

3-3-1986

Columbia Chronicle (03/03/1986)

Columbia College Chicago

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Recommended Citation

Columbia College Chicago, "Columbia Chronicle (03/3/1986)" (March 3, 1986). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/94

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Columbia Chronicle

Volume 15, Number 12

Monday, March 3, 1986

Columbia College, Chicago

Workshop shaken as Schultz takes leave

By Greg Walker
and Sally Daly

A dramatic restructuring of the Writing/English Department, including faculty and curriculum changes, have been introduced by the administration at Columbia College.

The administration plans to institute these unexpected changes while the two top directors in the Writing/English Department, Chairman John Schultz and Freshman English Director Betty Shiflett are both on extended sabbaticals.

President Mirron Alexandroff issued a memorandum, dated Feb. 18, 1986, wherein he outlines the changes and new directions planned for the Writing/English Department. The memorandum is not specific, but repeated attempts to contact President Alexandroff for comment, were unsuccessful.

The plans include a change in the Writing/English Department's emphasis on the "Story Workshop" method of teaching writing. A second English department will be organized, based upon more traditional (teaching) methods.

To replace Schultz and Shiflett during their leaves, six people have been chosen: Co-chairs are Randy Albers and Peter Christensen, while Tom Nawrocki, Sarah Roller, Tony Del Valle and Claire Shulman have

been chosen as Directors of the Freshman English Program.

Lya Dym Rosenblum, Dean of Columbia College, has been given responsibility for establishing a search committee to recommend a chair for the new English Department. According to Rosenblum, the restructuring in the Writing Department was needed for a number of reasons.

"There is much dissatisfaction in the Writing/English department among the faculty regarding the Story Workshop," said Rosenblum. "I just feel that it is important for students to have options."

Rosenblum stressed that while Story Workshop is being de-emphasized, the college is still dedicated to teaching strong writing skills.

"Whatever foundation is put into place, I hope that there is strong emphasis put on writing," said Rosenblum. "It (Story Workshop) should not be an exclusive approach."

The president's memorandum also mentioned that Schultz and Shiflett will return to Columbia "at their choice", and that it is the administration's intent to rehire all faculty members in the Writing/English Department.

But to some members of the Writing/English department, the changes came as complete surprises,

even to those whose lives were greatly affected by the decisions.

Two people who were not aware of the extent of the administration's plans were Schultz and Shiflett, who are each on extended sabbatical.

"My sabbatical was planned over a year ago," said Schultz. "I didn't plan at that time to take a year."

Usually, a sabbatical is a paid leave granted to college professors every seven years for rest and professional development. It usually lasts one college semester. Both Schultz and Shiflett officially left this semester and were asked to return for the Spring semester of 1987.

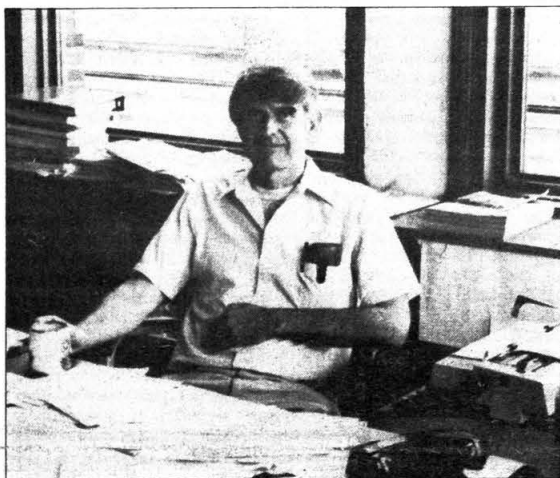
"They offered me a year and I took it," said Schultz. I have a lot of work to do, a book to finish."

Schultz and Shiflett both had extremely important jobs with heavy work loads as the heads of the Writing/English Department.

In fact, when they took leave, six people were needed to fulfill their duties.

"We must have been doing a hell of a job," said Schultz. "But I feel that there are plenty of competent faculty in the Writing Department, people whom I have worked with for years. The students can be sure that they are competent."

Schultz cited "academic freedom" as one reason for the restructuring of the writing department



John Schultz

and insisted that he and Shiflett do have some say in the changes being implemented. Schultz is, and has been, a strong proponent of the "Story Workshop" Method, which he originated. He mentioned studies done in a school in Dallas, Texas, which throws a positive light on the method.

"When students were taught with the Story Workshop method, they

passed writing classes at the rate of 90 percent, said Schultz. "The students that took regular classes passed at 50 to 70 percent."

While Schultz's leave was planned, and had accumulated since 1979, Shiflett's sabbatical was both unplanned, and in regard to the usual seven year rule, unearned.

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Filipinos speak of unrest at home

By Susan Jay

Chicago Filipinos, concerned over the recent civil unrest and change of government in the Philippines, have been voicing their opinions regarding the turmoil in their homeland. The *Chronicle* spoke to three native Filipinos, two with ties to Columbia College, just before former president Ferdinand Marcos stepped down from office.

Vic Esclamado, Chicago Bureau Manager of the nationally-circulated weekly, the *Philippine News*, said the reason Marcos was successful as a dictator was because "he was able to manipulate instrumentalities in government." Esclamado claimed that Marcos "has used the US Subic Bay Naval Base and the Clark Air Base (in the Philippines) to black-mail Reagan," while opposition leader Corazon Aquino has publicly said she would honor the US-Philippine military base through the previously agreed upon 1991 date. Esclamado stressed that Filipinos "are loyal to America because we believe in democracy." He said that the Philippines "need a leader with integrity," and adds, "we have found that in Cory Aquino."

Esclamado said that the basic issue in the Philippines became

"whether the people were going to be ruled by fear or consent," and that, "we are not going to be pushed around any more."

Esclamado also claimed that American money sent to the Philippines as aid "doesn't go to the people." In regard to allegations that Marcos invested in New York real estate with American aid money, Esclamado said that Marcos used American-Filipinos, who allowed Marcos to purchase real estate using their names. "The names used in New York are not 'Marcos,' so the US cannot prove it," Esclamado said.

Esclamado believed that Aquino won the election by about 800,000 votes. "The people have won," he said, as he waved to a caricature of the late Benigno Aquino (the slain Philippine leader and husband of Corazon Aquino) portrayed on a banner which hangs in the *Philippine News* office.

"We Filipinos are a peaceful people," Esclamado said, "and will use every possible peaceful avenue to affect political change." But, there is "a threshold of tolerance, of patience," he added. "However great, however wide, there is an

end; when it will snap, I cannot say."

Esclamado first came to the US as a student in 1969 and has a doctorate in religion from the Chicago Triology Theological Seminary. He returned to the Philippines and taught at St. Andrews Seminary, then came back to the US in 1974.

Columbia College alumnus Orlando Bernardino, who majored in Broadcast Communication and graduated in 1978, had a different view of events taking place in his homeland. Currently the editor and publisher of the Chicago-based *Filipino News Balita*, claimed that the disappearances of Aquino supporters by the Philippine military, were the result of people who "go up to the mountains and disappear by themselves," to make it appear as if there was wrong-doing by the Marcos regime. According to Bernardino, these staged disappearances are "picked up by the American press, but there's nothing about this in the local (Philippine) press."

Bernardino said that he became involved with *Filipino News Balita* because he "recognized a vacuum," claiming that "the *Tribune*, *Sun-Times*, and the (American) press are all against Marcos, when he

(Marcos) is not that bad." He said that through the *Filipino News Balita*, he strives to "present an objective side."

On the recent presidential elections, Bernardino said that Aquino "declared herself a winner when only six million (about 3%) of the votes were counted." Bernardino said that "the silent majority is for Marcos, but they only defend him amongst each other." When asked why, he replied, "because Filipinos are generally meek people." He also claimed that, "what the opposition lacks in number, they make up for in noise."

Bernardino claimed that there are "miscommunications" that Americans do not understand, particularly what American money is dubbed as "aid." Bernardino said that the US is actually paying rent for having military bases in the Philippines. "There we call it 'rent,' here you call it 'aid,'" said Bernardino.

Bernardino came to the US in 1975 "so that his wife could be with relatives." He said his professional experience includes production and broadcast work with local television networks, including a program titled, "Philippine Reports," on

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Getz Theater gets \$150,000 workshop grant

By Anne Marie Ligas

A \$150,000 grant has been awarded to Sheldon Patinkin, artistic director of the Getz Theater, by the Paul and Gabriella Rosenbaum Foundation. The grant will fund a summer theater workshop for the development of two musicals at Columbia.

"The musical, as an American art form, is nearly dead," said Patinkin. "This is a plan to help save the American musical by supporting young professionals during a major part of the writing process."

Patinkin hopes to create, "something that modern audiences would be interested in seeing." It will be a contemporary musical, he said, but, "it might be set in some other time or place and it may not be a rock musical."

Currently Patinkin is leaning toward a rock, jazz or blues format, although "we might even end up with a country musical," he said.

Citing current musicals, Patinkin said, "It's all either about production values, like 'Cats,' or it sounds like something they've written 50 years ago, like 'La Cage Aux Folles.'" Patinkin hopes to do something different.

The two musicals, to be created by Chicago-area professional writers, composers and lyricists, will be developed from July until September. One play will be written for the performers. The other will be presented in a structured form to the actors and they will improvise dialogue and situations for input.

"This is about process," Patinkin said. "We're far more interested in process than product."

As artistic director of the workshop, Patinkin will choose, with the Rosenbaum Foundation, all of the people involved with the musicals. Patinkin will also co-direct both of the plays.

"They're (the Rosenbaum Foundation) going to have a lot of input," he said, "it's a mutual collaborative effort."

In addition to the writers, composers and lyricists, salaried professional actors, director, designers, musicians and choreographers will be chosen. Each musical will have its own creative team.

Up to ten Columbia College students with "talent and training in singing and dancing" will be selected through open auditions. The students will receive salaries for bit, chorus and understudy roles.

If the musicals are developed well enough, one or both may be per-

formed in repertory at the Getz Theater in October.

Patinkin said, "The Rosenbaum Foundation is a private organization that funds projects it likes... for up to five years." They are a "low profile" foundation that does not accept requests for funding, they approach the people they want to work with. Patinkin was chosen as the recipient of the grant. "It is my choice to do it with Columbia, to share it with them," he said.

Patinkin said that if the Rosenbaum Foundation is pleased with the "process" of the summer musicals, they may continue funding for the next five years.

Journalist gives Columbia "weed money"

By Sally Daly

College donations and contributions come in all forms from grants and scholarships to financial endowments. Columbia's Journalism Department has received a rather unique contribution... "weed money."

This "weed money" comes from Carl Rowan, the 36-year renown journalism veteran and nationally syndicated columnist.

