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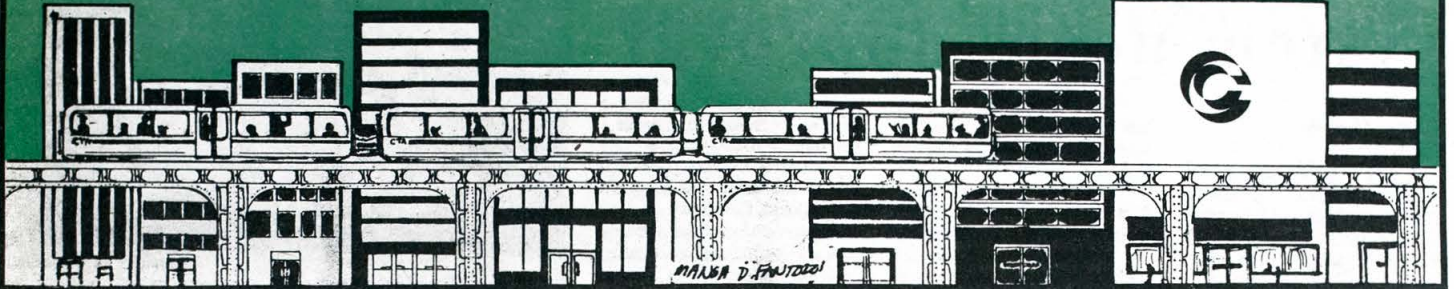


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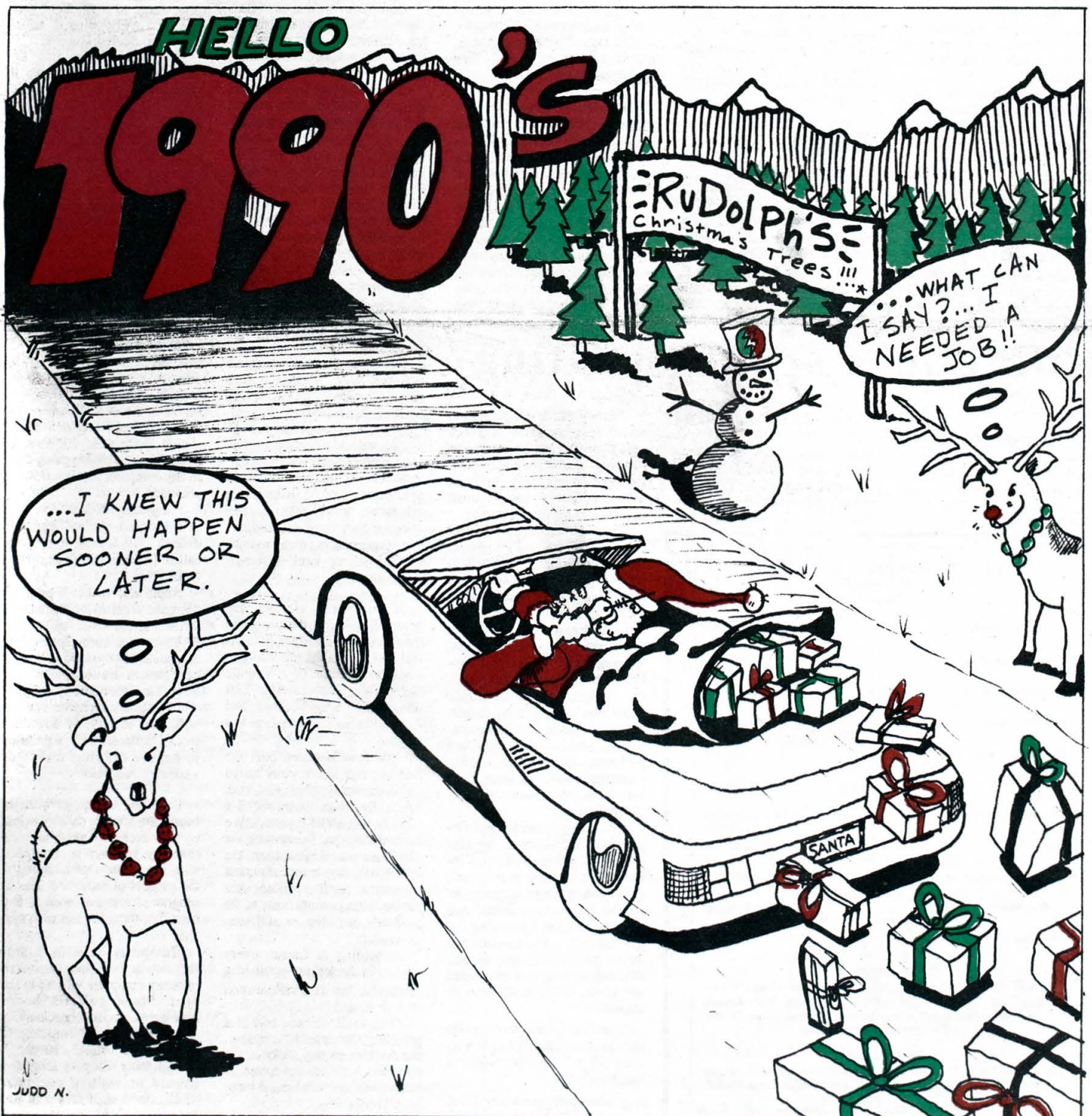
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Happy Holidays



Long-awaited phone system nears approval

By Mark Farano

A city official said an ordinance authorizing Columbia to install phone lines under the alley connecting its Michigan and Wabash buildings will be introduced to the Chicago City Council December 13. College officials said the ordinance will allow installation of Columbia's long-awaited new phone system.

The city owns the alley connecting the two buildings. Johnathon Williams, supervisor of compensation for the city's Bureau of Asset Management, said the ordinance will be routed to the council's Committee on Streets and Alleys, chaired by Alderman Patrick Levar (45th). Williams said the committee can temporarily approve the ordinance to allow Columbia to begin work, pending a vote by the full City Council.

The phone lines will carry calls between the Michigan and Wabash campuses. Bert Gall, Columbia's executive vice president, said college officials have been waiting for permission to lay the cable since July, when the Mitel SX-2000 system the college selected was delivered to Coradian Tone of Northbrook, which will install the system.

Gall said he expects the college will pay about \$250,000 for the system, including installation costs.

