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## CC Writer (05/1974)

Columbia College Chicago

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# Valid election doubtful

## CC WRITER

COLUMBIA COLLEGE - CHICAGO

Vol. 1 No. 8

May 1974

# Rare student sit-in Protests class charge

by Carl Burdini

"This is a sit-in," said Peggy Vogt to the 10 students crowding her Bursar's office.

"Fortunately we have enough chairs," said Ray Hutcherson, the unofficial spokesman for the members of "Writing for the Electronic Media" class which had come to protest a \$45 class fee.

The revolution had come to Columbia, May 20, 1974.

The students of the Monday class in view of what they had received thought the course description was untrue and the fee uncalled for.

"Students in this course will learn to take their own material and process it in such a way to convert it into a successful video presentation. Fees will cover the cost of equipment and tapes," said the course description.

"All the course turned out to be was writing of scripts," said Hutcherson, who claimed they had used video tape equipment three times. "I thought we were going to stage our works. That would have justified the cost.

"Instead of producing our work, he (Tom Weinberg, the instructor) only photographed us reading our scripts.

"There was already something on the tapes, so they weren't new and he even erased our recordings."

Tapes and equipment belonged to Weinberg, who has submitted a bill to the school for use of his materials.

The class complaint was the motivation for the "sit-in" but it revealed a deeper student sentiment.

"It just shows that more care is needed in registration," says Hutcherson.

"The school should be more honest in advertising," said Donn Ferguson.

"At registration they're just trying to sell you a class," said Randall Clark.

"We're not angry," said Hutcherson.

"We just want to straighten things out and not be taken advantage of."

Dean of Academics, Lou Silverstein and Betty Shifflet, cochairperson of the writing department, entered the crowded room.

Silverstein cleared up a discrepancy about the class fee. Originally Weinberg suggested a \$35 fee, which was advertised, and then upped it to \$45, which was charged.

Generally, class fees are decided by chairpersons in proportion to materials used and department need.

"Do you think what we got was worth \$450," said Ferguson.

Shifflet explained that there was depreciation on Weinberg's equipment. Students wondered why one of the school's two video tape units couldn't have been used.

"The college isn't trying to rip anybody off," said Silverstein, who broke up the "sit-in" when he said he would talk with Weinberg, who was out of town, and reconsider the fee matter.

That was the revolution, for the week, at Columbia.

# Sept. move hopes are "slim"

"At this time chances of the school moving 'in part' into the new building by September seem slim," says Albert Gall, Director of Instructional and Auxiliary Services at Columbia. "At the same time chances for a move by February seem good."

Beneath the seeming standstill that negotiations for new quarters for the college have fallen into, there continues a mountain of planning and preparation.

At present Columbia is working out a contract for a lease with option to buy of the building at 401 E. Ohio, recently vacated by its owner, the Rehabilitation Center. Legal and tax problems as a result of both parties being non-profit organizations holds further action in suspension as lawyers work out the difficulties.

"The contract's still a mystery paper. One problem is the lawyers from both sides are donating their times, working on this in addition to busy schedules. I'm sure though, a good contract will result.

"Meanwhile we cannot take any definitive action until the contract is signed. It seems likely that might happen somewhere between July 15 and August 15.

Though it may seem that moving is just picking up and going down the block it is

actually a complex series of steps. Little but fund raising can advance until a contract is signed.

First an overview of what is needed is being collected from department chairpersons and projections of what Columbia will demand in the future is being compiled. This will be presented to an architect or draftsman to see how it will fit in the new facility. After estimates of development costs are made they will be compared with guidelines of what the school can afford.

Work starts after negotiations with various trade unions to be followed by an actual transfer of materials. "I can't see the full transition taking less than three years," says Gall. "That is not to say the school can't move before that time. We've already been working on this for quite a while. I can't see it taking less than six months once we're in the new facilities before the bugs are fully ironed out.

"Preplanning becomes all important now, so we don't make the mistakes that will show up in a few years and cause further expenditures.

"Just the fact of that the space were now moving to is so much larger than the present one makes for many transitions.

The idea of seeing what we have here in a new scene is sometimes frightening.

"It's not like we're going in fresh though. We know several things that have proved good, that we're going to keep. We know having the film and photo areas in close proximity works. We know that a working of administrative offices with classes provided a valuable interaction."

The expanded facilities, from 35,000 feet of area at the 540 building to 90,000 feet, of which 64,000 is usable, at the new building, means a host of improvements. More photo labs, a color television studio,

The latest student election that would have placed two students on the school's Board of Trustees appears to be another dud, as of this writing.

Three persons were in the running to fill two seats on the board. Jack Wolowicz, Janie Hutchinson and Ralph Gonzalez qualified as candidates after submitting a petitions with twenty signatures.

Any full-time student was eligible to cast a ballot in the Records Office during the week of May 13th.

Before the ballots are counted, all candidates or their representative must be present in Dean of Students, Hubert Davis' office. This was scheduled to be done at 1:30 on May 24th but only one representative was present so the ballot box remains sealed.

When the ballots are counted, the results will go to the Board of Trustees who will determine if enough votes were cast to insure a valid election.

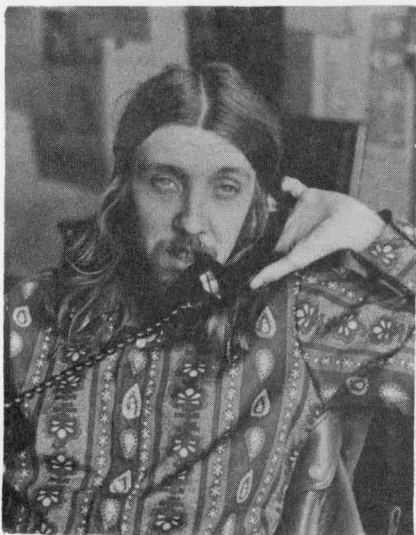
An unofficial estimate of the number of votes cast is 80. 20% of the full-time student body, or 120 votes, were needed to insure a valid election. More than likely the election will be nullified.

It is not known at this time whether or not other elections will be held in the fall semester in an attempt to fill the vacant seats on the board. If students were elected, they would not have voting powers but would be able to make suggestions to the regular Board members.

The last students to sit on the board were Vincent Lizzo and Mary Ann Nelson, elected in 1971, who served during the 1971-72 school year.

a student and faculty lounge, a forum for speakers from the city are only part of the plans for the new space.

"With the improved acoustics of the new building we can enlarge the radio station. It also means we can have music and theater courses in the main building," says Gall. "The separation that came with the acquiring of the theatre and music



Director of Services, Albert Gall

photo by Phil Velasquez

centers have been good, but by additional classes at the main building students who don't want to do all that traveling will have a chance."

