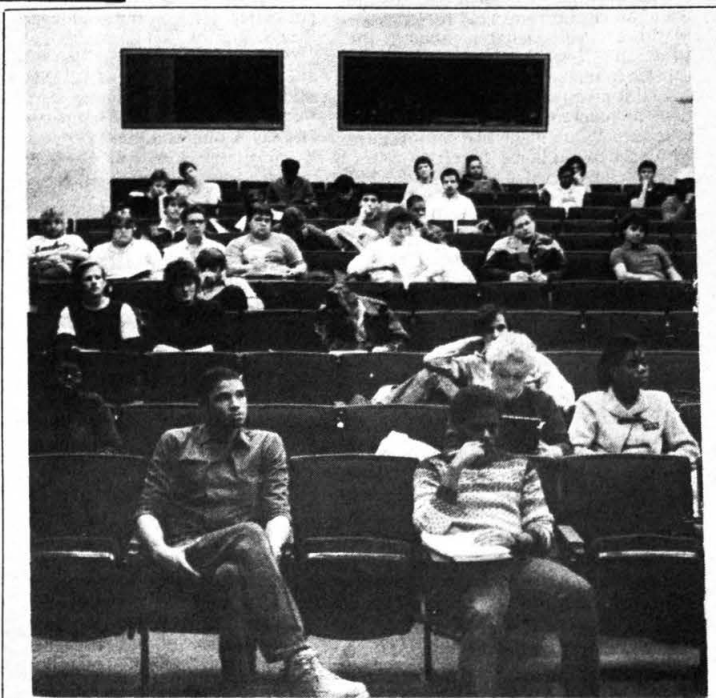
He crooned, "Good afternoon. When you are finished with my class you will never be able to look at the sports pages the way you do now."

As I was to soon find out, he was right. I also was to find out that I wouldn't be able to look at my white peers the same either.

Then he said it.

Edwards began to tell us that we would be discussing the "raping of the black athlete."

## Whites miss point



In Edwards' Sports & Society class the whites sit in the back of the Ferguson Theatre, where the class is held. (Photo by Robb Perez)

Well, it hit the fan. Literally. The blacks shook the heads of experience. They have all, at one time, experienced racism.

The whites, on the other hand, began grumbling. They didn't understand or agree with Edwards' statement.

Many of the white students went out in total shock, making racial comments and acting like total idiots.

This has now become the atmosphere of the class. Edwards makes a statement on racism as it pertains to the black athlete and the whites mumble.

I had always considered Columbia

to be a liberal school. So, the extent of the grumbling surprised me.

There are no words exchanged between the whites and Edwards in class but the atmosphere is uncomfortable.

Most of the opposition is directed to Edwards' beliefs, not the man.

Some of Edwards' life experiences and teachings:

His public image.

• This country lays a heavy trip on people who even look like an athlete. I walk into a place, and the people start backing up against the bar.

'Hey,' they say, 'you must be a football player or a basketball player.' 'No,' I say. 'I teach.'"

The NCAA

• The NCAA is only second to the Mafia in corruption. At least the Mafia is basically hitting on adults."

• "Statistics just put out by the NCAA show that more than 70 percent of black athletes who attend Division I institutions on scholarship never graduate.

On the colleges.

• A lot of our black athletes are first-generation college students who are told they will be going to one of the finest institutions in the world. I hear this time and time again. When, in fact, the athletic department at Berkeley has about as much to do with the University of California academic faculty as Santa Claus has to do with Auschwitz."

Edwards says all this amid death threats. The people who make those threats are the ones who are afraid of the body of knowledge he has to offer.

That body of knowledge is scoffed at like quackery by many of the whites in my class.