Columbia's current phone system was installed in 1979 and no longer meets the school's needs, Gall said.

"We've had a lot of problems with it," agreed Janice Booker, Columbia's manager of administrative services. Booker said the current phone system hasn't worked well with the automated answering machine Columbia installed about two years ago.

Some calls to Columbia's main number don't register on the school's two switchboard consoles, Booker added, leaving callers in a telephonic version of limbo, where it seems that no one is answering the college's phones.

The new system will include two new switchboard consoles able to handle a total of 34 calls at once, Booker said. The two consoles now in use can accommodate a total of 16 calls at once, Booker said.

Also included with the new system will be approximately 50 new phones, which will be distributed to busy departments, Booker said.

Booker also said it won't be necessary to dial the 73 prefix to place calls between the Michigan and Wabash buildings because the underground lines will link the two buildings. Booker said this should allow quicker handling of calls to the main number

because operators won't need to use the 73 prefix and wait for a dial tone to transfer calls.

Calls to inside phone lines will still be routed through the main switchboard, Gall said.

Booker said she hopes the City Council acts in time for Coradian to start installing the system during Christmas break.

Bill Benson, Coradian's Illinois sales manager, said it normally takes about two months to install a system like Columbia's, including training time. Benson said he would meet with college officials to schedule the installation after the city authorizes the cable project.

The Bureau of Asset Management's Williams said the ordinance for Columbia is "among the first batch of a new breed" of ordinances covering installation of private telecommunications lines on city property.

"It has taken a while to get the actual ordinance through the Law Department," Williams said. The ordinance will require Columbia to pay an annual fee and show proof of at least \$1 million of liability insurance.

Alderman Fred Roti, (1st), whose ward includes Columbia, favors passing the ordinance, Williams said. The City Council normally passes ordinances like the one for Columbia if the alderman whose ward the project is in favors approval.



Chronicle/ Elias Zimianitis

Telephone operator Angela Plaut, a veteran of phone combat, looks forward to the arrival of the new communications system.

Computer viruses infect diskettes

By Lance Cummings
Editorial Page Editor

Computer viruses, like electronic head colds, are passing from diskette to hard drive, and back again, among Columbia students.

Discovered nearly two weeks ago on the Macintosh SE, located in room 415 of the Wabash building, the viruses have inconvenienced as many as 1,000 students, according to Don Carter, director of Academic Computing.

The disorders are believed to have been inadvertently introduced into the Macintosh system by unknown students who unwittingly inserted infected diskettes into the computer. The viruses then spread to the diskettes of all subsequent users.

Computer viruses, which are created by sophisticated programmers, have many designs; but most copy themselves from one type of data storage device, such as a hard-disk drive, onto another type, such as a diskette. They spread from system to system by way of diskettes or telephone wires, often scrambling or destroying stored data, sometimes causing many months of painstaking work to be irretrievably lost.

If computer viruses are detected quickly, the problems they cause are usually both minimal and repairable, according to assistant director of Academic Computing, Rebecca Aist. Left untreated for long, however, and they can cause major damage to a system.

"We have detected both the Scores virus and a virus called nVIR on our system," Aist said. "Actually, there is an nVIR-a virus and an nVIR-b variety. We have the a-type. Every time we eliminate the viruses from the Macintosh, they reappear almost as soon as the first student uses the machine, because many of the student's diskettes are still contaminated."

According to Carter, every student in the desktop-publishing classes has had the nVIR virus on their diskettes.

"The nVIR virus is sort of a gremlin," Carter said. "It causes the machine to play tricks on the operator. It causes the computer to do things such as beep at inappropriate times."

"These tricks can be traumatic to the person who is suffering from them, though, and the virus

does cause system crashes. If someone hasn't backed up frequently—made copies of their files—it [the virus] is going to cause them to lose all of their data. The nVIR virus is not as harmful as Scores, however."

The Scores virus first appeared about two years ago in Macintosh computers in Dallas, Texas. It is called Scores because it creates legions of bogus files in a system, destroying application programs in the process. The virus spread rapidly to major corporations such as Boeing and Arco, and has even turned up on computers at NASA, the IRS and the United States House of Representatives. It is rumored that the Scores virus was created by a disgruntled Apple employee.

"Students can use any one of a number of programs that have been designed to kill these viruses," Aist said. "The programs are available to all Columbia students, and can be found in room 415, where the virus was first detected. Students should check their diskettes for contamination before using them in any computer that is not write-protected."

For getting rid of Scores, there is a program called, logically enough, Kill Scores. A program called Disinfectant destroys the nVIR virus.

Apple also makes a program designed to detect the presence of viruses, called Virus Rx.

There is a strong possibility that students who own their own computers have spread the viruses to their home systems.

"Students with home systems will need to buy, or download from a bulletin board, a program to remove the virus from their systems," Aist said.

So-called computer bulletin boards are actually data bases that can be accessed via telephone lines by a computer equipped with a modem. Downloading is the process of retrieving data or programs, using a modem, and installing them in your own system.

Computer bulletin boards themselves have been the source of many computer viruses in the past. Some bulletin board operators are more conscientious than others in attempting to prevent the spread of viruses.

"Students can go a long way toward preventing computer virus infections if they will just follow a couple of simple rules," Aist said. "Don't exchange diskettes with friends, and know your bulletin board."

Guidelines set for posting

By Mary Kensik
Staff Reporter

Call it graffiti. Call it plain paper clutter, but the numerous flyers and notices that litter the walls and bulletin boards around the campus must be APPROVED FOR POSTING.

Some of these bulletins may be removed if they don't bear the APPROVED FOR POSTING stamp, issued by the Dean of Student Services Office located on the sixth floor of the Michigan campus. This practice was implemented for the first time, this

semester.

"We want to develop a system where students know they can post their notices, so others can readily find what they're looking for," said Irene Conley, assistant dean of student life, the individual in charge of approving posters.

The criteria used for approval considers Columbia's interests first. Top priority is given to posters that communicate a message from a community within the school to other Columbia students, such as meetings of student organizations, or departmental announcements. A second consideration is if the placard broadcasts something from an outside entity that has something important to say to the Columbia community, which could include free performances, discount tickets, educational seminars, or anything that is advantageous for Columbia students.