"Let's just call it weed money," said Rowan in regard to the \$1,500 donation.

"When I was in college I almost dropped out because of \$20 that I didn't have to pay a bill. I found \$20 in the weeds and that kept me in college. This 'weed money' is given as discretionary money to help students who may be in financial trouble," he explained.

The actual donation occurred last December when Rowan spoke at the annual John Fischetti Scholarship Dinner, which is held in honor of Fischetti, the late Pulitzer-prize winning political cartoonist.

Rowan, who was to receive a \$500 stipend for his speech at the dinner, returned the money to Jour-

nalism Department Chairman Daryle Feldmeir to use for the Journalism Department at Columbia.

Although the stipend was originally \$500, the amount was double-matched by the Reader's Digest Foundation. As a staff member, any donation Rowan makes is double-matched by Reader's Digest.

Rowan, who refers to himself as "a roving editor" for the Reader's Digest since 1965, elaborated on the double-match policy.

"This is standard procedure for the Reader's Digest Foundation. They encourage their employees to contribute to financial institutions."

Journalism Chairman Daryle Feldmeir said he plans to use the money "basically to help minority students." "This donation is help and recognition of good journalism. He (Rowan) knows about our program and he supports it," said Feldmeir.

When asked about his impressions of the journalism program, Rowan said, "The department is doing a marvelous job of helping some youngsters get into the communications media. Just from talking to some of the students at the Fischetti dinner, I got the impression that it's a pretty doggone good program."



Carl Rowan

Rowan, 60, graduated from Oberlin College with a bachelor's degree in mathematics and from the University of Minnesota with a master's in journalism. He began his career 38 years ago at the Minneapolis Tribune on the copy desk. It was there, that his success in the field began.

"They had belief in my ability at

the Tribune and they gave me lots of good assignments. Bill Steven, who was the editor there and John Cowles, who published the paper, really believed in me," he said.

From there, Rowan's career took off and flourished. Over the years he has received many honors for his domestic and foreign reporting achievements in both print and broadcasting. In 1961, Rowan was named Deputy Assistant Secretary of State for Public Affairs by President John F. Kennedy. Kennedy also appointed Rowan Ambassador to Finland. He was appointed Director of the U.S. Information Agency in 1968 by President Lyndon Johnson.

Rowan referred to his work with the government as "a marvelous learning experience." On his relationship with President Kennedy, he said, "I saw how one man with vision and flare changed and inspired a nation to believe in itself."

Rowan mentioned a story about when he was sent by the Minneapolis Tribune to cover the Kennedy/Nixon election. Some of Kennedy's aides told Kennedy that Rowan was coming from a paper whose editor supported Nixon and

that Rowan had come to "tear Kennedy to pieces." After his re-

porting was done and his articles written, Kennedy told Rowan personally, "My God, those articles you wrote were entirely fair... I never forgot your name." And indeed, he hadn't.

Rowan, who currently lives in Washington, has a syndicated column that appears in over 200 newspapers in the United States. He writes for the Reader's Digest and broadcasts a five-minute radio show five days a week.

As an established and successful veteran, Rowan had two pieces of advice to give to students studying journalism.

"The first thing to do is read, read, read, because if you don't read, you can't write. Secondly, put your integrity above all else. Every time you write an article ask yourself before you go to sleep if you have been fair."

With his integrity still intact and his willingness to help others, Carl Rowan can go to sleep at night without ever having to think twice.

Mass confusion on CTA

Jeanette P. Bell

There was mass confusion on the Chicago mass and rapid transportation systems last month, as riders were subjected to new fare hikes. The fare hikes are the first the system has introduced since 1982. Fares were raised to cover the cost of the Chicago Transit Authority's budget for 1986, according to C.W. Baxa, manager in charge of Public Relations for the CTA.

The CTA expects to make \$22 million dollars from the increase. Along with covering budget expenses, the revenue will also be used to purchase 362 new buses, 600 new rapid transit cars and new

station turnstiles which will allow passengers to deposit fares directly into turnstiles.

Not only must CTA passengers become accustomed to the fare increases, but also to a new transfer regulation. Transfers will now last two hours instead of one, but the ticket will only be able to be used for three transfers. On the third transfer, the ticket will be collected and riders will be forced to purchase a new transfer.

Also, the transfers will remain valid for only one-way rides. Asked if the CTA was attempting to force riders to purchase monthly passes, Baxa said, "No, but it would be to

the CTA passenger's advantage if they did."

Baxa said that the transfer regulation was changed to halt the traffic of passing transfers from one passenger to another. The CTA was losing a substantial amount of money due to the transfer swapping and the CTA board felt this was an appropriate response. The changes have caused much confusion throughout the city.

Baxa said that a one-way fare will remain 90 cents full-fare and 40 cents half-fare. A new rail fare was also added. There is now a 10 cent charge, paid only once, when switching from bus to rail.

Columbia students oppose fares

By Susan McIlwaine
and Teresa J. Carballo

In a recent informal poll of Columbia students concerning the recent CTA fare increases and transfer regulations, not surprisingly, results showed that the majority of students were opposed to the new system.

In assessing the affect that it will have on college commuters, most students felt that the loss in the pocketbook has not been fairly exchanged for a smoother ride. Amy Jo Mendelson, an AEMMP major said, "The only way to justify the fare hike would be to drastically improve the service, but they haven't."

Among the other complaints was the timing in which the Chicago Transit Authority (CTA) pumped up prices. Most Chicagoans generally tend to bear the arctic winter days in the city by boarding a bus to block out the wind, but with the new hike in fares, more people will be left out in the cold.

Considering that Columbia is a commuter college located within the heart of the city, a large number of students depend on the services of public transportation to get to and from school. For some students, the CTA is the only available option open, being that some members in the Columbia community do not have the luxury of owning cars and

parking. Cabs are also an expensive commodity these days that just are not a feasible alternative to riding on public transportation.

What alternatives have many of the students at Columbia College taken since the fare increase has gone into effect? Many have had little choice but to grin and bear the idea of digging a bit deeper into their pockets for more change; some have ultimately stopped making transfers altogether by relying on their feet as much as possible; and still others are in the process of trying to form carpools in the hopes that riding to and from school still leaves some extra money in the wallet for future use.

Extras are needed for "The Color of Money" starring Paul Newman and Tom Cruise. Directed by Martin Scorsese.

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March 5, 6, 7, 10 and 11.

All ethnic types and especially males are needed. Extras will not be paid but will receive lunch, snacks and eligibility to win raffle prizes including VCR's, Home gym equipment and pool tables.

If you would like to be an extra you must pick up an admission ticket in either the office of John Moore, Dean of Student Affairs, Room 100B in the student lounge

or
the placement office, Room 607 (See Toby or Marilyn).

Tickets will be available today and tomorrow between 9a.m.-5p.m.

Call times, wardrobe information and free parking information will be available when you pick up your ticket.

New Co-chairpersons answer questions

By Sally Daly

In a recent interview with the **Chronicle**, newly appointed Writing/English co-chairmen Randy Albers and Peter Christensen, shared their views on their new positions and the proposed changes in the department.

Q: "You are both aware of the changes that have been initiated in the Writing/English Department, according to the President's memo?"

A: "Yes, we are aware of them."
Q: "How long have you been aware of these changes?"

Christensen: "Since the letter from Columbia President Mirron Alexandroff came in our mailbox."

Q: "You had no idea that these changes were being initiated in the Writing program?"

Christensen: "We knew they were talking about something."

Albers: "Well, the specifics of the changes are still to be decided, the president's memo was only a very broad and structured general model and the specifics of those changes will be worked out between the faculty and the administration."

Q: "When were you made aware

that you were going to be co-chairpersons of the Writing Department?"

Christensen: "The day after the Super Bowl."

Albers: "The first Monday of registration."

Q: "So you had no idea - you didn't expect it at all?"

Christensen: "We sort of picked each other off the floor in the Dean's Office."

Albers: "It was a big surprise for both of us."

Q: "Did you have any say whatsoever in the changes that have been introduced in the Writing Department?"

Albers: "We didn't have a say about being chosen, we were offered the positions, we had a say about whether we would accept it."

Q: "Who would have had a say in the changes that were made - was it strictly the administration or were faculty members involved?"

Albers: "We weren't consulted about a specific model - who had input as to that decision I don't know. You would have to ask the President or the Dean on that."

Q: "Do you think the changes that are being planned are positive? Do

you agree with them?"

Christensen: "Well let's put it this way, the President has the right to do with the department what he wants and we are certainly obliged to do the very best we can with the changes that he has made, and we intend to do the very best we can. If you look it over (the President's memo), I think you'll notice that many of his points are open-ended or somewhat ambiguous and he did that quite intentionally, I suspect so that we have much responsibility within the department to figure out exactly what the specifics will be."

Q: "What are your feelings on the 'Story Workshop' method?"

Christensen: "It works for me."

Albers: "I feel very strongly that it has proven itself over the years as a very effective way of dealing with the Columbia student body, the student body is very diverse, has very different needs and very different backgrounds."

Q: "Do you think that the method will be limited at all in the new departmental structure?"

Christensen: "There will be other methods used, too. I feel very sure that other things will open up. I think that the people who work here have been so very strongly in view with the principles behind Story Workshop, that those principles will still be at work even though some of the specifics of Story Workshop may be absent. But different things, I suspect, will be used next year, but Story Workshop certainly, as the President's memo makes clear, is not going to go away."

Albers: "We will still have a very strong play in the Freshman Writing area and, I suppose, in other areas of the majors."

Q: "Will there be more instruction in remedial English or grammatical areas?"

Albers: "That's very difficult to say. In the freshman area there's been an increasing emphasis on incorporation of features of standard English."

Q: "Do you think that may have been why these changes have been made, because of the problem areas in the student's grammatical functioning? Could this have been why they (the administration) restructured the program?"

Christensen: "That's a question I think you would have to go to the

administration with to find out their reasoning on the subject. I'm accepting it now as something that's been done. The President says it's done - I consider it to be done. We now work with it. As to why they did what they did. . . (Albers interjected)

Albers: "It's difficult to speak for the administration and I don't think we should presume to do that."

Q: "Was there any trouble or controversy that you were aware of in the department that may have led to the changes?"

Albers: "Some matters are really faculty and departmental matters and I think some of that should probably stay that way. Certainly the department is very lively and has a lot of different points of view, Certainly Peter and I are trying to do that, but again, to say what, specifically, went into the President's decision is really not for us to say."

Q: "Why are they replacing Chairperson John Schultz and Director of Freshman English Betty Shiflett with six people?"