Accompanying the benefits are the responsibilities of becoming an owner. Much of

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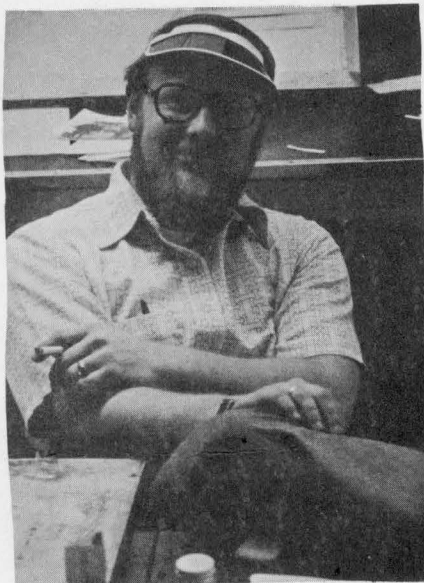
# MONOGRAPH

GARY MOFFAT

## Writer sets record

The Writer has rewritten the record books of Columbia College. It is now the longest surviving newspaper the school has ever published. If you must know, the previous record was something short of one semester.

For several years, Columbia has been a media school without any type of regularly printed internal publication. The C.C. Writer was established to fill this void.



Gary Moffat

However, there is another reason why the paper comes out every three weeks—simply for the sake of appearances. Prior to the school's investigation by the North Central Association for accreditation, it was decided that a school publication might enhance its image. The same reason applies to the creation of the Core Cabinet. Appearances.

How can information be adequately disseminated throughout the student body without a newspaper and some sort of government? Both are vital forces in any educational institution.

Disregarding the reasons why, the newspaper and Core Cabinet will continue to function next semester. It may be by

default but at least students interested in improving the school and themselves will still have the chance to do so.

The people listed in the masthead below are striving for these objectives. There are writers, photographers, graphic artists and several people who are not really quite sure where they are going. Their product is the paper you hold in your hands.

The first issues of the Writer were greeted with unabating criticism. In some respects this criticism was justified. The paper looked unprofessional and was bulging with errors both in content of stories and in technical respects.

If you have read the Writer this semester you may have noticed some changes and improvements. Without any past performances to look at, the Writer has been fumbling around trying to find something to build on. The staff feels that a format has now been established. We hope to serve the school more effectively in this issue and those that follow next fall.

In the future, this column called MONOGRAPH, will be devoted to specific issues that affect the school. If you have a complaint or would like to get something done but don't know where to start, bring it here and we can kick it around. If you want something said, we can say it here.

Not everyone at Columbia lives in their own little world. Some students care.

The Writer office is located in the student lounge on the fifth floor.

## Tuition Correction

Leaping lizards . . . hold onto your check-book, we made a mistake. Our tuition article in the April issue gave the impression that all students currently enrolled are paying a tuition rate frozen at its present amount. Actually, only tuition rates of \$650, \$700 and \$750 are frozen.

Students who entered the fall of 1972 or after are charged the rate of \$800. If the Board of Trustees approves the increase we mentioned, of five percent, those under the \$800 rate will have to pay it.

## Publish and study In exchange programs

Columbia College is currently participating in two inter-institutional programs for students at three schools.

The other schools in the program are Malcolm X. College and Circle Campus of University of Illinois.

One of the programs is in journalism and includes students of Columbia and Malcolm X. This program is divided into two phases; Phase I is for freshmen and sophomores attending Malcolm X. Phase II is for juniors and seniors that transfer to Columbia after they complete their Phase I requirements.

This program was coordinated by Phyllis Armstrong and Hank DeZutter. Ms. Armstrong is in charge of Phase I; while DeZutter handles Phase II.

Phase II students are exposed to actual journalism experience. Students actually run a news service that is operated in a professional manner. DeZutter, a former *Daily News* reporter, serves as editor. According to DeZutter, students have been getting their

work published at a rate he can be pleased about.

Ms. Armstrong adds, "I am pleased up till now," but I hope we can recruit heavier next year."

The other exchange program is in "Modular Development" and it includes Malcolm X., Columbia, and Circle. Jim Turman of MXC is the coordinator, and he says the program deals basically with audiovisual instructions. Most of the students are drama majors.

Turman wants to develop "creative outlets" in his students and says, "We are helping them develop a strong background in film or photography. Since there is no communications or photography programs at Malcolm X., they can dual enroll at Columbia or Circle."

Turman said only a dozen students are in the program now, "But we hope to triple that enrollment by the fall of 1974." "The Modular Development" program is scheduled to expand in July of '74 to include Northeastern University.

## COMMUNICATION TRENDS

BY JEFF JUSTMAN

Channel 11, in Chicago conducted a satellite reception test as a part of the public television station's program to achieve technical breakthroughs in television transmission and production.

The testing of a satellite ground station by Channel 11, the first of its kind in the midwest, occurred on April 23.

The ground terminal experiment was conducted in cooperation with The Public Broadcasting System and determined signal reception quality from the Canadian Telesat Satellite, Anik 1.

The Canadian satellite, carrying programs from CBC, was used in the test because the United States does not have a domestic satellite.

The ground terminal received a television signal from over 22,000 miles away where three channels in Toronto beamed to the Anik 1.

William J. McCarter, vice president and general manager of Channel 11 said, "The use of satellite interconnection for public television in the United States is a very real possibility and one that could, in the long run, save us millions of dollars that could be used in other, more visible areas."

Channel 11 is developing other research capabilities including:

—Development of stereo simulcast using TV and FM broadcasts. (Made in Chicago series)

Development of use of super 8mm/sound color film materials for television broadcasts.

—Bringing to acceptable broadcast quality, half-inch and other portable low cost videotape recording equipment. (As was used in the production of Adland)

I commend Channel 11 for showing, once more, that public television is vital to the television industry and television audience.

A gallery of astronomical art opened at the Adler Planetarium, May 11. The current exhibit features paintings by Chelsey Bonestell, (who has been acknowledged as the "dean of astronomical art.")

Bonestell's interest in astronomy and in painting dates back to his early childhood. He perfected his matte technique of photographic realism while working on painting assignments for film studios and combined this with technical knowledge of photography and astronomy to create the exciting space studies.

He has also illustrated articles on space flight for Life magazine and four books on space. He has worked with Willy Ley and Wernher Von Braun frequently and has been highly praised for his three dimensional handling of space and light.

The paintings including, "The Solar System," "Mars as Seen from Phobos," and "Twelve Miles from Mars," were donated to the planetarium for its permanent collection.

In addition to the exhibit there will also be an architectural, sculptural and photographic exhibit in the library.

That exhibit will feature photographs from Mariner 10 of Comet Kohoutek, Mercury and Venus.

The Adler Planetarium is located at 1300 South Lake Shore Drive. Admission is free.

Media Waves . . . . . Cartoonists, I recommend "The Cartoonist's Market" which contains a listing of 400 major and minor markets for cartoons. Sells for \$2.50 . . . . . A new photo button maker, selling for \$29.95, claims to do the same job that more involved and expensive machines will do. It is put out by Wilcox Photographers . . . . . The Mamiya RB-67 features a unique, modular construction. The camera is fired with a trigger release.

So ends my column for the semester. Have a good summer and see you next school year.

### CC WRITER

C.C. Writer is published tri-weekly by students of Columbia College, for the total college community.