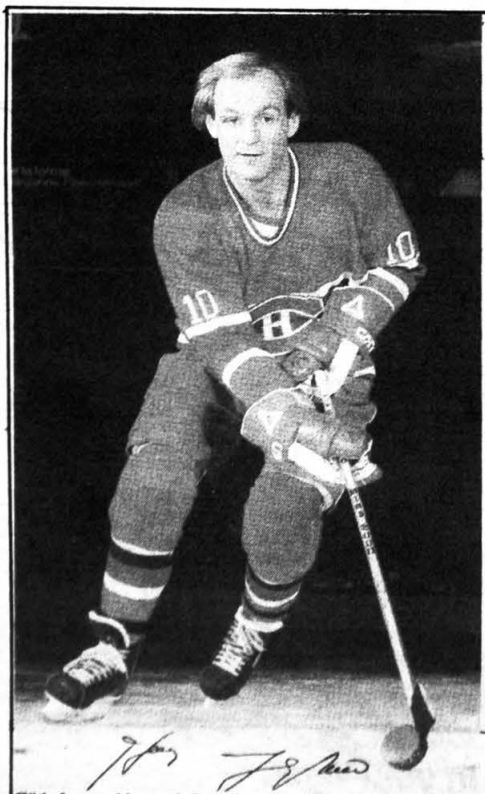
These whites are the same ones who cheer for the Leon Durhams, Walter Paytons and Michael Jordans. The other members of the black race are looked down on by the racist whites.

This is the root of the problem Edwards is addressing, but their ears are covered or the sound of his voice doesn't reach the back of the room.

Not only are these students not paying attention but they are distracting those who are there to learn.

If college is supposed to hone your career skills and prepare you emotionally for life, some of my white peers are missing the boat. They are the roots for racism in the future as their children will most likely inherit those values.

Give us who want to learn a chance.



With former Montreal Canadian Guy LaFleur's retirement, an era ends and a legend begins. LaFleur led the Canadiens to four consecutive Stanley Cup championships in the late 1970s. LaFleur ended his career with 516 regular season goals.

## SIU: Good things coming

By Julie Haran

Southern Illinois University's Salukis are expecting to do great things this season as they continue to work at raising their Missouri Valley Conference record.

Salukis' coach Allen Van Winkle said, "We expect to be in the thick of things in the MVC. We all feel much more comfortable now than ever."

Although it has been six years since SIU posted an above .500 record in the conference, Van Winkle said, "We have all of our starters returning, they're strong physically speaking, they have a year's experience in the league behind them, and most importantly, they've now all played together for a full season."

Van Winkle began as head coach for the Salukis three years ago. He inherited what many considered a "traditionally rich" SIU basketball program, but at the time, the team was at its lowest ebb ever.

Van Winkle said that his first task as coach was to regain some credibility. After coaching for three years previously at Jackson Community College in Michigan, Van Winkle expected nothing but the best.

It is SIU's inability to win away from home that has proven to be extremely bothersome to Van Winkle. The Salukis have claimed only three victories in 25 league games since he was hired to coach. But even that is an improvement. The team had gone through one entire MVC season—both at home and on the road without a single victory.

Van Winkle said, "I think it will be more difficult for teams to shut any one person down this year, as we will have good balance from our returning players

as well as anticipated strong help from our newcomers."

Designated starters back from last year include 1983's MVC Newcomer of the Year, center Kenny Perry; forwards Bernard Campbell and Cleveland Bibbens; and guards Nate Bufford and Roy Birch.

Although Perry was the team's leading scorer with 376 points last season (13.4 ppg) Campbell had a slightly better average on the basis of 369 points in one less game for a 13.7 ppg.

The others were close behind. Bufford maintained an average of 12.7, Birch ended the season with 12.6 and Bibbens finished with 11.4 ppg.

This proves how well the team works together. Van Winkle frequently refers to scoring balance when discussing the strengths of this year's team.

New faces in the lineup are expected to include 6-8 forward Tony Snooks and 6-6 forward Gene Lewis. Snooks, a graduate from the same high school program that produced Wichita State's Xavier McDaniel, is particularly vital to the team's improvement, according to Van Winkle.

Snooks is expected to provide inside scoring and rebounding support for Perry. While attending Howard College in Big Springs, Tex. last year, he averaged 12 ppg and as many rebounds as the team finished the season with a 28-4 record.

Despite all of the hard work and new strategy, coach Van Winkle admits that the MVC is like no other conference. It is especially unpredictable.

He said, "The key to our season will be improvement, especially defensively, staying healthy on the road and proving to ourselves that we can win."