Christensen: "That's not quite true. There were always a number of people who assisted with the Freshman Writing Program. Betty was the director of the Freshman Writing Program but Randy helped her. Andy Allegretti helped her and Tony Delvalle. So really there are as many people working now in the Freshman Writing Program as there always were. It's not really a big increase and as far as Randy and I are concerned I suppose that if either one of us had the experience with doing this kind of thing before, one of us could have taken this, but as it is there is just so much to learn and it's such a complex affair, that you (I) welcome having someone else helping you."

Q: "How do you feel about the way that John Schultz ran the Writing Department? Would you like to model yourselves after his practices?"

Albers: "I think in every department every faculty member has his or her opinion about the way things should be run."

Q: "Are either of you aware of any voiced opinions in the department against John Schultz and his practices?"

Christensen: "It's a lively department."

Albers: "Yea, there have been, and I think that there are always... (Christensen interjected)."

Christensen: "No machine runs without friction. You can't get 20 people with lively minds together without sometimes having discussion and disagreement. . . (Albers interjected)."

Albers: "And that's important to the running of a department, in some ways. You've got to have those kind of exchanges."

Q: "You will both remain as chairpersons until next spring?"

Albers: "At this point, we have been asked to be chairs through this term and the summer."

Christensen: "As the president's memo points out, there will be a search committee formed for a chairman for the new English department. We're hoping to find somebody, obviously, the sooner the better. We don't know when it will be, and since Betty Shiflett and John Schultz will be on sabbatical in the fall, somebody will of course have to head up the Story Workshop Program. How this is going to be arranged, we don't yet know."

Albers: "A lot of it will depend, I think, on how long it takes the search committee to explore the possible candidates and do the interviews and generally take on the task, thoroughly. If we don't have a chair in place yet in the fall in the English department, then it's possible, I guess, that we would be asked to chair again. We just don't know yet."

Schultz

Continued from page 1

Shiflett first became aware that she was leaving at the end of the fall semester of 1985. Until then Shiflett believed that she would be directing the Freshman English Department while Schultz was on his sabbatical. When asked why she would not be here during the restructuring of the Writing/English Department, Shiflett replied, "No comment."

Only Rosenblum would discuss the sudden sabbatical for Shiflett, and the reasons for it.

"It wasn't a forced sabbatical," said Rosenblum, whose office handles the professional leaves of chairpersons at Columbia. "She was asked to take a leave. It was simply felt that it would be better not to have the two leading proponents

around. Since John (Schultz) wanted to take a leave, it seemed an appropriate suggestion."

"It wasn't a forced sabbatical"

Rosenblum

As stated earlier, repeated attempts to reach President Alexandroff for comment were unsuccessful.

Rudy M. Vorkapic contributed to this story.

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Philippines

Continued from page 1

WGBO (Channel 66), and various management positions with advertising agencies, both in the US and in the Philippines.

Another Chicago Filipino, and a Columbia College employee, comptroller Norma Calalang, expressed that, although she is "concerned" for her family's safety, she is more neutral about the situation in the Philippines. Calalang said that, although she regularly corresponds with her parents in the Philippines, their letters discuss "family matters," and that she pays more attention "to what Reagan and Mayor Washington do." She also commented that, "If Philippine elections were fraudulent, how about Chicago?"

Calalang neither denies nor confirms allegations of human rights

violations in her homeland.

"I know what I know (of the Philippines) through the American media."

"I came to this country as a professional, to see what's in store," she said.

Calalang grew up in Manila Bay and remembers walking through "its beautiful parks and barefoot along its sandy beaches," then added, "Manila Bay sunsets are the most beautiful in the world."

Calalang, her husband and four children came to America in 1972. She has been with Columbia College since 1974. Two of her four children are now in college. Calalang describes them as being "achievers," and "very Americanized."

Women's History Week

The Returning Women's Program, with the Department of Liberal Education and the Women's Studies faculty, are pleased to be sponsoring the following events for Women's History Week and International Women's Day, March 8.

On Tuesday, from 3-6 p.m., a reception for women faculty, staff and students will be held at the Museum of Contemporary Photography, first floor, Michigan building.

On Wednesday, March 5, from 6:45-8:30 p.m., Chicago Women

Filmmakers and their work will be displayed in the faculty lounge, fifth floor rear, Wabash building.

On Thursday, March 6, from 4-6 p.m., The Color Purple: Book and Film, will be featured in Room 609, Wabash building.

All events are free and open to the public.

April and May will see further Columbia activities directed toward women returning to school. Announcements of dates will be available in late March.

New look and direction for Columbia Chronicle

Welcome back to Columbia College and to the Columbia Chronicle.

For all new students, and the many misinformed students around campus, the Columbia Chronicle is a student-run newspaper published weekly and released every Monday. The best part about the Chronicle for working students is that it is free.

It is free because the paper belongs to Columbia students.

It's yours.

As the saying goes, "We only work here."

However, we work very hard here.

The ultimate goal of the newspaper and its staff is very simple. We want to publish the best possible newspaper for the students, staff, faculty and administration. In other words, we want to produce the best quality newspaper for Columbia College and the Columbia College community.

As our advisor, Les Brownlee, often tells the staff, "We will only accept excellence."

Through the early part of last semester, the newspaper took much criticism from just about everyone; And deservedly so.

Early last semester, there were many mistakes. These were capped-off by an issue affectionately referred to as the "deciated" issue. However, intelligent students; and those with even basic knowledge of journalism, could tell that the paper was steadfastly improving.

The final issue of last semester (January 21, 1986), we premiered a "new look" flag on the front page.

The flag, which due to overwhelming support is now permanent, represents a different newspaper. A newspaper which will work to be the best that it can be. (Sorry Army)

There may be mistakes, but should any actually get into print, they will have earned their way there. (Sorry John Houseman)

This semester poses its own unique problems.

We again start the semester with a new staff and new reporters and everything that comes along with starting over.

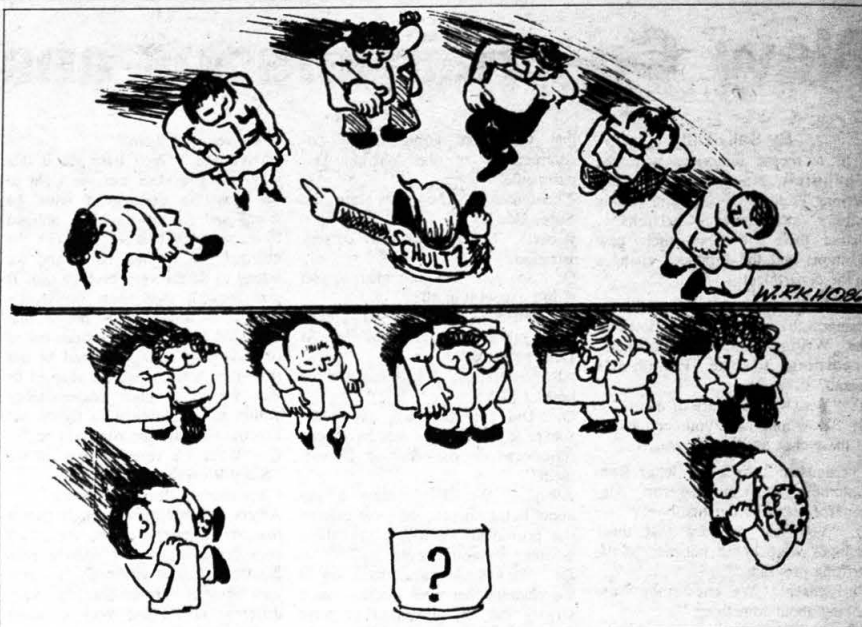
What makes this semester easier though is the fact that the staff, both the editors and reporters, are among the best that Columbia College can produce.

As stated before, this is your newspaper. You can help your newspaper quite simply. Patronize our advertisers. Most of the time it is as simple as having lunch or as nice as going to Florida. Tell the proprietors you saw their ads in the Chronicle. The more revenue we can raise, the more this paper can serve you.

Oh, and did we tell you about the party later in the semester. Well that one is still in the works.

Finally, if there is an editorial policy that we can put into cement as being absolute, it would be, "We will not be public relations agents for the college; We will not be critical of the college; We will be fair and report the truth."

Pretty simple.



Writing Department revisions are they real or reactionary?

Columbia's administration has made major changes in the Writing/English department's faculty and focus. President Mirron Alexandroff proposes to make curriculum changes which will de-emphasize the use of the "Story Workshop" method, originated by Writing Department Chairman John Schultz.

In a vague and open-ended memorandum from the office of President Alexandroff, a plan is outlined to create a separate "English" entity, based on more traditional teaching methods. There is mention of a department which "could" concentrate on instructing writers and teachers in the Story Workshop method.

These changes come in the wake of increased dissatisfaction with the quality of student writing and basic composition skills. These changes are being instituted while the major proponents of the Story Workshop method, Chairman Schultz and Director of Freshman Writing Betty Shiflett, are "conveniently" on leave.

We believe it is a good thing that the administration is attempting to tackle writing and reading problems that come with the open admissions policy Columbia has. We are proud to be a part of a college that rejects the elitist practices that help keep some people out of college.

The problem is that these changes were too mysterious, too sudden, and were even unknown to many who are to play important parts in the implementation of the changes.

We think that this situation has the earmarks of a spontaneous, reactionary move, primarily designed to take advantage of the absence of Schultz and Shiflett.

We hope we are wrong.

It takes time to develop effective programs designed to teach writing skills to adults who may have missed out on them in high school.

Another fact is that Columbia is still very much a school of the arts. If dancers, painters, musicians and singers were verbally inclined, they would not need to be artists.

To develop writing programs for the students this college attracts will be a hard, long process. To belittle Story Workshop, a proven technique for those who really want to be writers, would be a mistake.

If the administration has not taken these factors into consideration and simply wishes to take advantage of an opportune time, then the changes may do more harm, and create more dissatisfaction than ever.

Transportation costs cause Columbia students concern

In Chicago, both the CTA and the RTA supply reduced fares for senior citizens, the handicapped and students. To benefit from a price reduction it is necessary to fall into one of these three groups, and meet the specified qualifications - senior citizens (persons 65 and over); handicapped (form filled out and verified by a doctor); students (persons attending school full time, or more specifically, persons attending grammar school and high school). Are persons who attend college full time, "students?" More importantly, should we, as persons enrolled in college full time, receive a reduced fare?

One of the purposes of education is the individual fulfillment of human potential, yet it is also one of the most valuable resources in a strive toward the collective benefit of society. Being students, or "persons enrolled for study at a college," namely Columbia, we strive to achieve, reach our goals, and stretch our capabilities through the process of higher learning.