- Reporters . . . . . Rholanda Ames, Karen Cooper, Karen Greenstein, Marge Hodge, Bill Johnson, Jeff Justman, Jacquie Lewis, Sharon Stiggers, Hesi Williams
- Critic . . . . . Rick Cooper
- Graphics . . . . . William Hayden
- Photographers . . . . . Sam Clark, Mike Kesselman
- Photography Chief . . . . . Jay Torrence
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- Business Manager . . . . . Steve Erwin
- Layout . . . . . Gary Moffat
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**WE'RE  
COLUMBIA  
STUDENT  
BROADCASTING**

# Core outlines problems here

Columbia College has many advantages over other private colleges. First, it is the practical approach to education in the media. Students learn skills from the professionals in the fields of study. Secondly in the music and theater departments there is a community feeling among the student members which involves the neighborhood. The purpose of the Free Theater is that a wider audience will enjoy the benefit of entertainment by local talent at little cost. The third advantage is that any new student coming into Columbia has a choice of any courses, with fewer requirements than at any other College.

However, like any college, we have our

shortcomings which must be honestly faced and dealt with.

One problem is the high dropout rate of new students after their first semester here. Sometimes the new student unaccustomed to Columbia's independent educational policies will take on more work than he can handle. Unfortunately this same student will only go for help when the problem has reached its worst point.

Other problems include the shortage of funds and a full-time faculty. Also there is little notice and no provisions made for a student whose class has been cancelled. Here we suggest a substitute moderator who is familiar with the study involved

in a particular course.

The full-time faculty has to take on an added load in addition to work in their own departments. This pressure is felt at registration by the sheer number of students—at least several hundred each day. A student cannot get the in-depth personal counselling he wants and deserves.

We propose the organization of an independent student counselling service that will take an immense load from the administration. It will make for a less pressurized atmosphere at Columbia.

This counselling service will be maintained by a full-time staff consisting of nine people, and several part-time "big

brothers/big sisters" who will work with us in counselling new students. We will take care of scheduling and personal problems, etc. In this way we will be unravelling problems *before* they reach the crisis state. (Preventive medicine!) We will advise on credits, class requirements, and the direction of a student's personal study. The most effective aid will be at registration time in helping students schedule classes as to avoid the least conflicts, the least pressures, and to gain the most fulfillment from the courses chosen. Also we will advise on arranging classes to coincide with outside work.

This is not to say we're capable of handling everything. When a student's problems become so severe that they warrant the attention of an administrative counselor, we will refer the student to Dean Davis, Dr. Silverstein, Joan Phil-

lips, etc. But we will prepare an outline of the problems to save time and lead to a more effective solution. We will also be available for any student who wishes to talk, whether it concerns problems, ideas, confusion, or whatever.

But to accomplish any of this, we need the continued support and cooperation of the administration and faculty. We will also need office space and materials, typewriters, copiers-if possible, and any materials that the faculty would use for registration. We should also come to some arrangement, as we wish to take this on as an independent project. The full-time staff will work two to four hours a week, possibly six.

This project will not only benefit the administration and faculty, but also the new and continuing students at Columbia College. Those of us who will maintain this service will be getting valuable counseling experience, skills in organization of ideas, and most important, the credits towards graduation and a degree in each of our fields.

Lawrence Froio Margaret Hodge  
Halina Maj Elfriede M. Seger

## Moving

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the responsibility and work will land square on Gall.

"The cost of buying and of refurbishing the building are one time costs. The cost of maintaining the building is a variable demanding we take more care in the pre-planning," says Gall who already figures he can cut in excess of 50% off the cost of the Rehabilitation Institute was paying to maintain the building.

Careful planning, like the change over from oil to cheaper gas heating, or the installation of plastic plumbing in photo labs, where the chemicals eat away metal plumbing fixtures every six months, will save money.

Like most administrators, Gall can't help but feel a little loss when considering the move. "I'll lose my view," says Gall turning to the lake to watch the breakwater. "I've been here since the fall of 1966, as a student and staff. In many ways this place has been more of a home than any other place.

"But the move is exciting and certainly for the good of all at Columbia. There's been talk of moving since 1968. It's time has come."

## Beat the lonely monster by Carl Burdini

*"... remember love's a game  
and if you want it  
it can always come again  
so, don't let the sun  
catch you crying..."*

Chicago is a city of killers, but none is as deadly as the lonely monster.

It almost killed Annie. She's the small, shivery kind who just can't talk with people. The words get tangled in her long hair and come out broken.

"It was so empty. I couldn't meet people. What friends I had, grew away. You can't meet people, on your own. Strangers, you know. I just used to sit home and cry.

"All the while I was in the middle. All these couples, singles, television people. While I was frozen."

Annie says that she was at Columbia once, standing with her head pressed to the wire of the seventh floor freight elevator case and nothing was on her mind but how

meeting place, but more than that the cause is the rootlessness of the city. That makes the problem of meeting so much more difficult. Singles bars are hardly a substitute for the meeting places a community, such as in a small town, offered," says Reverend Allen Rogers of the Roger Park Baptist Church, 1900 W. Greenleaf.

After reading of a girl who took her life because she was so lonely, Rev. Rogers decided to establish a ministry for singles which would allow them to meet through Sunday activities and interest groups. He is still working out of his church, though he is looking for a new meeting place for his singles flock.

"There's nothing wrong with churches serving as a social center," says Rev. Rogers. "It served that purpose for years, before it turned from many of those activities."

other," says Carol Levitt, who directs the workshops that employ role playing and Gestalt. "There is a definite ritual. We try to break through that mask that is set-up, the persona that is assumed to impress the other person. It's a game of, 'I'm psyching you out, playing the person you want to meet.' That is one of the dangers of the singles bars. The people who go to them are working under these false assumptions about one another.

"Meeting in an honest way is a beautiful thing with people meeting as strangers with both revealing what they are. There are three steps to that: Knowing what you are and revealing that to the other person. Finding out what that other person is. Negotiating the differences to blend."

Levitt suggests that if a person is having problems meeting people, that they make a list of things they want to do and places they want to go and then doing one thing each week. One place you might decide to go is the drop-in sessions at Oasis which happen at 7463 N. Sheridan on Fridays starting at 8 p.m. and at 6 W. Ontario on Sunday, starting at 6 p.m.

One meeting place where one is sure of not running into facades is at the MYW Club, for singles and married people interested in nude swimming, volleyball, and sunbathing. Information can be obtained by writing Box 1342, Aurora 60505.

It's also hard to put on a false character at the Psychic Singles Club, 703 W. Melrose which meets every Monday at 8 p.m. with parties every third Saturday of each month. People interested in meditation, psychic healing and other phenomena meet under the alpha waves.

In the '30's there were the Aragon, Mari-gold and Dreamland Ballrooms where strangers could meet under sighing sax. For children of the '50's the place was the pizza parlor/hang-outs. Now singles bars are the places for people unafraid of a little jive line, a little glitter, and a lot of Musk Oil. Those buck a beer hunting grounds, along with computer dating and the rock concert meeting grounds make the "singles phenomena."

Outside Annie's apartment window the lights of Broadway's bars keep darkness from the street, but they couldn't give but one spark of warmth to Annie when she was frozen.