According to the Student Organizations Handbook, posters should include the following information: the name of the event, date, time, location, ticket information (when appropriate) and the name of the sponsoring organization. It is also required that the notices be hung only on bulletin boards, and that pins or tacks are used, rather than tape or staples.

In addition, the size of the sign should not exceed 187 square inches (11 x 7 in either width or height)

Students need not worry about hassles when it comes time to sell used books or other items. Eventually, there will be designated areas for just those purposes.

Columbia Chronicle

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Salvation army volunteer Alveria Ricks works in the cold for a good cause. "Somebody's got to do it," she asserted.

Charitable groups seek holiday help

By Stuart Sudak

Staff Reporter

As the season of giving sweeps in, many charitable organizations are in dire need of student volunteers to help the less fortunate celebrate the holidays.

In a random survey of the more prolific charities in the Chicago area, many of them said that volunteer work is needed immediately in their organizations. Most of the charities give volunteers a pick of job categories. Public relations and marketing communication majors have a chance to earn credit while working in the charities' information departments.

Through the United Way Charities Volunteer Center and Community Referral Service, serving the greater Chicagoland area, students can obtain many volunteer jobs that go begging to be filled, said John Rowley, United Way's director of public affairs and marketing.

"We need a whole range of volunteer work to be filled, especially now during the holiday season," said Rowley. "As a large charitable organization, we are able to match students' skills to a certain area they could ably perform on short notice."

The Salvation Army has volunteer positions readily available consisting of either working on organizations' food lines or ringing a bell outside of area retail outlets, for donations.

According to Salvation Army's Director of Communications Robert Bonesteel, volunteer work is available at 11 organization sites and is dependent on the level of involvement the student can realistically accomplish.

"If the student wants to get involved with first-hand assistance with the people that we help, there is a need during the holidays for people to work on our front-line feeding programs," said Bonesteel. "If they don't consider themselves real good communicators with the less fortunate, then they can ring the bell and get paid minimum wage for us at a variety of shopping centers."

The main concern for Little Brothers Friends of the Elderly is getting presents to elderly people, who are often restricted to their homes. They have few or no relatives.

"We are in great need for drivers to deliver Christmas boxes to isolated and lonely elderly people who wouldn't get to share in the joy of the holidays

without our support," said Lorraine Swanson, director of public relations. Swanson said much of their volunteer work is needed on the South Side, which even this late into December, remains low on able drivers.

Other volunteer work with Little Brothers is loading food into vans and cars at seven sites across the North and South Sides.

Over 450 charitable organizations in the Chicagoland area, including Little Brothers and The Salvation Army, receive their food from the Greater Food Depository. Volunteer work is welcomed on many of their food drives, said Linda Napier, the depository's human resource manager.

"Even though much of our volunteer work for the holidays has been arranged months in advance, there are still many positions available helping pass out the food we give to the agencies," said Napier. "The work will entail serving meals, and distributing food to the charitable organizations, and it will only take a phone call to get involved."

On December 16, The Catholic Charities will sponsor the Bozo's Grand March for Kids at the Rosemont Horizon. This will be the third year of the event, and volunteer work is needed to help control the projected 15,000 to attend.

"The fundraiser, where proceeds will go to buying presents for needy children, will take a lot of volunteers if we're going to pull it off, and help is needed running concession stands, ensembling boxes, and basically, keeping the thousands of kids in some type of order,"

said Catholic Charities Director of Public Relations Services Deloras M. Doreman.

Doreman said that there will be two shifts between 10 a.m. to 2 p.m., and 1 p.m. to 5 p.m. Students can either write or call Catholic Charities about volunteering their services for the event.

CONTACTS:

United Way: John Rowley, 876-1808 xPR dept.

Salvation Army: Robert Bonesteel, 725-1100 xPR dept.

Little Brothers: Lorraine Swanson, 477-7702

Greater Food Depository: Linda Napier, 247-3663

Catholic Charities: Deloras Doreman, 876-3212

Media charged with ownership-biased coverage

By Jacquel Podzius

Despite the media-saturated society we live in, we might not be getting the complete story when it comes to news.

Instead, the news media presents a picture the government and the corporations, who own the media, want the public to see.

That is the view of Jeff Cohen, executive director of Fairness and Accuracy in Reporting, a media watchdog group, who spoke last month in Hokin Hall about the news media's biased coverage of world events, particularly events in Central America.

Twenty six corporations own the nation's media, Cohen said, and in the future that number will probably dwindle to six.

Cohen cited NBC in particular, which is owned by General Electric.

"There is not a story on the air that GE doesn't have a direct interest in how it's reported," he said.

General Electric is the nation's third-largest producer of nuclear weapons, Cohen said, and FAIR believes news anchors should disclose this ownership before presenting any story on nuclear weapons.

When FAIR contacted NBC after the network presented a feature on the benefits of nuclear energy to suggest disclosing ownership information, NBC said that NBC news "is independent" and does not have to disclose ownership information to viewers.

Cohen also mentioned an incident at Time magazine, which he

said is "institutionally committed to the Contras," in which a reporter did a story on Oliver North and other key players in the Iran-Contra scandal.

The story said these men were banned from Costa Rica because of alleged ties to drug traffickers and the magazine refused to run the piece.

"The news is about human interest and personalities now," Cohen said, "and not about anything with controversy or substance."

Cohen also commented on the lack of probing and controversial questions by reporters for fear of offending the corporate owners.

"They analyze your world without tough questions," he told the audience "and that's not reporting."

Henry Kissinger, "a walking, talking conflict of interest," is almost every network's "expert" in foreign affairs, he said, but he has never been asked any tough questions about Kissinger and Associates, the company Kissinger owns, which encourages American corporations to invest in foreign countries.

"If we had something like journalism going on," he said, "He would be asked about his obvious conflict of interest."

But it isn't always the fault of the reporter, Cohen said it is usually the fault of the corporate owners. "The working press is the most powerless group," he said. "They are constantly aware who their boss is," and because the corporate elite handles the hiring and the firing, reporters are told what they can and cannot report.

"Dan Rather does news the corporation wants or he goes," Cohen said. "Putting profit before the news is understood as 'that's the way it goes.'"

Cohen also pointed out the availability of shows like *Wall Street Journal* which present the news in the corporate world, and the lack of programs which present the news from the laborer's world or the women's world or any group that conflicts with the interests of corporate sponsors.

"The corporations determine what gets on the air," Cohen said. "They only support what they want," and what appeals to their taste.