Columbia College is just one of the many institutions located in the city of Chicago, however, because we are based in a big city, our campus encompasses a very large area in which some type of transportation is necessary. And how do we, the students, get to and from our campus each day? For most of us, we rely on the costly services of public transportation.

Although we are not recognized as "students" by the RTA and the CTA or by the Federal government's Urban Mass Transportation Administration that funds these agencies and makes the rules, we believe that we should be; and hence, be included in the reduced fare program.

The Chicago Mass Transit Unit is a necessary part of the educational system for college students attending school in the city; and higher learning is an essential part to the productivity and to the general good of individuals, and ultimately to society. With the increased costs off transport to and from school, it is becoming less feasible for us to attend college in the city. By withholding a reduced fare from us, we are being denied, as students, not only the recognition we deserve, but the chance of a full opportunity toward mobility, for us as individuals and as promising members of society.

The Chronicle will reserve space each week for letters from our readers. We will consider letters of up to 200 words. All letters are subject to editing.

Columbia Chronicle

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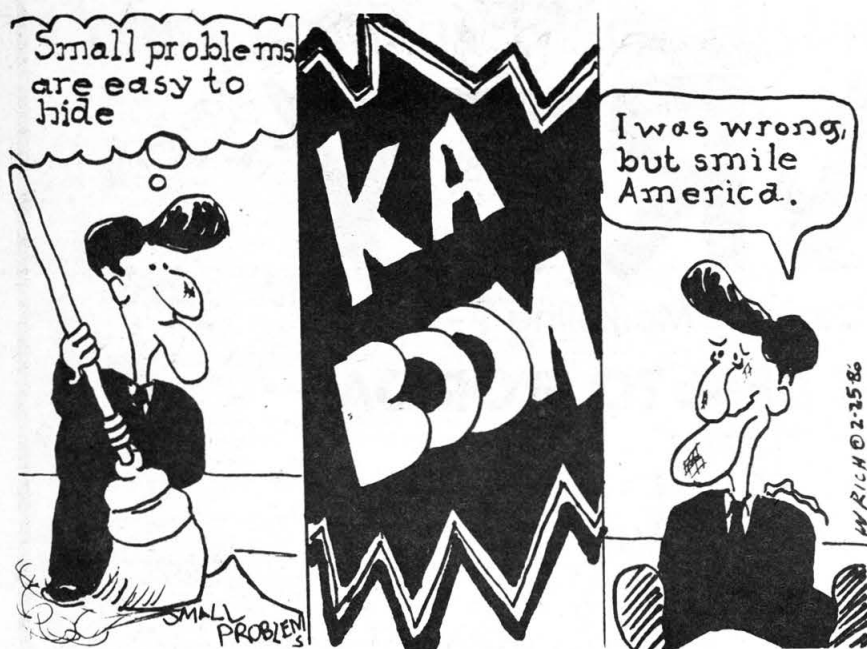
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The Columbia Chronicle is a student-run newspaper published weekly and released every Monday. Views expressed here are not necessarily those of the advisor or the college.

All opinions meant for publication should be sent to the Chronicle in the form of the typewritten letter-to-the-editor.

We ask that you restrict your comments to those related to this publication, the college, or issues concerning college students.

Letters without legitimate surnames, addresses and phone numbers will not be considered for publication. All material will be subject to editing.



President's memorandum

A number of decisions have been made in response to issues which concern the College's Writing/English Department and its faculty and curriculum. While these decisions involve significant changes, a commitment to continuity of effort and quality of leadership is a prominent interest.

1. The College's Writing/English emphasis will be restructured. Two separate "English" entities will be constituted: one, an English department whose purview will include basic English instruction, general student literacy, literature and poetry and certain forms of writing; and two, a "department" which could concentrate on instructing writers and teachers of Writing/English in "Story Workshop" methods.

2. John Schultz and Betty Shiflett will be on leave during Spring and Fall 1986 semesters and will return to the College for the Spring 1987 semester, in every likelihood (at their choice) to take leading roles in the newly constituted "Story Workshop" program.

3. It is our intent to re-engage all faculty members of the existing Writing/English Department for the 1986-87 college year.

4. Responsibility for the interim management of the Writing/English Department has been vested in Acting Co-Chairs Randy Albers and Peter Christensen and in Tom Nawrocki, Tony Del Valle and Sarah Roller as Directors of the Freshman English Program. Also, Andy Allegretti will have principal responsibility for coordinating the graduate program during the interim period. Paul Hoover will continue to lead the Poetry program; Shawn Shiflett, the Tutoring effort; and Peter Christensen, the Literature emphasis.

5. Dean Rosenblum has been charged with responsibility for establishing a search committee to recommend a chair for the "English Department" which will be newly developed.

We look to the cooperation of everyone to insure an enhanced opportunity for students and challenging participation for faculty. Unavoidably, many specifics will need careful exploration, cooperative discussion and thoughtful consultation.

Mike Alexandroff, President

Point...Counterpoint

If Columbia College is ever going to be mentioned in the same breath as DePaul, Loyola or Northwestern, a not so major policy change is going to have to be instituted.

I'm talking about a simple admission policy that requires incoming students to be able to do things like read, write and spell.

I am no genius, but it scares me to think that some of the persons in my classes are going to graduate from this school and be out in the job market, quite possibly as my boss.

I know this isn't the same type of school as the above mentioned. We are a school of the arts, but it does say "College" after Columbia.

I've been in classes with people who have a hard time reading a simple sentence. I have read papers from students classified as seniors and been embarrassed for them because their work was so bad.

It was my understanding that persons not having the educational skills to attend a four year college or university have to improve their educational talents at a junior college.

The reason I am writing this is not to have an admission policy hurt anyone. But for the person who wants to learn but can't it would be a good thing. In some classes the teacher can't challenge the class because all he or she will get is a bunch of blank stares.

I'm not saying Columbia has to have the same standard of admission as Northwestern. And I understand that there are a lot of students who come out of high school who didn't really get a chance to learn. For those persons a junior college is the place to be.

I like Columbia, but I'd like it a lot more if it wasn't so easy. If you can't score a 15 on a college board test you shouldn't be in a four year accredited college.

By Marty Walsh

Open Admissions, unlike the European system of education which bases advancement on academic elitism, is born out of the American principle of equal access to education. Columbia College has a long tradition of adherence to this principle of equal access.

In 1961, when Mike Alexandroff became President of Columbia, one of his goals was to open the possibility of an education to as many people as possible: "The arts and communications fields, which are Columbia's prime interests, have largely been reservations for the more privileged. There were large numbers of people being excluded from the chance to explore these subjects."

Open Admissions began at Columbia partially as a response to those previously excluded groups.

Today Columbia does not employ the traditional standardized tests or high school class rank as the sole criteria for admissions, because in and of themselves they are incapable of predicting artistic ability or potential. Further, due to budget cuts in the arts curriculum, public high schools are unable to identify, encourage and direct gifted students to appropriate advanced training. Open admission, the implementation of the philosophy that anyone may find access to additional schooling beyond the secondary level, is the fairest way of extending educational opportunities.

Finally, I would quote President Alexandroff, "... While Columbia is committed to open admissions, the College definitely expects students to genuinely stretch their goals and capabilities and to give good evidence that they seriously want to be well educated. Columbia gives students the opportunity to try what they will and to freely explore and discover what they can do and want to do. Columbia is a place where you will work hard but not against one another, an unpressured and non-competitive place where students can learn to respect their own and other people's individuality. Columbia puts full opportunity before students and gives them every help to use it. But, finally, the student is responsible for learning!"

Ken Stevenson,
Director of Admissions,
Columbia College

PhotoPoll

Question: How confusing is the new CTA fare structure?



Dorothy Humphrey
Radio

"The basic fare structure isn't confusing at all, but the new transfer system is. It's hard to remember all the restrictions on the transfers."

Eric Y. Smith
Photo/Advertising Design

"I simplify the matter by buying a monthly pass."

Karen Dyke
Photography

"The new CTA fare structure seems somewhat confusing to me, and I'm sure many others agree. I don't understand how they can expect us to remember so many rules for just a simple ride on a bus or train."

Tony Comerici
Advertising Art

"Not confusing at all; I just hand them a \$5 bill and wait for change. That ought to be good for at least another year."

Lori Guthrie
Graphic Design

"It's not confusing if you don't need a transfer — if you need a transfer, then it gets confusing."

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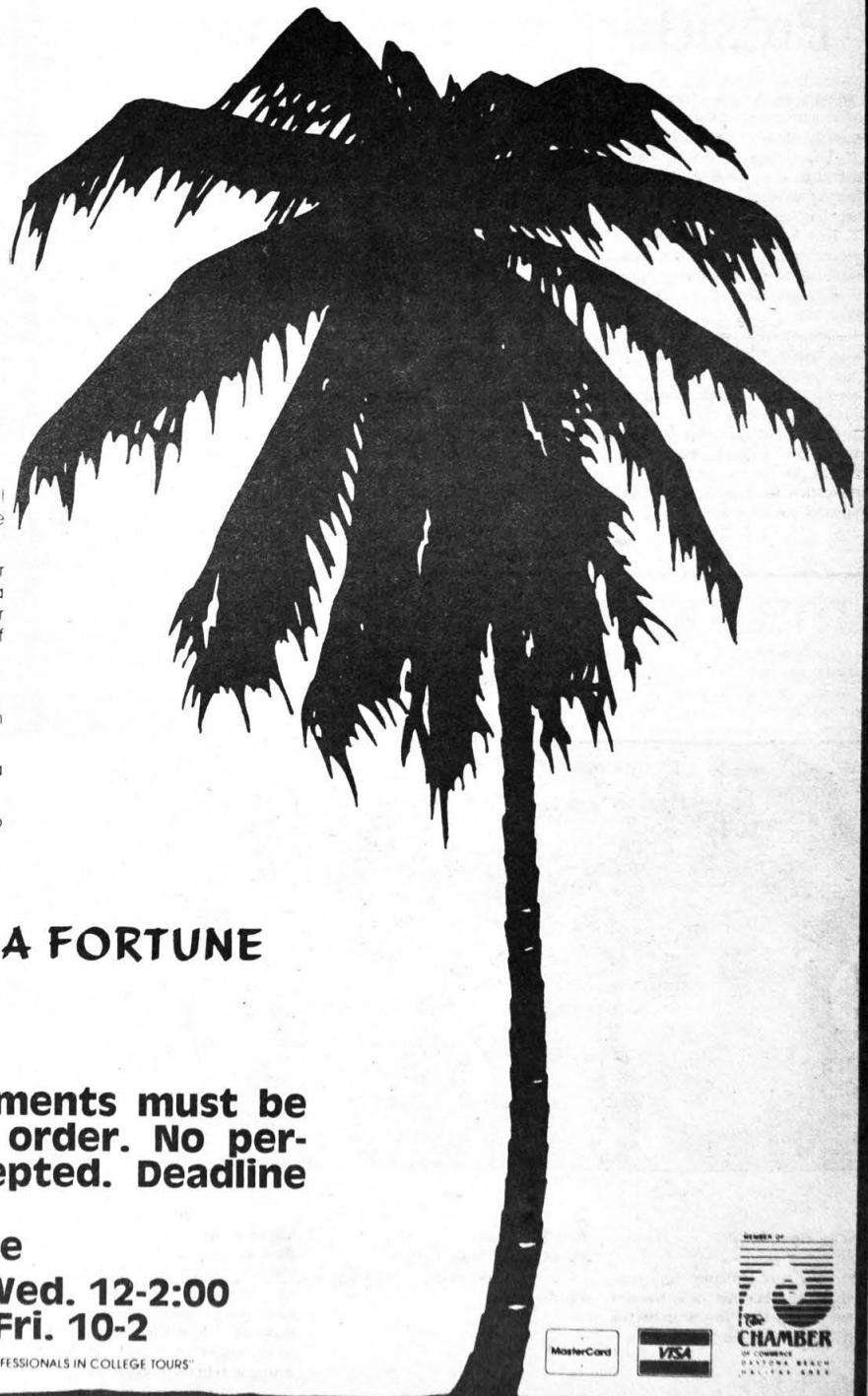
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Columbia plans Black History Month celebration