Without being part of the phenomena how can some one alone meet some one else? Every place is a meeting place. For all the millions of people in this killer city if but two could violate the thousands of lonely places; the buses, elevators, waiting lines, bus stops; and as strangers join hands the lonely monster might have to fly away... to wait.



photo by Mike Kesselman

far away the bottom was. Pills or razors were on her mind when she called a crisis line, just to hear some one talk. She cried again, but there was someone on the line to listen who put her in touch, to go somewhere, to meet some one, who helped her find some one else.

That is the kind of network one has to travel to meet someone in this city of over four million, passing underfoot of the killing monster. For students of a commuter school like Columbia, where no social life is set-up, you have to hustle your way through the network a little harder.

Now, as summer drives every old man, dog and lover into the street is the best time to play the meeting game.

"The break up of the family structure has been in part due to the lack of a stable

Under Chicago Catholic churches, singles meet through the Interparish Singles Club, which now hold most of its activities in south side churches. People interested in their dance club and other activities can reach Reverend John T. Boyle, who heads the organization, at 386-9352.

"Single adults want to come together to find someone with whom they can establish a meaningful relationship. Singles bars are not such places. They tend to proliferate the basic cause, which is loneliness," says Rev. Boyle.

One place to meet others, while learning what a meaningful relationship consists of is in the Oasis Midwest Center for Human Potential. Every Friday and Sunday close to 90 people come to an informal drop-in session.

"I see a lot of people looking to meet

# "Things will go on" at Center

by Deborah Fotiadi

Is the Dance Center breaking up? Why are teachers leaving? Are strife and personal ambitions shattering the progress the Dance Center has made? Though the above may make a good story with even greater headlines like, "Dance Center Dances Its Last", talking with Shirley Mordine, head of the Dance Center and guiding hand, over a cup of coffee at the corner tomatine cafe, the contrary is true.

The Dance Center is far from dissolving and the departures of a few of the teachers is not from negative feelings on anyone's part according to Shirley. The people who are leaving are going because it was time as individual dancers and artists to move on and study something new or teach on their own. The changes were needed for the personal growth of the individuals.

Shirley commented, "Things will go on as they did before. It's just that I will bring in some new faculty. In the past I've taken people who have had literally no experience and taught them to be teachers and let them come into the

Center and be teachers. But I'm not going to do that now.

"I'm going to bring somebody in because we've grown too far to do that. And we have some students who are awfully good. The faculty we have now is just fine if we were to continue, but now I have to really go out and get first rate people. And I also want to get someone who has a different background, and different point of view than me.

"Up to now it has been a very unison kind of factor which can be interesting and can be good, but mainly because I've been their teacher. It's a strong kind of spirit and imprint going. Now I want to see somebody come in and throw something else in there altogether."

The search for new teachers will not be restricted to just the Chicago area, but will be conducted all over. The Center has always brought in guest artists, Nancy Hauser was there the week of May 24th, and Shirley now has applications in for Viola Farber and Don Rednick plus contacts are being made with three artists who would teach Masters classes.

Shirley continued, "Obviously anybody coming affects the direction of something. So you want to be careful about whom

you choose. There is a direction going now that I wouldn't want to change, such as the spirit of the place and the balance of an improvisational/technical background, the importance of the students producing their own works. It's (the Center) not just someplace you go and learn to dance technically, but in the long run, it's the student output through the teacher input."

The students themselves seem to take Shirley's direction and enthusiasm for dance to heart. The minimum of time serious students spend at the Center is two years and sometimes three. Part of this is due to the reputation the Center has built over the past five years and it is the only school in this area, with the exceptions of Madison, Wisconsin and the University of Illinois, Champaign/Urbana, that offers a BA in dance.

"The most exciting thing that happens is at the end of the year when we have a student-faculty festival where the students are doing their own works. The most exciting thing to me is the composition class. You really can't deal with the composition class until you have progressed enough to be able to handle your own body. The Center just doesn't want to turn out proficient dancers, but imaginative, inventive and creative dancers.

"In other words, the world has so few dance companies. Why not turn out people who can go anywhere into any kind of situation or social setting and have

something to offer as a creative person so we don't think of professional opportunity or artists and dancers as this little cloistered thing.

"I've really gone from the point of view that having the opportunity to be put back together again in such a way with your sinews and your muscles, with the kind of experience where you learn how to listen to your body again and develop that kind of self-confidence."

There are now negotiations in conjunction with the Theatre Center and Dance Center for a Mime Workshop during the Intensive Midterm. As for immediate designs, Shirley plans on working with the new company starting in the fall, putting new pieces together for performances probably in the spring. She would also like the pieces that work successfully in the composition classes shown at the end of the first semester and then be repeated sometime during the year.

And of the future Shirley had this comment, "One works very hard and one works organically with what's there. You can plan ahead somewhat, but if you plan too much you're closing off other possibilities."

From Shirley Mordine's expansion philosophy of letting creative, inventive dancers loose on the world at large, her direction is becoming a working fact at the center with the exit of some of her former students and now former faculty. Not all partings have to be someone's loss but can be seen as everyone's gain.

## Ladies and Gentlemen, The Rolling Stones

by Karen Greenstein

I am eagerly awaiting the opening of the film, Ladies and Gentlemen, the Rolling Stones, which is scheduled to appear at the McClurg Court Theatre (Ohio and McClurg) sometime next month. This film, for those who have remained untouched by the avalanche of advance publicity, is a ninety minute showing of a Rolling Stones concert. Nothing more. Nothing less.

Actually, it's sort of a dream come true for the millions who stood crushed in lines and couldn't get tickets for the 1972 concerts and a lesson for those who did.

I was at the Amphitheatre that night in June, 1972 when the Stones played here. I have the ticket stub with Mick Jagger's face printed on it in invisible ink to prove I was there. But I couldn't see or hear much that evening. So now, for all those, like me, who were there and couldn't see, for those who want to relive the moment and especially for those who couldn't be there at all, we have Ladies and Gentlemen, the Rolling Stones.

The film is one of two productions about the '72 tour and actually, the two films started out as one. Photographers Robert Frank and Danny Seymour started out to do a documentary about the Stones tour. They shot a lot of behind-the-scenes action with hand held camera, but when it came to shooting the performances they contracted Bob Fries and Steve Gebhardt, who produced the ABC-TV special, One to One, featuring John Lennon and Yoko Ono.

On a \$30,000 budget, Gebhardt and Fries shot 60,000 feet of film at two concerts in the Dallas/Fort Worth area and in Houston. The two filmmakers, plus a four man camera crew shot in 16mm film mostly from the back of the halls using a 600mm lens powerful enough to pull in close ups.

Eventually, all the Seymour/Frank footage was excluded and the performance became the whole show. It is said there were release problems due to some scenes of

rather raunchy backstage activity in the original. So far there has been no further word concerning the ifs and whens of the release of the Seymour/Frank film.

An outstanding feature about the film is the quadrophonic sound. Bob Fries and Keith Richard worked on it for four months at Twickenham studios in England and the Record Plant in Los Angeles. They used a process called foxholing which was developed by Twentieth Century Fox in 1953. Instead of a few wide sprocket holes and a single sound track for each image frame, there are numerous narrow holes and four separate sound tracks per image.

With this and special editing to make the 16mm print comparable for the wide screen, Gebhardt and Fries along with Marshal Ches, president of Rolling Stones Records and ex-advertising man, Roland Binzer have put together what some people at advance screenings have called the best rock concert film ever made.