Cohen also spoke about the media coverage of El Salvador, which he said "has been atrocious," and it is "a good case study of media bias."

The *The New York Times*, Cohen said, supports the government's aid to the Contras, and because of this, its White House reporters "are like stenographers."

"There are no contacts made, no conflicting quotes. The government talks and reporters print it."

"The bias of the media lies in the bias of its sources," Cohen said. "Their 'coverage' is and lies for the White House and nothing about what's actually going on in Central America."

"White House reporters don't try to get opposing views," Cohen said. "That's called 'investigative journalism' now. But that is what reporting is supposed to be all about."

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Invisible heroes

The fact that Kitty Dukakis was swigging rubbing alcohol just a few days after finishing a \$12,000-a-stop, anti-addiction speaking tour points out a problem in American Society that needs to be rectified.

No, the problem isn't substance abuse, it's celebrity abuse. For some reason we Americans like to put our faith in the wrong people. The bandwagon is always at our front door, and we love to jump on it no matter who's driving.

The celebrity spokesperson is a staple of our society, and rarely is he or she qualified to talk about what's happening outside his or her mansion in Malibu or Manhattan. Thanks to People Magazine, our penchant for real-life soap operas has grown to the point where we're blind to our own ignorance.

Kitty Dukakis had barely stumbled out of rehab a few weeks ago (it was her second rehabilitation within a year), when she was honored as a "hero" by a Massachusetts' mental health organization. Why Mrs. Dukakis was elevated to such status has us a little baffled. Turning to a bottle of rubbing alcohol seems like a sign of weakness rather than bravery.

Perhaps the title of "hero" should be reserved for those Americans who manage to drudge through their day without the benefit of a Governor's mansion or a Governor's salary; or a bottle of something that puts them in rehab.

While there's nothing wrong with forgiving and forgetting—a genuine American trait—infatuation with image rather than substance can lead only to a letdown. It's time we taught our children, and ourselves, to look for worthy role models, even if we don't happen to see their faces on television or in the newspaper.

Kitty Dukakis, up to this point, is nothing but a failure. She may prove in time, however, that she has kicked the habit. Perhaps then, she will have something valuable to offer. Until then, there's a lot of non-celebrities out there who demonstrate more strength and character. They are the ones who deserve our admiration.

Santa claws at commercialism

By Charles Bernstein

Christmas has become an uncontrollable disease. Let me explain how I arrived at this. For the past few weeks, on television, radio and in the newspapers, we have all been reminded over and over again that Christmas is coming and we'd better be on our best behavior or Santa Claus won't bring us anything. If you don't celebrate Christmas, then it's not supposed to affect you, right?

Well, I thought that way up until three years ago, when I had the opportunity to "play" Santa Claus at a local mall near my home. My decision to do it was based on thinking that it would be a positive experience, however, I received more than I bargained for, once I started "being Santa Claus." The questions I thought about constantly were: "What does Christmas mean to those who really celebrate it?" Is it a time to be happy and joyous, or is it a time to expect a new stereo system from your friends or relatives? Soon, I started to answer my own questions.

Commercialism has invaded the bloodstream of Christmas to a point where it's become sickening. Certain symbols are used at this time to warn us of the coming holiday, such as trees, bells, wreaths and jolly, old Saint Nick, better known as Santa Claus. In my opinion, Santa Claus is the root of ALL Christmas evil. For years he has been pushed onto folks as a guy in a red suit (who's probably a communist), who brings toys and gifts to all that have been nice. In a way, he is like a spy, like those involved with the CIA or FBI, who watch all of us—and if we disobey, it's curtains for us.

While playing Santa Claus, I went through child after child telling me what each wanted for Christmas, demanding that I bring them certain gifts/toys, via coaching from their parents, while parents laughed constantly as their children sat upon my knees. Some of their demands included: "Santa, I WANT a Rambo...", "BRING me a computer...", "I WANT a Barbie...", "BRING me a Tonka Truck...", and "Santa, I WANT a bicycle..." Perhaps the cruelest acts the parents forced upon their children was to force them to stand in long lines to be photographed with Santa, so the parents could have ever-lasting memories or their children coming to see him.

They bribed their children with food, promises of gifts or just told them that Santa would skip their homes if they refused. There were also children who didn't celebrate Christmas, who sat on my lap and told me what they wanted for Christmas, while their parents looked on with what appeared to be guilt-ridden faces. One instance included a young Jewish boy, with a skullcap upon his head and Jewish star around his neck, telling me what he wanted for Christmas.

Now don't get me wrong, I think that Christmas used to be a wonderful time of the year, but unfortunately it's at the level of terminal illness, with no turning back. The happiness that goes with it is phony because the only reason folks are happy is because they know they will be getting gifts, no matter how they acted throughout the entire year. Let's face it, Christmas is fake. It's lost its traditional values and nobody really cares anymore—now it's a tradition to be phony once a year. There was one exception, however. One child of the many children who sat on my lap told me, "Santa, the reason I like this time of year so much, is because we celebrate the birth of our savior, Jesus Christ." Whoopie, one thoughtful kid.



NBC bolts its responsibility

By Lance Cummings

Editorial Page Editor

The recent revelation that NBC's "Today" show edited out references to General Electric, which owns NBC, in a news story about defective bolts, should alarm and disgust ethical journalists. The general public should be outraged, as well. I find NBC's behavior thoroughly reproachable.

NBC's outrageous doctoring of news reinforces an opinion held by many that marriages between corporate giants and mass media are akin to unions between siblings—not in society's best interest.

NBC's pathetic attempt to rationalize its action underscores its ethical impoverishment.

But any argument over whether or not NBC was justified in its actions misses the point. NBC must be

as Caesar's wife. It must guard itself against even the slightest hint of favorable bias toward General Electric if it is to be taken seriously as a news medium.

This is not the first time that NBC has played fast and loose at the news desk. On "Today" show news broadcasts, the last item of "news" is sometimes merely a plug for a "news related" program that will air on NBC later that same day. Such "promos," as they are known in television, have no place in newscasts.

While the prohibition of mass media ownership by giant corporations runs counter to the philosophy of a free market, NBC and General Electric should beware, lest they bring bad things to life.