By Exodus Pettus and
Dena Smith

The purpose of Black History Month is to promote the significance of the black heritage and allow people the opportunity to be exposed to the extraordinary accomplishments of blacks past and present.

"Black History Month is a significant event in the lives of black Americans and Americans in general," said Glen Graham, director of the History Program at Columbia and a specialist in Afro-American Studies.

Graham said Black History Month is not celebrated in February at Columbia College because of the amount of time taken up by registration.

"It (the schedule) does not permit us to do it in February so we do it in March," Graham said. "We are just being practical. Anyway, Black History Month is really year-round."

There are numerous events scheduled to take place in honor of Black History Month at Columbia. The college and the Committee on Afro-American History will present the Black History Month celebration entitled, "We Hold the Key."

The committee is made up of six Columbia students and faculty ad-

viser, Graham.

According to co-chairperson of the committee, Stephanie Henson, "We Hold the Key" means what black people need to do to secure their own future. It is the positive image of one's self.

Henson said the committee built a program around that theme.

On March 11 at Columbia in the Ferguson Theater from 1:30-3:20 p.m., Joseph Holmes Dance Theatre will perform and Professor Elkin Shtoli of Northeastern University will discuss anti-apartheid. Henson said the purpose of this event is to let blacks in this country see their ties with other blacks in other countries.

On March 13 at the Ferguson Theater, from 5:30-10 p.m., dancer Bongsi Sih-toli will take center stage, and there will be Boutique Africa which will feature fashion, jewelry and footwear. A dancer also will perform a native dance from Liberia, and a slide presentation will be included in the festivities.

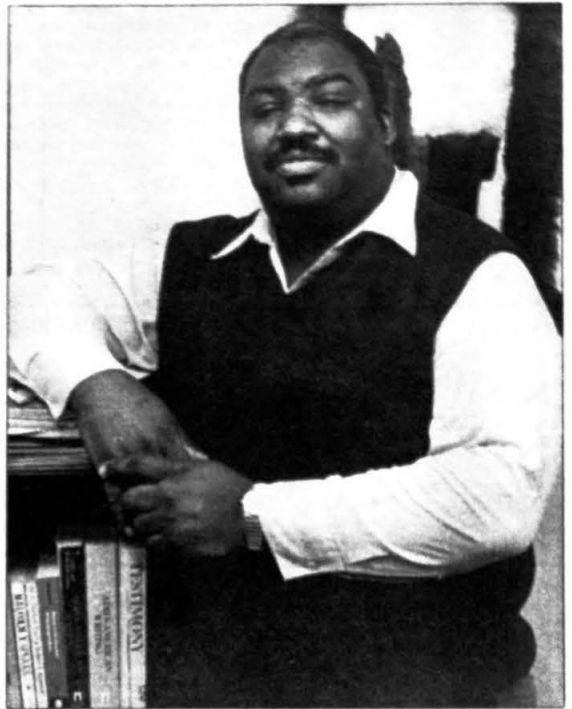
The film, "The Rebirth of a Nation," will be shown March 19 at the Ferguson. Henson said the film is a Nation of Islam film and it deals with where black people stand economically in this country. Sister Ava Muhammad, a lawyer representing the Nation of Islam, will give a

lecture. The play "Bad Street" which concerns gang violence, teen pregnancy and drugs will be performed. The time for these events is 6:30-10 p.m.

From 5:30-10 p.m. on March 20 at the Ferguson, a forum featuring various members from the NAACP, the Urban League, PUSH and the League of Women Voters, will discuss their views and opinions on the "Black Family." There will also be a videotape expressing Columbia College students ideas and opinions concerning the meaning of Black History Month.

"My Sister, My Sister," a play featuring Columbia College theater majors, will be on videotape at the Ferguson, and also on March 27, from 5:30-10 p.m., a gospel choir featuring members of the James Cleveland Workshop will perform. Ed Gardner, the president of Soft Sheen Products, who is responsible for creating the "Black on Black Love" campaign, will be the keynote speaker.

Henson said, "I hope all the students come out. We need your support because we are not doing it for ourselves, but for everyone. So, please tell your family and friends and come out. All the events are free of charge and open to the public."



History Program Director Glen Graham

Black History Month: Chicago style

By Exodus Pettus
and
Dena Smith

The City of Chicago celebrated Black History Month in February in a variety of ways.

The Chicago Public Library and the Chicago Office of Fine Arts co-sponsored a calendar of events celebrating Black History Month.

Among the events that were scheduled at the Chicago Public Library, 78 E. Washington St., were Black History Month children's programs that featured Afro-American films and folk tales offered by the Thomas Hughes Children's Library.

Classic Black II was a monthlong series of performances, films and lectures celebrating the contributions of blacks to the arts. Scott Ham-

ilton, Geraldine DeHass and Fredrick E. Cockerham of the Masterworks Woodwind Quintet were just a few of the established artists who awakened audiences to the accomplishments of stars in the classical art such as Marian Anderson, Scott Joplin and William Grant Still. The series also provided rising stars with an opportunity to showcase their talents in the classical field.

Etta Moten Barnett, an internationally known actress, concert artist and radio personality was the keynote speaker for the gala opening of the Classic Black II: Opening Event.

William Levi Dawson headlined the program and conducted the Kenwood Academy Advanced Choir in performances of "Everytime I Feel the Spirit" and "Out in the

Field." Afterward the choir performed the works of other black composers under the direction of composer and educator Lena McLin. Madame La Julia E. Rhea, America's first black major opera diva also made an appearance and was saluted in a performance of the "Ritorna Vincitor" aria from "Aida" by vocalist Sharon Hamilton.

Every Tuesday during Black History Month, there was Classic Black II: Classic Film Performances. The series featured outstanding film performances by James Earl Jones in "The Great White Hope," and Dorothy Dandridge in "Carmen Jones." Sidney Poitier, Diahann Carroll, Harry Belafonte and Brock Peters also offered outstanding film performances.

At the Goodman Theatre Lecture, on February 19, the discussion centered on the Goodman's production of "Fences" starring James Earl Jones.

Black History Month: Genealogy Workshop was an annual day long workshop that offered lectures on Afro-American ancestry and genealogical instruction.

Those were just some of the highlights occurring at the Cultural Center during Black History Month in February.

"Black Creativity 1986" sponsored by the Museum of Science and Industry, 57th Street and Lake Shore Drive, also took place through the month of February.

The Dr. Martin Luther King Jr. exhibit, in commemoration of the observance of his birthday, was at the museum. The exhibit was entitled, "His Light Still Shines" and was sponsored by the Association of Chicagoans and Northwest Indiana McDonald Restaurants in conjunction with the Martin Luther King Jr. Center for Nonviolent Change, Inc., in Atlanta, Ga. The exhibit made use of photographs, personal memorabilia and a 28-minute film on King's life.

The four week program at the museum displayed the achievements and contributions of black Americans through the Juried Art Exhibition, which offered the best in contemporary painting, sculpture, photography, mixed media and video art produced by black Americans across the nation.

The Black Olympians 1904-1984, a multimedia inaugural exhibition, depicted 80 years of black participation in the Olympic Games.

There were also live performances featuring music, dance and puppetry in the museum's auditorium. "Choosing: Art and Art Criticism By Black Americans 1925-1985," was a major traveling exhibition with analysis of paintings, prints, sculpture and mixed media works that reflected the history of modern art and art criticism by black Americans during that period.

A symposium was offered every Saturday during February and was led by art historians Alex Bontemps, Keith Morrison, Dr. David Driskell and Dr. Jacqueline Bontemps.


There were also a series of Saturday workshops that illustrated the depth and dimension of black creativity in the performing and visual arts.

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Instructor opens Therapy Center

By Charlene Lloyd

Until recently dance therapy has been limited to the blind, deaf and other handicapped individuals. That is about to change.

Dance Therapist, Gina Demos, founder and administrator of the new Dance and Movement Therapy Center located in the Fine Arts Building, 410 S. Michigan, has opened her door to everyone of every profession.

"I want to bring dance therapy out of the agencies and institutions and into the community," said Demos.

People of all ages and lifestyles, who want to work on their goals and who seek physical and emotional growth and well-being can benefit from the centers services.

The center offers an unusually wide variety of services for the individual and groups. The Dance Therapy Program includes a selection of services in classical ballet, modern dance and folk dance. The Movement Therapy Program includes sessions in exercise, aerobics and jogging. The Relaxing Therapy Program includes deep breathing exercise, yoga and meditation.

"The full range of human emotions can be expressed through dance," said Demos. "Through dance one can express positive feelings, anger, curiosity and fear."