The film starts out with a fill twenty minutes of blank screen and the sounds of an audience filling a concert hall. With the voice of stage manager, Chip Monck saying, "Ladies and Gentlemen, the Rolling Stones," the show begins. And the show is the Stones doing fifteen songs in the exact sequence used in all the American concerts: Brown Sugar, Bitch, Gimme Shelter, Dead Flowers, Happy, Tumbling Dice, Love in Vain, Sweet Virginia, You Can't Always Get What You Want, All Down the Line, Midnight Rambler, Bye Bye Johnny, Rip this Joint, Jumpin Jack Flash and Street Fighting Man. After the concert, Chip Monck's voice asks the people to clear the concert hall and not to hang around. The last thing heard is the sound of a Spitfire airplane taking off as the screens fades back to blackness.

It seems to me it will be well worth the admission price to have clear sight and sound of the greatest show on earth.

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## Bread and roses

by Lynne Wilkens

Political theater is being performed all over the country. Here in Chicago we have Bread and Roses, a traveling political theater group which takes their portable stage to community centers, churches, schools, bars, parks, demonstrations, and prisons; wherever the people are. On May 11th and 25th they kept their stage on home grounds, The Church of the Holy Covenant, where they rehearse for benefit performances for themselves.

For a year and a half they have performed "The Mother," an epic play by Bertolt Brecht. They started out performing three of the original fifteen scenes in the play and have expanded to ten scenes. The play begins in the Russia of 1905 just after Bloody Sunday.

On January 22, 1905 over 140,000 people of Russia marched to the Winter Palace to petition the Tsar for deliverance from "poverty, lack of rights, and ignorance." The people marched peacefully through the city but were blocked by the Tsar's army at bridges and strategic boulevards. Not knowing what this meant, not expecting violence, and anxious to see the Tsar, the processions moved onward. The soldiers opened fire and within moments the snow of St. Petersburg flowed with blood.

The people's response was the growth of the revolutionary movement. "The Mother" follows the growth of the movement from 1905 to 1917 through the character of Pelagea Vlassova, the mother of Pavel. She feels she is losing her son to the revolutionary movement. She is old and he is getting older and able take care of himself. Pavel is her only means of support. She joins the movement not for political reasons, but to stay close to her son. The revolutionary workers educate her on the political elements of the movement. At the end of the play the mother is one of the leaders of the workers in the revolution.

"The Mother" is advertised as a play with music, not a musical. The songs were not written for the audience to hum gaily on their way home. Fortunately the Bread and Roses Theater understands this. The songs were sung by the revolutionary workers as a chorus either to characters or the audience without dancing or singing through plastic smiles.

The songs are used to awaken the audience as well as the characters. In the first scene the revolutionary workers scold the mother for thinking nothing can be done about the lack of money to run the household. The chorus replies with, "If kopeks are lacking your work is not enough.

The meat not there in your kitchen won't get there, if you stay in your kitchen!" Later in the play The mother herself sings songs to her friends in the same manner as the chorus.

As well as music, comedy is used as a form of teaching. After Pavel has been arrested for participation in the International Workers day demonstration and later killed by a firing squad, the mother's friends come to console her with food and the Bible. The mother does more consoling of her friends than they of her.

One of the women who visit her is the landlady. She is played as a over exaggerated character who thinks God is the one who calls the shots or fires the shots in Pavels case. The landlady flaunts the words God and Bible throughout the scenes with almost an angelic expression on her face. The comic point is that she is a hypocrite and this is shown very well to the audience.

The troupe employs slow-motion as a theatrical technique. Slow-motion is most often seen in films and is done technically. The troupe uses this for the search scenes where the police raid the mother's home while Pavel and other revolutionary workers are printing leaflets. The police are looking for the printing press and in doing so wreck the mother's home. The scene looks as if the troupe took a lot of time and pain to perfect.

A scene which is usually done in rapid action, has an unusual effect when performed in slow-motion. The graceful motion of the arms and hands clutching guns, slowly rising into the air, and just as slowly coming down onto the bodies wrenching to get away, emphasize the violence. In the original play the search scene is slow. The police announce what they will tear up and proceed to do so one by one. By cutting the dialogue and using slow-motion, the troupe has speeded up the scene.

The troupe is made up of sixteen people. Many of them have gone to or are presently attending Columbia College. I have not mentioned the names of the members of the troupe who perform the roles, because like most political theater groups, Bread and Roses do not have a star system. On the programs the names of the members are printed, but the roles they play are not mentioned.

Brecht called "The Mother" a learning play. Bread and Roses is a learning theater, teaching the people and themselves to, "never say never. What looks certain is not certain. The way things are will not last." —Bertolt Brecht.

## Three Penny review

by Deborah Fotiadi

The present production of Bertolt Brecht's farce on comedic farce, the "Three Penny Opera" at the Theatre Center, 1032 W. Barry, has all the fun and intentionally affected melodramatics of "The Perils of Pauline." The spirit of the company under the dual direction of Phyllis Griffin and Fritzie Sahlins is one of a serious concentrated effort handling difficult dialogue and an even more difficult musical score.

Problems arise with individual voices not being able to carry a tune, especially when the piano player is late and the actors have to wing it acapella. But even with the technical setbacks like that, the enthusiasm didn't waver and no one was shook.

A characterization that was mastered with an unusual degree of solidity and great personal appeal to the audience was seen in Venice Johnson's portrayal of Mrs. Peachum. Her dance-like stumblings, slurring words, just her business in general plus her positive stage presence made the rest of the players portrayals seem a little more stiff. (Or her characterization had more depth than intended). Whatever, she was thoroughly captivating and a joy to watch.

Deborah Hagins as the heroine, Polly Peachum, was beautiful and wide-eyed with good transitions to the vamp in her asides to the audience. She also was one of the performers who could hold a tune, and very well. Mr. Peachum, played by Stephen D. Agins, was stern, unflinching and an unswerving rock of parental authority.

Dan Stewart as Tiger Brown had the right feel for the long-time secret and unsatisfied lover of his boyhood friend and the hero of the show, Mackie, (as in Mack-the-Knife). Mackie, husband to Polly and whose name I couldn't find on the program, was intense enough but was overshadowed by Polly's performance. The group scenes with Mackie's band of cutthroats suffered somewhat because not all lines were audible and the difficult personalities were hard to distinguish.

Walk-ons, notably the hunchbacked beggar who drooled deliciously all over his chin in the true tradition of Quasimodo, Constable Smith, the Old Whore, (she especially had a strong stage presence) and the lame-legged, but still dancing, beggar just added to the scenes they were in by just being there. The directors were careful to put these people in sequences of action where they wouldn't upstage the main characters, which they could do since they drew a lot of attention.

The set was versatile to the changes of scenes and the movement of the show was made more intimate because of the closeness of the audience to the playing area. No space or framework of a proscenium stage for your eye.

The show could have been shortened from its 2-1/2 hour length without neglecting any of the action necessary for the story, but if you must sit through that long of a show, the Theatre Center's version of "Three Penny Opera" is an enjoyable way to spend your time.

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# Columbia Graduates: Where are they?