Letters to the Editor

To the Editor:

This correspondence is in response to the letter sent to you by a one Ms. Mary Little. I find Ms. Little's powers of reasoning most amusing. "According to the logic of the pro-choice advocates," sayeth she, "Abraham Lincoln should have been aborted. After all, what chance did he have, growing up poor in a log cabin?"

Being skilled in logic as any typical pro-choice advocate, which I consider myself to be, I decided to apply Ms. Little's line of thinking to other historical examples. Take for instance, the case of young Adolph Schickelgruber. Born to a family where he was unwanted, this child grew up with deeply-rooted anger and psychological disturbances, which he found later application

for in his political career. Yet if legalized abortion had existed at that moment in time, why young Adolph Schickelgruber (who later changed his surname to "Hitler") might never have made it beyond the zygote stage. Consequently, the world would never have seen the Holocaust, which our friend Ms. Little feels legalized abortion is comparable to.

I thank Ms. Little for providing me the opportunity to engage in this fascinating hypothetical exercise. It is always good to see the voice of reason triumphantly state his/her case. As for me, an illogical pro-choice advocate living in a world ruled by absurdity, I say let's keep abortion safe and legal.

Arnie Bernstein
Graduate Student, Fiction Writing

The Chronicle reserves space for reader commentary.

Letters should be typed and as concise as possible.

Letters should be delivered to room 802-W, must be signed and include a daytime phone number.

Frankly Speaking:

Albert Williams

By Daniel Berger
Staff Reporter

Albert Williams (best known as "Bill") was graduated from Columbia in 1973 with a bachelor's degree in music. But what he went on to do, become a drama critic, a writer and a teacher, is part of his trip in life—perpetual motion and achievement. Williams, 38, grew up in Evanston, though he was originally from Denver. He has taught here since 1985, and is a permanent artist-in-residence. His classes include Theater Workshop and Singing for the Actor.

Williams, a man whose form fits many molds, has written for the *Illinois Entertainer* since 1981, the *Reader* and the *Windy City Times* since 1985, and has recently begun to cover theater for the *Chicago Sun-Times*. Having been an integral part of Columbia's past, and a motivating factor in the Columbia of today, he's like an anchor—forever grounded to home but free to ride the tide.

How did you become involved in writing for the theater?

I started out in the theater as a performer and a writer. I was always interested in writing songs in shows. When I was at Columbia and after Columbia, I worked in a number of places. But I specifically worked a lot at the Free Theatre, which was sponsored by Columbia College. It wasn't just a school show; it was a theater company that comprised Columbia students and professionals, and it was sponsored by the Music Department. Back then, 1970 through '74, the music and theater departments were separate. The Free Theatre specialized in original, multi-media, mostly rock, but always music theater productions. Bill Russo, head of the music program, ran it. The shows he wrote, among the others, were original. Actually, there was one piece that I wrote the music for.

Were you writing a lot of music independently, back then?

No, not a lot. I'm primarily more of a words person than a music person. As a librettist, I think that my musical training has helped me a good deal. In fact, just last summer, a piece that Bill Russo composed and I wrote the lyrics for was done by the Grant Park Symphony Orchestra. It's a piece we wrote in 1984, originally done by the Chicago Symphony Orchestra. Last summer the Grant Park Symphony Orchestra revised it. It's a dance opera—a fairy tale set to music. It's a nice piece, and we think it will be done by other symphony orchestras. It's a family thing titled "The Golden Bird."

Basically, my path in the 70s was as a performer and writer for the theater—the Free Theatre, and with other companies, too, including some stuff in New York. Then, a group of people who had been in the Free Theatre started a rock band; I joined them basically for the last three years of the 1970s. I was the lead singer and keyboard player for a rock group called "Freeze," which played around the Midwest and released an album. Like many bands, it didn't go beyond a certain level. Through my work with that band I developed a lot of contacts in the journalistic industry of Chicago. So, when I left the band I decided to try writing and that is what I've been doing for the past 10 years—writing about the theater. Most of what I do now is teaching in the classroom and on the pages of newspapers.

Teaching in class at Columbia is part of what I also try to do when I write reviews or write articles about the theater for readers. I try to expose them to ideas, rather than just hype the personality or say someone should pay money to see it. I'm trying to set up a dialogue, which is what I try to do as a teacher, too.

My job as a reviewer is to write about [a performance], so that



Chronicle/ Elias Zimianitis

people who like my reviewing will know what I think of it objectively. Are the performers good? Why are they good?

When you are sitting in the audience at a play, are you a regular part of the audience or are you thinking critically and taking notes?

I almost wish that I was one of those people who could sit there and absorb it, then go home afterward and bring it to life. Actually, I am developing that way more as I write more. I went to New York for a week and I'm doing sort of a New York overview for *Windy City Times*. Rather than taking a lot of notes, I just look at the programs, and my memory, I must say, is quite good, so I have a sense of what I want to say. When you are first starting out you think you better write everything down so you won't forget it.

Is there a performance or a production that really impressed you?

One of the greatest performances I have seen was William Petersen's in "The Belly of the Beast." I saw it at the Ivanhoe Theatre. He played a convicted murder. It was basically a memoir of a man raised in a life of crime. Powerful beyond description, a fabulous performance. It was based on a Norman Mailer book. One of the early performances I remember loving was a play with

John Neville, who starred as Hamlet at the Shubert Theatre. I remember it very vividly.

How do you think Chicago ranks as a city for theater?

Well, it's certainly one of the best for local, regional theater. The off-Loop theater movement started here in the late 1960s and tended to be very experimental. A lot of theater companies came along, such as the Organic Theater or the Kingston Mines Theatre, which I acted in. So, Chicago has a regional theater scene that really developed in a grass-roots way, without people initially thinking that they could ever make money doing it. In the 70s people finally started being able to make a living at it.

When you write for the *Reader*, *Sun-Times*, and *Windy City Times*, do they make different demands on you as a writer/critic?

Not as much as I would have thought, originally. The editors might edit me in different ways for the *Reader* than for the *Sun-Times*. I have a word count for the *Sun-Times* that is different than my word count for the *Reader*, for example. But I don't really write differently from one paper to another.

Does teaching improve your skills as a critic? Is the reverse true?