Instead of using psychotherapy such as talking to a person to help

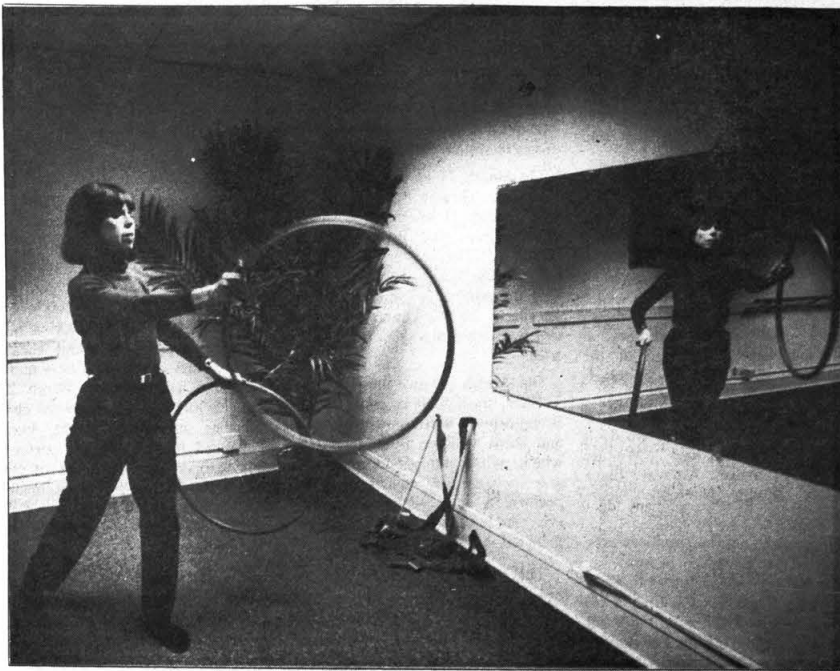
bring out an oppressed emotion, Demos does it through dance and movement therapy.

"Dance therapy is not for everyone, some people feel threatened by dance; they may worry about incompetence or poor body image. Such people would be inclined to take movement therapy," said Demos.

Demos has been a dance, movement and relaxation therapist with the University of Chicago Hospital in the psychiatry department for 10 years and director of the creative arts therapy program for four years. She is on the faculty at Barat College in the dance and psychology departments and is a visiting instructor at Columbia College in the dance therapy department and the Art Institute in the Art Department.

Demos has worked extensively with blind, deaf and musically disabled persons, as well as senior citizens. In addition to her training in dance therapy, she has had extensive training in modern dance, classical ballet, folk dance, relaxation therapy and music. Her articles have been published in professional journals, and she has appeared in television documentaries on dance and movement therapy. She is a member of the Academy of Registered Dance Therapists.

For additional information on the program, call the Dance and Movement Therapy Center at 461-9826 or 383-7066.



Gina Demos demonstrates the use of hula-hoops as a technique she uses in her dance therapy classes. Drums, streamers, sticks (against the wall) and other objects are used to stimulate the sense of movement.

Public Relations Department "spreads the word" on Columbia

By Marty Walsh

Sears Roebuck Co., learned early the value of a good public relations department. Fifty years ago, Sears was a small retailer that sold milk pails and farmers clothing. Today they are a top \$41 billion dollar industry.

Public relations and promotion can make a "bad" product "good" (Edsel), and a "good" product (Budweiser), look "great."

What analogy can be made between a national corporation like Sears and Columbia College? Both have experienced rapid growth. In 1970 Columbia had about 500 students corralled in one building. Today there are more than 5,000 students which occupy space in five buildings.

There are many factors that have contributed to the growth of Columbia College, and the school's public relations department is one of the biggest.

Headed by Connie Zonka since 1970, the public relations department has been a moving force in the school's struggle to overcome the image of being just an "artsy" place to kill a couple years after high school. The numbers do not lie.

Zonka and her staff of five (including two students) are responsible for promoting and publicizing Columbia locally and on a national level.

"We are in charge of all external activities surrounding Columbia, including some of the 'social' events," Zonka said. "It is our job to promote and publicize Columbia College."

Two of the department's most successful "promotions" are the Annual John Fischetti Scholarship Dinner and the Chicago Commu-

nication Luncheon. Both have drawn many of the nation's top media people.

But public relations work, whether for IBM or a small commuter college, is more than just a series of black-tie dinners.

Zonka estimates she spends half of her day on the telephone speaking with persons in both the media and the corporate sector. According to Zonka, Columbia sends information to 600 media and corporate contacts in the six county metropolitan area.

"We want to get the college known in the corporate community"

Although most of the time the PR department is trying to get Columbia's name mentioned in newspapers, over the radio and on television, Zonka said the department is exploring another avenue which could garner the school some added attention, along with some added money.

"We want to get the college a lot better known in the corporate foundation community. A lot of my work now is aimed at giving the people in the development department ideas to increase our corporate visibility. When this happens, fund-raising will be a lot easier because we will be better known," she said. However, this is not an easy task.

Zonka said that 97 percent of the school's costs are paid by student's tuition and fees. The 97 percent figure is extremely high when compared to the way other upper level institutions finance the operation of their schools.

There is a problem when trying to

get a corporation to give you a large amount of money when your school, on paper anyway, doesn't seem to need it. But, Zonka hopes this problem comes up frequently in the future.

Zonka said that the public relations department has hired two more full time employees to deal with the departments added responsibilities. A public relations writer and a secretary are welcome additions, she said.

The public relations writer will be responsible for writing feature stories on Columbia and its faculty that will be sent to various trade magazines and community newspapers. Zonka said this will greatly increase people's awareness about Columbia in the professional world.

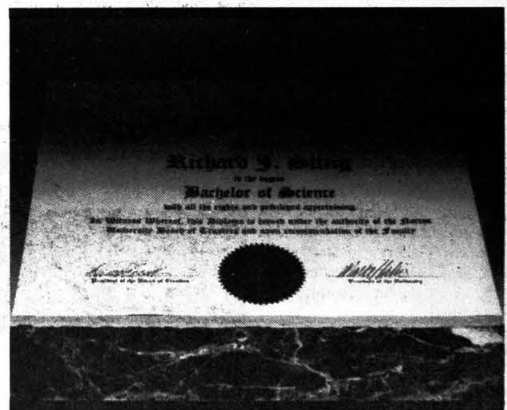
Zonka recently returned from a trip to New York where she met with the education editors of Newsweek, Time, The New York Times and The Wall Street Journal. The meetings were to discuss the possibility of one of the national magazines or newspapers doing a story on Columbia on how the school is almost entirely self-supported.

In addition to this, Zonka said plans have been made to start a speakers bureau at Columbia. The bureau would provide faculty speakers for private and community groups.

Before coming to Columbia Zonka worked in the public relations departments of Time Magazine, WIND radio and a private agency. She has also worked as a free lance writer helping Pierre Salinger on his latest book.

Zonka enjoys the fruit of her work. She played a role in the restoration and revitalization of what is now Getz Theater. "We are the only college theater regularly reviewed by the downtown critics," she said proudly. She also enjoys her work at Columbia. "Being out there in the social community, always being a representative of Columbia, has made a lot of wonderful things happen."

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Tarini sparks advertising department

Glenda Mace

When "the ball took a funny bounce" 27 years ago, John Tarini was flexible about where it might land.

Tarini, 60, is the chairman of the Advertising department at Columbia College. Unlike the students for whom he teaches and plans curriculum, Tarini didn't go to college to study advertising. Instead, he earned a doctorate in psychology from the University of Chicago.

After being on the research faculty at the university for two years, teaching in the law school and the Psychology department, and working as a clinical psychologist in a mental hospital, things began to change for Tarini. Because of a background in statistics, he had been doing some freelance consulting for a major advertising agency in Chicago. Eventually the company decided to hire a research director and offered him the job.

Although Tarini already had accepted a teaching job at Stanford University, the advertising job was one that he could not refuse. He took the option of delaying his teaching position for one year.

"That year stretched into 24 years," he said. "That happens to a lot of people who were trained in one discipline as I was. They start off in one thing, and then all of a sudden the ball takes a funny bounce."

His new position allowed him to explore areas of psychology that were of great interest to him, such as body image. Tarini's fascination with the human body is apparent from a quick glance around his office at Columbia. Two walls are adorned with prints and other art work that celebrate the body—including a sketch that he copied from another work.

"The lines of the human body are very interesting," he explained. "They are the architecture of humanity."

The collection of art in his office ties in with the study of body image in psychology. "I was always very interested in research being done in that area," he said. "It centers around the perception we all have of ourselves. How do we see our bodies? How do we organize how we see ourselves? How do we see other people, and what do the bodies of other people mean to us?"

Eventually, Tarini and four others organized the Advertising Firm Lee King and Partners. This offered Tarini more than just a chance to change careers and apply his psychology training to the field of advertising; it also gave him an opportunity to accumulate enough money to pursue a teaching position at Columbia College. When a larger

going," but sometimes "overbearing."

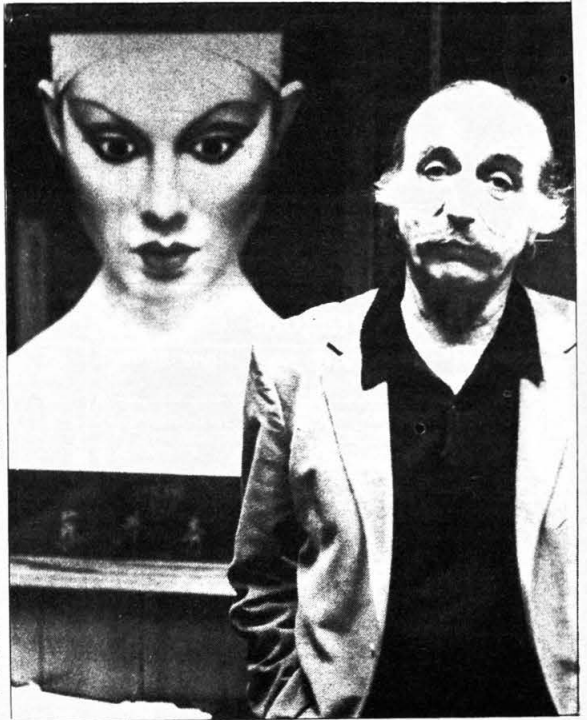
Just as he is "funny" as a father, he likes to keep an element of fun in

his classes. "I enjoy teaching immensely because of the informality of it," he said. "I enjoy being very close to the students and joking with them. We have a great deal of fun. I start off each class almost by saying 'If we don't have fun then I won't be happy and you won't be happy.' So I operate my classes loosely."

Building the curriculum for the advertising department and finding instructors that can benefit the program are also parts of his job that he classifies as fun, but other aspects of his work at Columbia aren't quite so entertaining. "The day to day administration is kind of a drag, most administration jobs are, but putting together an entire curriculum has been a lot of fun."

When Tarini began as chairman, the advertising department had not yet been formed. There were a few classes, but no one to "pull it all together." The creation of what is now known as the advertising department was largely up to Tarini. "I came in and set myself the challenge of building a credible advertising department that offered to Columbia students a complete, well-rounded education in advertising. The department has grown to an enormous extent by adding a lot of classes that weren't available three years ago. Now, if you go down the curriculum, it's probably as sophisticated as any advertising curriculum (in an undergraduate program) anywhere in the country."