You sit down, shaking a little. Across the desk with "Boss" monogrammed across the front is Mr. Cigar. You think of your crazy landlady and the pointy toed loan shark waiting for you when Mr. Cigar shouts, "Where's yer credentials kid."

You flash your Columbia College sheepskin stamp of approval and pray for a job.

For theshians, musicians, dancers, photographers, artists, and film makers their art is their credentials. It rates far ahead of a diploma. Many people in those fields know well the name of Columbia.

But what about Columbia graduates of the writing, journalism, television or radio departments who generally compete against graduates of more prestigious schools?

Kenneth David Apple worked at WMBI AM-FM before he came to Columbia. While working toward his 1972 graduation he was making his way from receptionist to engineer to production at MBI. Now two years after graduation, Apple is assistant manager producing programs circulated world wide via the Moody Communications Network.

"Practical experience really helped. Working with professionals, like Al Parker made Columbia pay off," says Apple. "Lack of accreditation made no difference in my job because I had the knowledge."

"I'm thankful for my Columbia experience because it opened my mind in both audio and visual ways. I'm really glad I took tv courses. The only problem with Columbia is that it could use more organization."

Though he hasn't graduated yet, working in the media along with the Columbia experience payed off for Richard Sandoval. Starting in the mail room at ABC he worked up to a production job in the promotions department. He develops commercials for local airing.

"There's no question Columbia made the difference," says Sandoval. "I found out fast that Columbia has a very good reputation in television. A graduate comes out highly recommended."

Through Columbia he worked on a children's show in Indiana and at WSNS in addition to his job at ABC, picking up practical knowledge.

"Working with professionals in a real set-up makes all the difference," says Sandoval who will graduate this semester. "Phil Ruskin's production workshop class probably helped me the most because there you're learning by doing—doing everything from floor plans to the finished product. I blew it a couple of times, but I learned."

Working with professionals at Columbia helped two journalism graduates, Neil Goldstein and Lon Granke, find a spot on *Suburban Week*, a weekly supplement to the *Sun-Times* and *Daily News*.

"I was looking around after I finished graduate work at Medill in 1973. One of the places I sent a resume was to *Suburban Week*. The editor, Martin Yant, was impressed with what Lon, who was already working there had learned, especially from Bob Zonka.

"Because I had been to graduate school Columbia's lack of accreditation didn't matter. Medill didn't get me this job. I replaced a Medill graduate. My employer was more interested in Columbia because he had experience with working with people from both schools."

In the nine months he has been at *Suburban Week*, Goldstein has moved up to associate editor fitting in well with its feature style. Because of his city orientation getting

used to writing about the suburbs has taken a while. "I think I had a prejudice against them," says Goldstein. "In its way it was good because it called up in me the discipline of a reporter. I had to be especially objective because of the predisposition."

Goldstein says, "Lon had it a little more difficult than myself after we graduated in 1972. He had to kick around and try at some papers where he had a better background than the people in charge."

Granke says, "There was no real problem at all, especially with the lack of accreditation. I was getting raps like I was too well qualified."

"Without a doubt the benefits of Columbia was working with professionals—people like Bob Greene, Bob Zonka and Bill Granger. You can underline Granger's name about five times."

Before Granke became copy editor and movie reviewer at *Suburban Week*, during his Columbia days, he was editor and the entire staff of one of the papers predating *C.C. Writer*, the President's Newsletter. "That didn't last too long. In the usual Columbia way, some students said it was CIA involved," says Granke.

Goldstein probably sums up alumni feelings about Columbia the best saying, "It's alright for those who can handle the freedom. For those with lack of self direction going to a school like Columbia can be a problem." Perhaps the same is true of those who can handle the freedom after graduating and can go beyond any doubts or assumptions about Columbia to the professional job they desire.

## 109 to graduate

Over there, behind the elephantine mother taking headless pictures of aunts and uncles from Cleveland with an Instamatic, Sally Schoolspirit is crying, kissing hugging all the guys good-bye.

Radical crazy Charlie Troublemaker is jumping up to take over the speaker's stand to say disgusting things like, "Revolution," while Steve Straight is watching his watch, in a hurry to catch a plane somewhere to conquer the world.

Sound familiar? We have all been at the traditional graduation commencement exercise, which happens again next Friday, June 7, to hail our 109 Columbians. The only question is who will be the one to streak.

All students who have or will acquire sufficient credits to graduate by the end of the summer session 1974 will be receiving diplomas.

Joe Reiser's "Mass" and invocation by Father Sullivan start the program at the Prudential Tower Auditorium. Bill Russo, chairperson of the music department, and his band from the Center for New Music will provide musical highlights.

This year graduation is a truly Chicago affair, honoring leaders in the city's arts. Receiving honorary degrees will be: writer James Farrell, known to keep the company of *Studs Lonigan* and *Gas House McGinty*, dancer Ruth Page, who since her world wide tours with Ann Pavlova and Adolph Bolm has worked to propagate classical dance; painter Ivan Albright, known for his works for "A Picture of Dorian Grey"; lawyer Jalbert Jenner, Supreme Court advisor and counsel for the commission into the assassination of President Kennedy; and Charlemae Rollins.



In the fall semester Columbia will start co-operative programming with Mundelein College.

## Co-operative set with Mundelein and DuSable

Though Columbia may not be immediately changing quarters, students in need of a change of view can select from a range of institutions which have joined with the school in a co-operative effort. In expanding its theme of "the city is the campus," Columbia enters into liaison with Mundelein College and the DuSable Museum of African History.

Starting this fall, Columbia students can register for credit courses at Mundelein, which offers more traditional college fare. Full time students can take classes in humanities, history, education, psychology, home economics, philosophy, religious studies, languages, sciences, econom-

ics, or sociology with out paying additional charges, except for relatively rare special class fees.

The independent study set-up with the DuSable Museum allows Columbia students practical or classroom experience. With the museum resources of library materials, tapes, films, color slides, musical recordings, artifacts, documents, manuscripts and a dedicated staff, student can work in any phase of Afro-American arts. Credit can also be earned as one gains practical experience in the everyday life of the Museum including fund raising, setting up shows, public relations.

Of special interest is a program the Museum has established with Pontiac State Prison. Each week staff goes to Pontiac to give instruction to inmates. A correspondence course for prisoners throughout the nation is also conducted.

Dean of Academics, Lou Silverstein, who has helped expand Columbia's horizons with the co-operative programs, will help students co-ordinate independent study projects for two to six hours of credit with the DuSable Museum.

Co-operative programs continue with the School of the Art Institute. Since its inception in September of 1972 Columbians have been able to take classes in art history, art education, painting, sculpture, fabric design and drawing at the Art Institute while its students enjoy Columbia's possibilities.

Because of their scheduling, it is important that students from Columbia interested in Art Institute classes see Dean of Student Hubert Davis before the start of Columbia's registration.

Registration at the Art Institute starts September 10-11 for people with last names beginning in A through L and Sept. 12-13 for others. Classes start Sept. 16, two weeks before Columbia's.

Mundelein's registration begins Sept. 23. Classes start Sept. 25. Columbia students must get a letter of permission to register from Dean Davis to be presented at the cooperating institution. For some courses consultation with the chairmen of the respective department at Columbia may be required.