I think that my criticism im-

proves my skill as a teacher more than the other way around. The main thing I get from teaching, aside from the satisfaction, is a sense of how someone, an actor, can grow over a year. I am always amazed at how much people develop in their late teens and early twenties. Therefore, as a reviewer, if I go to a play and I see an actor, I am very conscious that what I write about them can be very helpful, not just to their career, but rather to their own intelligence—I know they are always looking for feedback. Some critics make a habit of being funny, bitchy and cruel, and that doesn't do any good. It just makes actors less confident and hurts their development. If, as a critic, I can have an effect on somebody's development as an actor by giving constructive criticism, then I think I have done an important service.

When you are in class do you see yourself as a teacher, critic, or an entertainer?

(Laughs) Some of my students might see me as an entertainer. As far as I see it, I am just a teacher. I have a great time teaching. I don't lecture in classes, so I don't have to go in with all of this paper work done up in advance. I really play a lot off of who the students are and what they're like. In that sense, my training as an improv performer has helped considerably. If I entertain, it's more their perception than mine.

Face Value

How would you best sum up the 80s?



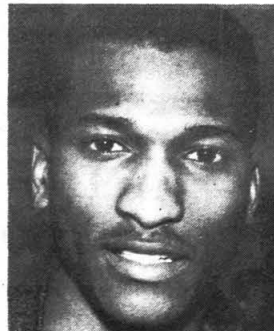
Uwe Langheinrich
Film
Junior

"The 80s are like a VCR. All we are doing is watching what we went through and trying to figure out what it is we did so we can try to become what we want to be by what our past was."



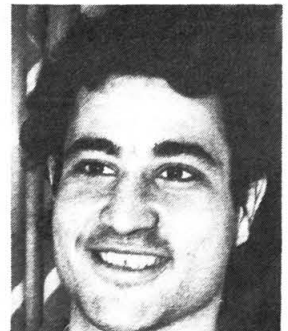
Helena Sundman
Photo Journalism
Freshman

"The 80s have been a drag. People are unaware, vain and not into politics. They are into things that don't mean much—decorating their homes or dressing expensively. It was a decade of stagnation."



Eugene Posey
Arts/Management
Sophomore

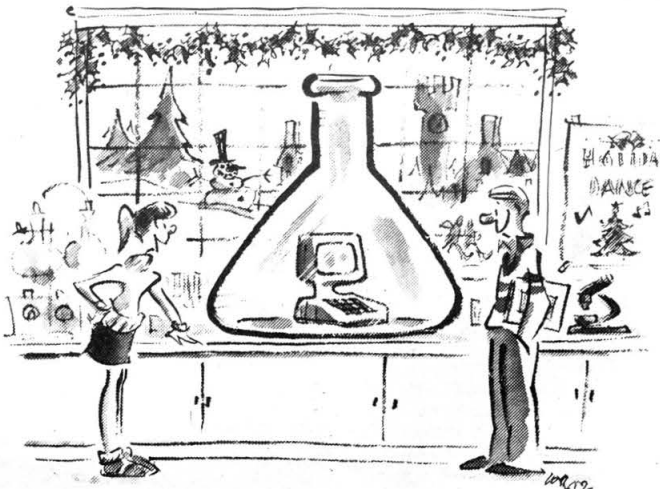
"For me, it's been a productive decade, with classes and working and family. Politically, there have been ups and downs, with Iran and Apartheid. I expect to see more justice in South Africa in the 90s."



Frank Maugeri
Junior
Animation

"Politically and environmentally we've gone completely downhill. The students of the 80s have become very apathetic. There is no intensity or protesting anymore."

"I've finally discovered
the formula for taking
the late nights out
of lab class..."



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Petrakis discusses his ethnic release

Author commands attention through storytelling

By Karen Zarker

Harry Mark Petrakis captivated a full house at Hokin Hall last month with poignant phrases and a humorous outlook.

Petrakis admitted that he is a good storyteller. He has crisscrossed this country and spoken hundreds of times. He enjoys the gratifying "headiness" of these activities, but he prefers the permanence of print.

"The spoken words become like tea bags that have returned to the pot too many times," Petrakis said.

At one time Petrakis taught modern American literature and creative writing workshops at Columbia College. Now, he can be found giving readings, serving short residencies, and next year, he will be at San Francisco State University in the Nikos Kazantzakis Chair in Modern Greek Studies.

Petrakis is an interpreter of the Greek-American experience; his work is a medium through which the history of the struggles for Greek independence from the Turks in the War of 1821 is told.

His acclaimed novel, *A Dream of Kings*, was adapted for film. The sequel to that novel, *Ghost of the Sun*, will be available soon—after a 22-year intermission. In the interim, he has written novels, short stories and autobiographies.

Born to Greek immigrants and the son of an Eastern Orthodox priest, Petrakis' awareness of heritage is essential to his literature.

"I lived in the heartland of a Chicago neighborhood that was as cloistered as a village somewhere in Greece," he said.

Raised in poverty on the South Side, Petrakis as a child rejected the encompassing Greek lifestyle.

"For us it was smothering," said Petrakis. "We couldn't understand this total bond to the old country."

At home he spoke Greek, ate Greek food and went to a Greek church. With his friends, he ate hot dogs and drank Coke to "prove we were American."

Somewhere along the line, a transformation occurred, and Petrakis embraced his ethnicity. This was reflected in his writing, when he turned away from stories of "pimps, whores, gunmen and thieves," and moved to his experiences of growing up in his father's parish, and his observations of the lives of Chicago's Greek immigrants. It wasn't until he turned to Greek material that he felt an authenticity develop in his writing.

"There is a sense of the past not only in the life of the immigrant who's come to this country, but in the lives of contemporary poets and novelists from Greece."

"I write constantly with an awareness of that hallowed past—that grave production centuries ago."

Petrakis favors Russian writers because they are "so intense—they seem to be so 'Greek.'" If to be "so Greek" is to be so passionate, as Petrakis is, his theory holds true. His stories

fill a reader's heart with joy, then stab it mercilessly with sorrow.

Petrakis unabashedly admires Nikos Kazantzakis, a 20th Century Greek poet and writer, who lived under Turkish oppression.

"Kazantzakis had an awareness of the intensity of the passion for freedom that exists in the Greek, where freedom, 'eleftheria,' is as sacred a word as 'psome,' or bread."

Although Kazantzakis lived through the war of Greek Inde-

pendence, he never wrote of it.

Petrakis stepped in to fulfill the legacy. There is a sense of fate and irony in Petrakis that is a recurrent theme throughout his work.