When he isn't busy with his teaching and administrative work, Tarini is fond of listening to classical music, entertaining friends and cooking. In fact, he boasts "he makes one of the best pizzas in the city of Chicago." Cooking is not something that he studied, but rather something that he apparently picked up "unconsciously" from his



Advertising Chairperson John Tarini

mother. "I didn't even know I could cook until after I got married," he said. "My wife loves it because I am a pretty good cook."

To wear off all that Italian cooking, Tarini plays tennis about three times a week with friends. "I'm a tennis freak," he said. "I just love it."

Tarini also loves living near and working in the city of Chicago. "I love everything about Chicago," he said. "It has all the sophistication of a big city, but it's not impersonal like New York."

Tarini has no plans of leaving the city or the college in the near future. He does intend to keep working on the advertising program, and the possibility of a graduate program "down the road" is not out of the question. "I'll have to have a talk with the president of the college, Mike Alexandroff, and find out in what direction the department should go next," he said. If Tarini is as flexible and creative with the advertising department as he has been with his own career, only time will tell how the ball will bounce.

South Side Sculptor leaves lasting impression

By Crystal Green

Sculptor Richard Hunt "proceeds to deploy his vision via bronze or metal into delightful, breathtaking form," according to Leon Forrest, Chairman of African-American Studies and Professor of English at Northwestern University in Evanston.

An exhibit of Hunt's work was recently on display at the Columbia College Art Gallery, located at 72 E. 11th St. The exhibit was entitled, *Outside In: Public Sculptor By Richard Hunt*.

Hunt's work is that of a twentieth-century genius. One sculpture entitled, "Eternal Life," generates movement and grace. In an abstract form, it leaves enormous room for the imagination as do most of his sculptures. Hunt creates with spirit and emotion.

It is impossible to haul Hunt's enormous sculptures from across the city into the gallery, but Denise Miller-Clark, Associate Director at the Gallery, wanted to offer "viewers insight into Hunt's creation of works of art for public spaces through the models...drawings...photo murals...and original smaller scale sculptures," she said.

His work leaves lasting impressions. "Play," is welded cor-ten steel designed with curves and many rounded areas, it is one of Hunt's oldest works. He began work on it in 1967, it also is in abstract form. Hunt once said, "In some works it is my intention to develop the kind of forms nature might create if only

heat and steel were available to her."

Hunt, 50, has public works across the country, including Illinois, Texas, New York, Ohio, Tennessee, Florida and South Carolina.

One of Hunt's sculptures is on

display at the Carter Woodson Library on Chicago's South Side. Entitled "Jacobs Ladder," it is a main attraction at the library. While driving along Lake Shore Drive around the 900 block, a beautiful sculpture entitled "Fox Box Hybrid" can be

seen. Johnson Publishing Company, located at 820 S. Michigan Ave. is the home of another Hunt sculpture, "Expansive Construction."

"Sea Wall," a sculpture created from metal, plaster, wood and glass,

stands in the Michael Reese Hospital. To look through the glass on the sculpture, one will observe fish swimming around. "Farmers Dream," stands in the International Minerals Corporation located in suburban Northbrook. "From Here to There," is a welded bronze public work at the Martin Luther King Community Service Center on Chicago's South Side. Hunt's work is seen in several spots across the city, perhaps because Chicago is his hometown.

Hunt has received several honors, including many one-man exhibitions. He's had the honor of creating a sculpture, "I Have Been To The Mountain," for the Martin Luther King Memorial in Memphis, Tenn.

Hunt was born on Chicago's South Side in the Woodlawn area. He attended the Junior School of The Art Institute of Chicago in

1948, and in 1953 entered The School of the Art Institute of Chicago

where he received his Bachelor of Arts Education degree in 1957. His professional career in sculpture began in 1955.

Forrest wrote, "Any retrospective of Hunt's towering volume of sculpture reveals that he has much in common with other great image-creating frontiersmen: Picasso and Gonzalez; Proust, Joyce and Faulkner; Fellini and Bergman; Bartok, Stravinsky and Parker."



Sculpture Richard Hunt at his recent Columbia College exhibit.



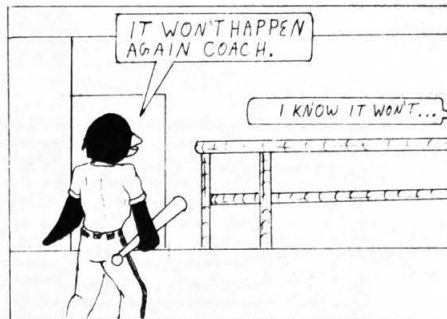
The Last Dragons

by K. Bufkin

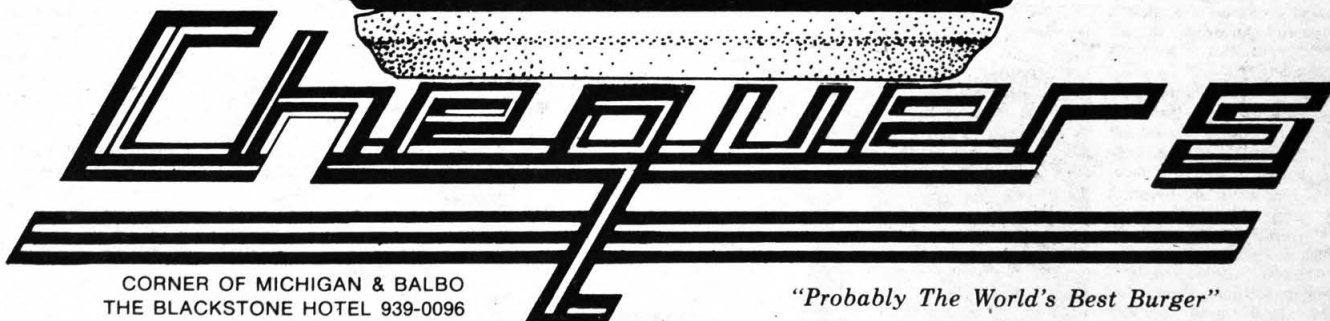
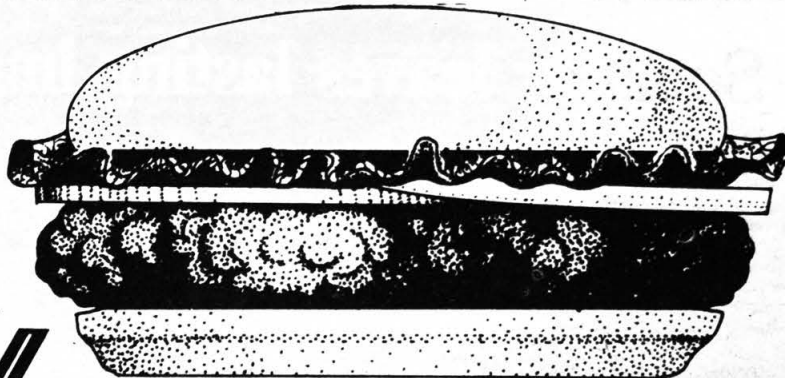


B-Birds

by W. Whitney



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Well, that's just the beginning at CHEQUERS in the BLACKSTONE HOTEL where quality, fun food mixes with a great new atmosphere for a great meal, breakfast lunch or dinner. Start-off the day with fresh-squeezed O.J., pure, rich Kona bean coffee and

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Baby Jane: Behind the locker door

By Vernon Clay

The scream echoed through the hallway, chilling every bone within ear shot. Students came darting around the corner to see that Jane sprawled across the floor.

Her breathing was fast and in short pants. She had fainted. Sweat poured from her face. Students around her were confused as to what had occurred. Jane's locker was the only thing that was open, but there was nothing in it besides her coat and book. A hand reached out to her unconscious body.

"Jane! What is the matter? Wake up," said Jane's friend, Chris.

Chris had a worried look across her face that mirrored the faces of all those that stood around her. Suddenly Jane stirred, coughed, opened her eyes and parted her lips.

"Oh my God. Did you see it?" Jane asked as if nothing else had happened.

Fiction

Jane was pointing at her locker. Chris looked in the direction, but there was nothing out of the ordinary to be seen.

"What are you talking about, Jane? What did you see?" Chris asked.

Chris slowly lifted Jane up, and waited until she answered her question. The crowd slowly left, whispering and mumbling as they walked away. Chris propped Jane, up against her locker.

"There was a dead baby in my locker. I swear, Chris, there was," said Jane wide-eyed.

"A dead baby? What are you talking about? When did you see something like that?" Chris asked, with doubt in her voice.

"Why, just a few minutes ago. Didn't you see it? You had to," pleaded Jane.

"I swear, there was nothing there, Jane. I think you had better come to the lunchroom and have something to eat," Chris suggested.

Jane nodded her head and left with her friend.

School went along as usual. Teachers taught and students slept while they did. Classes were long, boring and repetitious. School was just taken in stride, like a bad headache. But the pressure of the day did not cease for Jane, it just dragged on.

The day was approaching its end, and all were glad that at least the clock was accurate.

Jane neared her locker with a new fear rearing up in her. Her hands trembled as they pulled up on the latch. She paused. She swallowed nervously and tried again. Without hesitation she thrust the door open.

Her books pounded to the floor. The locker was slowly closing on its own. Jane stared blankly in its direction and backed away. Her head was nodding side to side in disbelief. Tears welled in her eyes and she covered them with her hands.



"Oh, no! It's happening again!" Chris said to herself as she entered the hallway. She put an arm around Jane's shoulder.

"What is it girl?" she asked.

"I saw it again. There was a baby in that locker," Jane said, stammering.

"Was it the same baby girl you said you saw while we were at lunch?" Chris asked.

"No, she was growing. The girl I saw was older. But she had blood all over her. Her eyes were open, and she was just hanging there," Jane explained.

"But that's impossible, Jane," Chris reasoned. She then started to open the locker herself. She creaked the locker open and saw, "Nothing. There is nothing in your locker, Jane," assured Chris. She turned around to look at Jane's reaction, it was horrid.

"Look!" Jane shouted, opening her mouth widely and pointing her finger at the locker.

Chris quickly turned her neck, but there was nothing.

"Close that locker! I saw it just as you turned to look at me. It was a ten year old girl this time. I'm not crazy, Chris, I saw it!" Jane cried hysterically.

"I think that I had better drive you home," suggested Chris.

The drive was a long one and Jane felt it a comfort to be at home. Chris stayed with her for a short while after seeing that no one was at home, but soon had to leave.

"Are you sure that you're going to be alright, Jane?" Chris asked, as she stood in the doorway.