The other programs allow Columbians to take full semester credit for off campus study. The Associated Colleges of the Midwest consortium offers, among other programs, an urban studies course for which the student will pay slightly higher than Columbia's tuition cost. The Midwest Academy still offers "community organization" for the social studies student who wants to get on the street credits.

## Credit card Tuition

How's your credit? Effective June 10, 1974 students can now pay for their tuition with credit cards. Columbia will not accept Standard Oil or Wieboldt's but will accept Bank Americard, Master Charge or American Express.

Any of these cards can be used for tuition and class fees (they must be paid in full) at the time of registration or during the first day of school only. Partial or installment payments cannot be accepted because of restrictions from the card companies. The 5% discount is also not applicable for card users.

# Palmistry Encyclopedia

by **Jacque Lewis**

Everyone it seems, whether it's unidentified flying objects, dream interpretation, or witchcraft, has some concern for unexplained phenomenon these days. In an attempt to satisfy that growing interest this corner will be devoted to the many different philosophies, 'psychic' sciences and arts that have originated, grown, and developed.

Palmistry, or handreading, probably began in India long before written history. To the accomplished palmist the marking on the hand are simply signposts indicating a probable direction. Palmistry highlights the fact that each person like each snowflake, each plant, each individual creation in the world-is marvelously unique.

There are many different books on the subject of palmistry and each book has its variation from another. So rather than get too confusing and technical I will deal with just the basics of palmistry and let your interests pursue you further.

Character traits can be noted by a preliminary observation of a person's hands, even at a distance, and often at a glance. So in all hand analysis, these factors should be considered:

Large hands indicate an ability for detail. Small hands show the reverse, a 'big planner' and impatience for detail. The best way to judge this is to hold your hand up next to your face in the mirror. If your hand is smaller or larger than your face you fall into one of these categories.

Mannerisms are easily observed and very revealing. The graceful, lightly moving hand denotes a person who is popular at social gatherings, affectionate with a lively interest in others.

Clenched hands are the sign of a dynamic 'go-getter', a restless, pushing personality that is very self-reliant.

Extended fingers show extremists who like attention, especially when the little finger is extended while holding a cup or glass. These people are also very moody.

Nervous, gesturing hands are those of quick thinkers, but with an inclination to be overanxious.

Relaxed hands are the token of a practical person, trusting, and an interest in almost everything.

Hands that hide in pockets, or are clasped together as though hiding their palms, is an indication of a secretive person and a good listener, but they change their opinions too easily.

Fingers held close together show good leaders, but often a stingy nature. Fingers held slightly apart denote a trustful, friendly disposition. Fingers held far apart indicate persons who are unconventional, free thinking, and extravagant. Fingers held so that they curve inward are those of persons who are secretive, usually lacking in self-confidence, but who like things their own way.

Hands are typed by their shape. They fall into various classifications.

**THE SQUARE HAND** (the orderly hand). The square hand is the practical, working hand. It is really rectangular overall, but the palm is square and the fingers have a squared-off appearance at the fingertips. People with these hands want everything organized with specific plans and are very forceful and determined.

**THE CONICAL HAND** (the inspirational hand). The conical hand tapers gently

ly from base to fingertips. Each finger tapers to an elliptical tip. They are exuberant and show enthusiasm for the artistic. They love companionship, are very social minded, and thrive on encouragement from others to activate their ideas.

**THE ELEMENTARY HAND** (rare). The elementary is rarely seen but is easy to identify because of a short thumb, wide palm, short, thick fingers. The hand is stiff and awkward. These people rely on their instincts and usually have a lower than average intelligence.

**THE PHILOSOPHICAL HAND** (the thinker). These hands are usually square or conical but always have knots on both joints of all fingers and the thumb joint. These people weigh every question carefully and are true seekers of knowledge.

Most of us have a mixed hand with a combination of two or more types. Very rarely is a pure type seen.

The rule for reading palms is that the left hand should be examined first. It indicates natural inclinations and abilities. The right hand shows how far the person may follow the pattern indicated by the left hand.

The palm itself is divided into nine sections called mounts. These are the areas that indicate the traits of a person. The lines and other markings tell how those traits are used. The fingers and thumb add or detract, depending upon their individual qualities. Lines can and often do change. So does the entire appearance of the hand, just as the face changes.

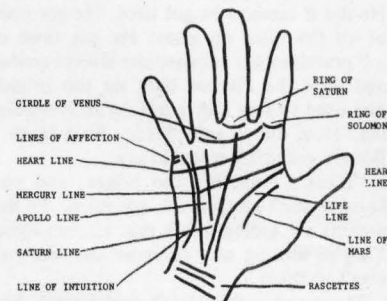
To measure for length of fingers, measure the second finger from tip to knuckle. Measure the back of the palm from that knuckle to the wristbone. If the finger is longer you have long fingers. If shorter, you have short fingers.

Long fingers increase the value of the mount. Short fingers decrease the value.

Long fingered people are interested in every detail. Short fingered people are impetuous and want to grasp the over-all quickly, leaving the details to others. Crooked fingers detract from the qualities of that particular finger, chiefly by irresponsibility. Thin fingers denote delicacy. Thick fingers-indulgence.

The general meaning of the phalanges: first-mental; second practical; third-material. A padded first phalange adds sensitivity to the particular finger it is on. If your second phalange is the longest of the three your practical traits are more pronounced. If the third phalange is longest the physical desires are more prevalent.

This hand-some tale continues next edition.



## Bob Greene \$\$\$\$ Baby

by **Jacque Lewis**

Twenty-seven year old Pisces born, Bob Greene, looks more like a Cancer with the round face of a moon-child, the slim body of a Gemini and the reserved temperament of a Capricorn. He's an author, Sun Times columnist, T.V. commentator, and former Columbia teacher.

He wanted to be a newspaper columnist since seventh grade when he interviewed basketball player, Jerry Lucas in his home town, Columbus, Ohio. Later, in his junior year in high school, he worked as a copyboy on the *Citizen's Journal*. In 1965 he came to Chicago to attend Northwestern University.

His column in the *Daily Northwestern* gave him such recognition, when he covered the Democratic Convention in 1968, that the *Sun Times* grabbed him upon graduation in 1969.

He taught news, feature and magazine writing at Columbia in 1970 to 1971 and for a semester at the University of Chicago. Asked why he quit teaching he said his schedule just didn't permit it and he feels he'd rather write than teach.

Bob Greene's busy schedule includes his C.B.S. morning news commentary. His "electric newspaper" credits include an N.B.C. special called "... And Replenish the Earth," a program on birth control which won an Emmy Award.

*Running*, a Nixon, McGovern Campaign Journal" is Bob's last book. His first book, published in 1971, called *We Didn't Have None of Them Fat Funky Angels on the Wall of Heartbreak Hotel* was inspired by Elvis Presley. It seems Elvis walked into a Las Vegas hotel lobby where Bob was staying at the time and noticing the ornate cherubs decorating the walls Elvis exclaimed, "We didn't have none of them fat funky angels on the wall of heartbreak hotel."

Bob, upon hearing him, thought to himself, "If I ever write a book I'll call it that."