Petrakis began writing poetry at an early age, "Poetry which I thought resonated with genius." It didn't take long for him to quit poetry "or it quit me," and move on to storytelling. In a twist of fate, an elaborate story he wrote of his own childish benevolence was exposed as a wonderful distortion.

"If I hadn't become a writer, I would've become a liar," he said.

Even during a brief stay as a student at Columbia, his storytelling so captured audiences that no one believed he was telling fiction.

"My father kept a manuscript of mine in his desk at church. He would show it to visitors and say, 'My son, he's going to be a good writer some day.'"

"With the urge to create came parallel destructive urges, and I went through tremendously difficult, disruptive periods where I dropped out of school, then went into a period of obsessive gambling," he said.

After almost three years of this damaging behavior, Petrakis realized the despair and emptiness in the eyes of other gamblers and quit. Writing replaced his habit and became his own therapy. It took him 10 years of writing, rewriting and bearing many pre-printed rejection slips before his work was published. In the interim he survived just a step ahead of poverty by taking on a myriad of occupations.

"I sort of floundered on my own. I could've been muted—silenced. Somehow I found my

way—maybe it was fate," he said. The distractions of his life—poverty, death and illness—did not take away from his writing. Instead, these tragedies enhanced the writer. When he wrote of despair, it had an added poignancy because it came out of life itself.

As his mother lay dying, Petrakis sat by her side, crying in hopeless resignation. Yet, the writer in him would not wait silently through the mourning. He

must be a sensitive observer and recognize the quality of an experience. The storyteller and writer begins with memories. But it is the emotion of the memory, rather than the accuracy, which is important.

In his latest autobiography, *Reflections*, Petrakis offered the reader an in-depth look at his own writing process:

"I have managed the prodigious achievement of surviving as a free-lance writer on a

cise that may be well-heeded advice to others.

"I would take scenes from pictures and try to go from a description to the possible story the image could invoke. Then I would go back to it and rewrite again and again. These exercises were like finger exercises to a pianist."

"In the beginning, you write out of that which is familiar to you. Then at a certain point, you cross a threshold. You enter universal areas involving love and loneliness, hate, vengeance and desire. There's no such thing as a Polish sorrow, or a German grief, or a Greek joy—these are universal. If you identify with the past that goes beyond the origins in your country, it gives you a certain richness."

Petrakis said he feels an attachment to Columbia. "Here, because of this range of students, sometimes without any orthodox background, you get a certain vitality and freshness in the work. That amalgamation of people from various walks of life bringing their own vitality and their own vision makes for better workshops and classes."

"I think if I had been in an environment like Columbia, the good writing teachers would have spotted my ability and would have nurtured it, directed it."

Petrakis continues the struggle, "for those moments of magic—when it is as if you're taking dictation from God. I would not change those moments for any other profession in the world."

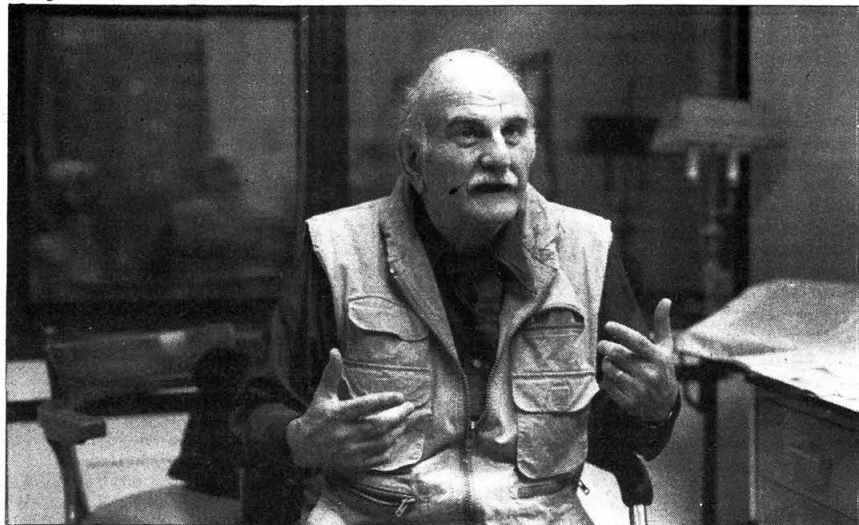
Petrakis's compassionate advice to aspiring writers cannot soften the cold hard facts of reality. Perseverance in spite of and because of hardships, and passion for what you're doing are essential, he said. "Talent is not uncommon, it is endurance that is uncommon."

Without the benefit of much formal education, Petrakis developed his own writing exer-

battlefield strewn with the carcasses of noble and talented scribes." But there are no shortcuts to the arduous task of writing, Petrakis warned.

"If we grow as human beings looking upon the complex world with a maturing eye, the process of writing can only grow more difficult."

Without the benefit of much formal education, Petrakis developed his own writing exer-



Author Harry Mark Petrakis, once a student, then a teacher at Columbia, returned to read from his

work for an audience of students who were moved and inspired by the eloquence of his language.

Chronicle: Elias Zimianitis

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The Back Page

Columbia Chronicle

December 11, 1989

PAGE 8

Holiday depression has viable cures

By Tanya Bonner
Staff Reporter

When Santa Claus comes to town this Christmas, he may not only bring presents, but also depression, loneliness, and fatigue.

Some people may even experience upset stomachs after Christmas dinner this year—and they may not be caused by too much egg nog. Such symptoms may be the signal of a condition that millions of people suffer from: Holiday Depression Syndrome (HDS).

Depression, fatigue, nausea and stomach pain are just a few of the signs that a student may be suffering from HDS. He may also have muscle aches, insomnia, or snack excessively.

Academic Advising will hold two workshops this week to help Columbia students identify and cure HDS. The workshops will be held in room 313 of the Wabash Building on Tuesday, Dec. 12 at 12:15 p.m. and Wednesday, Dec. 13 at 5:30 p.m.

HDS is emotional conflicts experienced during the holiday season that also usually cause such physical problems. HDS usually begins after Halloween or before Thanksgiving and continues to the end of the New Year's celebration.

"People who suffer from this usually have a high regard for the holidays and what they should be like. They are always depressed because the holidays never live up to their expectations," said Bob Padjen, the academic advisor who will be conducting the workshop.

Those people who are vulnerable, Padjen said, "think the holidays are always going to be terrific. That we're supposed to have fun, spend a lot of money and that we're supposed to love our families."