"Yea, I'll be alright. I'm just going to change and watch some TV. There's no need for you to stay any longer Chris, go," comforted, Jane.

"Alright then, if you think you'll be OK. You were really shaken when we left the school. I'll see you tomorrow then," Chris said as she stepped out the door.

Jane waved good bye and closed the door. She leaned against the closed door and blew a sigh of relief. She ran her fingers through her hair and went in her room.

"I sure can't wait until this day is long over. I think I must be really cracking up. Maybe I was tired having just came from the doctor and all. I think I'll feel better when I change out of these clothes," she said as she went to the closet to change into something more comfortable. As she opened the closet door, she let out a scream that would put her first one to shame. She swiftly cupped her hands over her mouth, startled at the sight she now saw.

In her closet was a girl, about sixteen years old, steadily growing before her eyes. The child's face was all bloody, scars were covering her body. She then did something that caused Jane to jump back... she spoke.

"Why did you kill me?" it moaned.

Jane was petrified, not a word came from her mouth.

"What ever did I do to be killed by the likes of you? I am but an innocent babe," said the girl, now eighteen.

"Who are you. I haven't done anything to you. Go haunt someone else.

"I am not a ghost," said the now 20 year old woman. She continued, "I have come to seek you, and you alone. You are the one who murdered me. The blame is on no one else, save you."

"I don't know you. I have done nothing to anyone. I am not a killer. Who told you this. What makes you believe this, this, lie!" Jane shouted.

"It is true, Jane. You had an idea as to what I might have been when you saw me in your locker. You were right," continued the very old form now reaching its fifties or sixties. "I am that young child you killed today. I am the victim of your abortion."

There was a long silence, then Jane burst into tears. "No, No!" she cried into her bed as the figure in her closet crumbled to dust. Jane gripped the covers tightly, she had wished for a girl, before her abortion.

Now, however, it was too late

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So if you think you might be a cholesterholic, contact your American Heart Association for a diet good for life.

Chronicle accepting fiction

Columbia students, who are interested in having their creative writing stories published, can submit their stories to the Columbia Chronicle office for publication in the weekly student newspaper.

If you have a crazy idea or a vivid image flowing through your mind, grab your journal and write it down. Hopefully, it will turn into something creative. After the story is typed, double spaced on 8 1/2 x 11 1/2 white bond with pica or elite characters, submit it to Room B106, located in the basement of the Main Building.

Hopefully we will be able to use all of the material submitted. Refrain from graphic violence, explicit sex, vulgar language and derogatory statements.

Stop by the offices for more information and get those ideas on paper.

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College Racers run to 1st awards

By Craig J. Dowden

In the long history of Columbia College, there are very few things that have not been accomplished by a student, faculty member or administrator. There has, however, been one glaring feat that no individual at Columbia has ever come close to achieving. Not one living soul has ever won an athletic award while representing Columbia College.

Until now.

The Columbia College Racing Team won the college's first athletic awards with victories at the Mercy Hospital 5-kilometer and 10-kilometer races held on Feb. 2.

Columbia College Dean, Lya Dym Rosenblum won the first place trophy in the 5-k event for her age group, and Television Internship Coordinator Barbara Yanowski won a second place ribbon in the 5-k event for her age group.

"I was happier than could be," said Yanowski. "I didn't feel that I ran my best race. So when it was

announced that I had finished second, I couldn't believe it. It was a terrific feeling."

The Television Department's Remote Operations Supervisor, Brian Read, also the unofficial manager of Columbia's racing team, echoed Yanowski's emotion towards the event.

"I was thrilled and very happily surprised," said Read. "Winning athletic awards in the name of Columbia College will be good for the entire school. Something like this can lend a great deal of much needed continuity to the students and faculty."

Read is hopeful that the success of the racing team may spill over and cause more teams to form at Columbia.

"I feel that more athletic teams at Columbia could bring our school closer together," said Read. "Many people have referred to Columbia as a 'fast-food' college where the students simply come to their classes and then leave for home when

they're over. If this is true, the excitement generated by athletic teams could keep students here longer and bring us a spirit of togetherness."

For now, however, Read is content with the progress of Columbia's

racing team. He would also like to see any interested runners come on training runs with the team.

"Our training runs are on Tuesdays at 5:30 P.M.," said Read. "We meet outside Room 1202C and then head outside for a run of

between one and six miles."

The running season will be approaching soon and Read expects more runners to take part in the team's next event—the 5-mile Shamrock Shuffle to be held on March 16.



Dean Lya Dym Rosenblum and Television Internship Coordinator Barbara Yanowski Cross the finish line victorious in their latest road race.

Hawks flying high as playoff time nears

By Greg Canfield

The Chicago Stadium ice has been on fire recently as the Black Hawks have flown to the top of the Norris Division standings.

It's quite a turn around from mid-November when the Hawks were struggling to stay ahead of lowly Toronto. On Nov. 17 the Hawks were a dismal 6-10-1. Since then, they have gone 25-13-7 through last Sunday's game with Calgary.

Their 6-2 victory over the Flames helped secure their six-point lead on St. Louis. With five weeks left in the regular season, all indications are the Blues won't catch them unless injuries strike top players such as Dennis Savard and Al Secord.

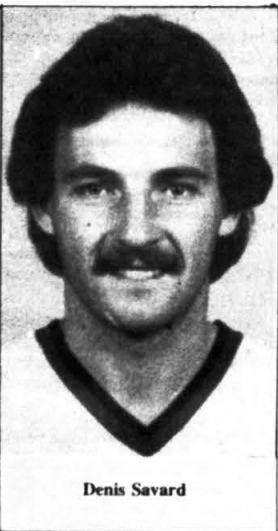
Staying healthy has been a problem for the Hawks for each of the last two seasons, but this year only Darryl Sutter, Tom Lysiak and Curt Fraser have been out of action for extended periods of time.

The three of them, however, have since recovered to put the Hawks' roster at full strength. The results have been remarkable.

Sunday's win over Calgary perfectly illustrates how the Hawks have put everything together. They received goals from Secord, Troy Murray, Doug Wilson, Keith Brown, Lysiak and Marc Bergevin.

They played strong defense and got good goaltending from Murray Bannerman.

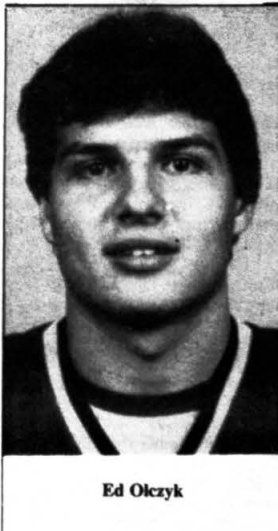
When all parts of your game are clicking like that it's tough to lose, and even when the Hawks have, they've usually been in the game until the last seconds.



Denis Savard



Troy Murray



Ed Olczyk

The line of Secord, Savard and Steve Larmer has become one of the most potent in the league. Through 60 games they have combined for 208 points. With 40 goals and 54

assists, Savard is having his best year. The key might be that he once again has Secord (injured most of last year) to protect him.

Murray is quickly becoming a star

with 36 goals and 36 assists. Ed Olczyk has 23 goals and 35 assists, Fraser has 19 goals and 30 assists and Doug Wilson, while only scoring 10 goals, has assisted on 38.

Balance like that is going to give even the best defensive team problems and Edmonton is not one of the best defensive teams.

With every game the Hawks appear to be gaining more confidence. They have posted wins in Washington, Long Island and Buffalo, cities where in recent years they couldn't buy a victory.

Without a doubt the acquisition of goalie Bob Sauve will help the Hawks' chances of getting to the Stanley Cup finals. A year ago, Bannerman was the only choice Coach Bob Pulford had to put in goal. He was obviously exhausted several times during the Edmonton playoff series.

Sauve is veteran who is sure not to get rattled under the pressure of the playoffs and forces Bannerman to stay on his toes if he wants to remain the number one goalie.

The way the Hawks are playing it's just possible when the playoffs are over Bannerman will be the number one goalie of the number one team.

Drugs can never get too much publicity

By Greg Canfield

Question: What's wrong with sports today? Answer: Drugs.

Okay, so it's not a startling revelation. Pick up any sports page and chances are you'll read about yet another athlete admitting to a drug problem.

So why bring it up again? Because it can't be ignored.

Despite claims from all professional sports organizations that the problem can be controlled, it's obvious the problem is very much out of control. Currently, only the National Hockey League seems publicly immune to a drug problem.

Last year's drug scandal in Pittsburgh revealed major league baseball had no idea how serious drug abuse had become. Following the

Super Bowl, New England coach Raymond Berry admitted the Patriots had a drug problem, but said that among the 28 NFL teams the Patriots' problem ranked 28th.

That's scary considering newspaper accounts which named five

ago Bulls' guard Quintin Dailey and New Jersey's Michael Ray Richardson are two-time drug offenders. Utah's John Drew was suspended from the league for life following a third offense, but can petition to be reinstated after he has sat out two years.

Since January 1984, Houston's John Lucas and Phoenix's Walter Davis have come forward. Prior to 1984, the Los Angeles Clippers' Marques Johnson, Atlanta's Eddie Johnson, New York's Bernard King and Utah's Terry Furlow admittedly suffered from drug abuse.

Could the problem get worse before it gets better? When players such as Dailey, Richardson and Drew go through a rehabilitation program once and have a relapse, one has to wonder.

Baseball is trying to reverse the situation by having drug-testing clauses written into contracts. Somehow that doesn't seem fair to the player who has never used drugs.

Now, if a player doesn't agree to testing he puts himself under suspicion. If that player is not a drug user, he'll have to face unwarranted scrutiny from both management and teammates.

It's wrong. Innocent until proven guilty is still the cornerstone of America's judicial system. Professional sports do not have the right to break it down.

Granted, a doctor, lawyer, bus driver, etc., who abuses drugs is a greater threat to society than a shortstop, forward or wide receiver. However, it's the athletes, like it or

not, who are constantly in the public eye.

Also, whether they like it or not, that carries a certain amount of responsibility. Therefore the price they pay for drug abuse should be severe, although testing should be prohibited.

All athletes should be warned that as soon as they are caught abusing drugs, a one-year suspension without pay will be imposed. Management, however, will cover all expenses toward rehabilitation.

A second offense means banishment from the sport for life. Under no circumstances will an athlete be allowed to petition for reinstatement.

Any athlete who is willing to risk such serious consequences is not only sick, but stupid. Certainly he is unworthy of the fan's adulation.

Locker Room Lines

New England players in need of rehabilitation. Although the Patriots said that some of the names were incorrect, they did not argue that the figure was wrong.

In the National Basketball Association the list seems endless. Chic-