Dr. Francine Inbinder, who has a private practice in adult psychotherapy in Chicago, said HDS occurs after repeated bad holiday experiences. "HDS relates back to personal experiences that had earlier left them in a place of conflict, experiences about holidays that were not like they expected them to be. When holidays roll around, these old conflicts get triggered and the person ends up experiencing sadness, loneliness and depression."

Dr. Harriett Richard, a Columbia psychology instructor and an experimental psychologist, said many people feel the greatest depression after the holidays. "There is all this excitement leading up to the holidays. It happens. Then everybody goes away."

This is what causes Bob Chochola's depression after Christmas. "You look forward to it for so long and then it's over so fast," said Chochola, a Columbia junior and music performance major.

Christmas depression may mainly affect older adults, but Padjen and other psychologists feel New Year's Eve may affect college-age persons. "People think at New Year's Eve, you should have a love relationship. They may say 'If I don't have someone, somehow I'm not complete.'"

Molly Scarnavack, a junior marketing major found herself suffering from depression one year ago on New Year's Eve because her friend had died the previous New Year's Eve.

The workshops will help students prevent becoming depressed during the holiday season because of the death of a friend or relative. "They shouldn't deny their feelings or emotions. Ask other family members if they feel the same way," Padjen said.

Another solution Padjen and other psychologists suggest to prevent or overcome HDS is volunteerism.

When Dr. Larry Grimm, a clinical psychologist and professor of psychology at the University of Illinois at Chicago, was younger he found himself without a date and away from his family at Thanksgiving. He baked a turkey and took it to a shelter for the homeless. "If you anticipate being lonely during the holidays, do something for someone else," Grimm said.

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Career Corner

By Jan Grekoff

(1st in a series)

As students approach the time when they cross the bridge from college to career, there are five basic steps artists and communicators can take to conduct a successful job search.

Step one of this process is the **exploration stage**. You must start as early as freshman year to research your career interests. Places to start are professional associations, trade journals and workshops/seminars.

Step two is gathering **career-related experience**. As discussed in previous articles, this can be accomplished by getting a part-time job, participating in internships, and volunteering for student, faculty and community projects. This step should not be taken lightly, for it is this experience on which steps three, four and five heavily rely.

This hands-on learning provides the content for step three — **the resume**. A resume is an advertisement for yourself. It should reflect your academic, employment and extra-curricular background and the skills you have developed as a result of these activities.

Your resume, 99 per cent of the time, should be accompanied with a **cover letter**. This cover

letter is much more than just a "cover" for your resume. It is your opportunity to highlight key points of your resume. A cover letter can communicate to potential employers how the skills you have gained from general work experience can be applied to the available position. It is also the means by which you demonstrate your ability to communicate in written form.

Resumes and cover letters don't get jobs — they get interviews. The interview is your last chance to make a good, first impression. It is your final sales pitch, so you

need to be ready for this important presentation. An interview cues the employer as to how well you prepare, how organized you are and what kind of professional impression you will make on others as a representative of his/her company.

Future "Career Corner" articles will discuss in more detail how to produce quality resumes and cover letters and how to sharpen interviewing skills.

NOTE: Last week's "Career Corner" article, attributed to Joan Bernstein, was written by Julie Mittman.)

Career Calendar

12/13 11:30 a.m., Room 202, Wabash Building
American Marketing Association/Student Chapter

12/13 Noon - FILM/VIDEO INTERNSHIP MEETING (See Julie Mittman in the Placement Office for details.)

12/15 ITVA Kaleidoscope, ITVA Film Festival
(Questions? Contact Janice Galloway, Placement Office)

12/18 Work Aid/Work Study Payroll Processing
(Final processing date for students hired prior to 12/15/89.)

STUDENT WORKSHOPS

Facing The Real World - Senioritis!
12/12 - 12:15 p.m.
12/13 - 5:30 p.m.

Monday

Dec. 11

"Comedy Cabaret," Hokin Student Center, 1 p.m.
"Celebracion/Karamu" continues all week, watch bulletin boards for details.

Tuesday

Dec. 12

African-American Alliance will meet at 5 p.m., in Room 202, Wabash building.

The Academic Advising Office will present a seminar titled "**Handling Stress**" at 12:15, in Room 409, Wabash building.
Women in Communications, INC will present their first annual holiday party and prize giveaway at 5 p.m. in the fifth floor faculty lounge. Bring non-perishable food items to feed Chicago's hungry.
Award winning novelist, **David Bradeley** will speak at 8 p.m. in the Hokin Hall, Wabash building.
Terrence Trent D'Arby will perform at the Park West, 322 W. Armitage. All ages show. Showtime 7:30 p.m., for ticket info call Ticket Master, (312)559-1212

Wednesday

Dec. 13

Students for a Better World will meet at 5 p.m. in Room 309, Wabash building.

Black Theatre Workshop will meet at 5 p.m. in Room 202, Wabash building.
The Academic Advising Office will present a seminar titled, "**Senioritis, a seminar for the anxious**," at 5:30 p.m. in Room 409, Wabash building. The following bands will perform at the Avalon, 959 W. Belmont. **Street Toyz**, 9:30; **Cat Daquiri**, 10:30; **Odette** 11:30 and in the Cabaret Room, **The Junkies**. \$3 cover.
Psychadelic Furs will perform at the Riviera Night Club, Broadway and Lawrence, for ticket info call Ticket Master.

Thursday

Dec. 14

"**Coming to America**" free film, Hokin Student Center, 4 p.m.
The following bands will perform at the Avalon, 959 W. Belmont. **House A Fire**, 9:30; **Like this**, 10:30; **Down Town Scotty Brown**, 11:15, and **Turn To Fiction**, 11:30. \$3 cover, Ladies no cover.
Christmas party at the Phoenix, 2848 N. Broadway. No cover.

Friday

Dec. 15

Mordine and Company presents "**Inside-Out**" Performance will be at the Dance Center, 4730 N. Sheridan at 8 p.m. Columbia students \$5, others \$12, for info and reservations call 271-7928.
The following bands will perform at the Avalon, 959 W. Belmont. **Luck of Eden Hall**, 10 p.m.; **The Blind Venitians** 11 p.m.; **The Eisenhowers** 12 a.m. \$5 cover. For free tickets call (708) 961-1371, leave name, address, zip and age.

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