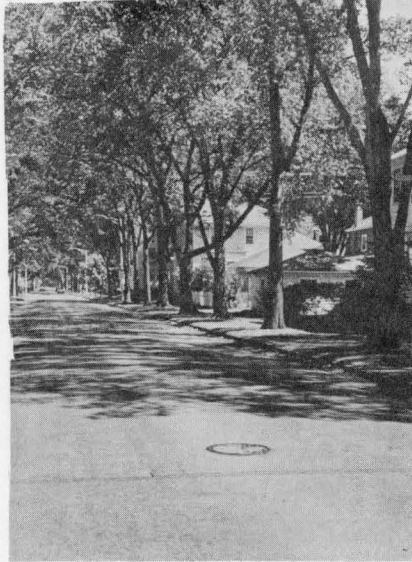
A recent magazine article called Bob a youth culturist when last year he quit W.L.S., where he had a radio show called "Greene's World," to go on tour with Alice Cooper and to write his latest book called *Billion Dollar Baby*. The book is about his experiences as a back-up vocalist in Alice Cooper's band and he had the opportunity to be on Alice's latest album "Muscle of Love". He says he joined last December and went on tour to find out what a musician's life is like.

In the future Bob plans to tie up ends in New York with his publishers and begin promoting "Billion Dollar Baby" which will be out in October of this year.

## Tony Loeb completes Film on Oak Park

The first public showing of "As Time Goes By: Oak Park, Illinois" this Saturday, June 1st in Oak Park culminates one year of work for Columbia's chairman of the film department, Anthony Loeb.

The 16mm color film, which runs one hour and 18 minutes, is a particularly timely feature for the tree lined suburb west of the city and for the country as a **Oak Park**



whole. It delves into the efforts to create an integrated, diverse environment.

Oak Park is the village where the important legal question of can quotas be established to regulate the percentage of

minorities in an area. Loeb's film goes into the life's blood of the community which prides itself on both its history and its plans for the future.

Loeb conceived, produced and directed the film. He was given a free hand by the village which backed the project.

When the Oak Park Housing Center first approached Loeb with the idea he had never visited the village. "During the year we were in production, I found myself becoming increasingly committed to Oak Park and the goals it has set for itself. By the time filming was finished, I had decided to invest in a home in Oak Park," says Loeb.

"I feel the success of Oak Park is very much tied to the awareness of all of its people, and that the deadliest, most frightening thing is apathy. The film should bring the population that is out of touch into a more direct involvement and it should do something about bringing those who are in touch into a closer, more immediate sense of one another.

"Can people live together, people of different races, different colors? The answer found in Oak Park may point the way for the nation as a whole—but no one can yet predict what the answer will be. It will emerge only 'as time goes by.'"

Loeb is respected throughout the industry. His documentary on Joseph Papp won the Eboli Trophy at the Salerno Film Festival. He was associate producer of "Lovers and Other Strangers," and was commissioned by the White House to document President Johnson's last years in office.

## Instructor Dies at 27

Death took no vacation over Easter holiday. It struck Columbia photography instructor Patrice Gruenbret with a cerebral hemorrhage.

Born in Le Perreux, a suburb of Paris, in 1947, Gruenbret studied photography with Jean-Pierre Sudre in France. After coming to America in August of 1971 he entered the Art Institute of Chicago. Gruenbret was a student until his death. A Master of Fine Arts will be awarded posthumously.

Richard Pare has taken over Gruenbret's class for the remainder of the semester.



# Excerpts from writing class

## Yesterday my grandfather killed himself by Jenifer Jaron

Yesterday my grandfather killed himself. He did it because he got tired. He got tired of all the piled up grins. He got tired of my grandmother because she always smiled and kept the kitchen light on too bright. She used to sing him a lullaby in Norwegian. How did it go? "Sleep, little lamb." But my grandfather would say,

"I can't Ann, it's too bright, and you know I don't sleep much anymore. All my dreams are hiding inside that kitchen light. They're waiting now to come out, but you won't let them."

My grandmother didn't understand. She kept the house lights blazing all night. She wouldn't turn them off no matter how my grandfather begged. She would sit reading magazines under one hundred and fifty watt bulbs.

shadows. We were studying French literature that night, and he had just finished reading a passage from one of Flaubert's novels. I remember him reading in his deep slow voice, the part that goes:

"The heart of man is limitless in its capacity for sadness; a happiness or two can fill it, but all the miseries of humanity can gather there and dwell there as its guests."

It was after reading this that he turned to me and said, "Let me tell you my secret. It'll save you. Listen. It's to swallow darkness. Live for the night, because that's when people are their most alive. During the day they never really think about anything that isn't alive. During the day they never really think about anything that isn't five feet before them. But the night blocks

table with him and my grandmother. She had added another lamp in the hallway. Its light poured thick streams onto the linoleum. My grandfather and I talked for hours about politics, new music, anything we could think of. He showed me some photographs he had taken. He gave me one of a woman who seemed to look a lot like me. All that night, my grandmother smiled, but she never said a word until I was leaving. Then, as I walked out the door I heard her say to him,

"John, what is it that's wrong with you? Can't you be just a little more happy once in awhile? You always want it dark. Can't you smile, John? Why don't I ever see you smile?"

This morning they found him dead in the garage with the motor of the car running. He'd left an envelope on the table with my name on it. My grandmother handed it to me, then stood there, waiting. All it said was: "Catherine, save her; save your grandmother."

I looked up at her. She was waiting for me to let her read the letter. After a long silence she finally said,

"Well, at least your grandfather died peacefully. We can be glad that he never felt any pain."

I only looked at her for a moment, then turned my back and walked away. There wasn't anything else I could do.

## Jeff Jur: Life In a vacuum

"I'm finding out that while you're working on a film you have to exist almost in a total vacuum," says Jeff Jur.

To most Jur might seem a man alone, until he is with his camera. Then, there is a unity. That intimacy expresses itself in his films, such as "Moving In" which won him a free semester's study at Columbia.

As a Mount Prospect senior Jur entered his 20 minute black and white feature in the Columbia high school film festival last year, missing the deadline by 15 minutes. The study of a boy's loneliness stood out of the 50 film field from throughout the world. Later it went on to win first at the Chicago International Film Festival.

Starting in still photography, Jur moved into a high school film course working with super 8. "Moving In" was originally shot in super 8, then shot in 16 mm with the school's backing.

"I probably wouldn't have gone to Columbia except for the scholarship. Since I won the \$800 scholarship it only cost me \$1 (entrance fee), so I'm \$799 ahead."

Even if Jur wasn't in school he would be a film maker. "Columbia is alright because there is no one getting in your way. It is a bumper around me, giving me materials and letting me find my own way. That protection is important. It helps me do what I want, a catalyst situation for my own insight.

"I don't believe in taking film lightly. Goofing around with a camera is like rapping it.

"To me it is a sacred thing. I don't know if that is the way it should be. Film is all important to me."



"Turn just one light out," my grandfather would say, but she never did.

Sometimes he'd ask her what was wrong. She would only smile up at him, then put her head back into her magazine, whispering, "nothing, nothing," the strange smile staying on her face for the rest of the night. Her excuse was that she bumped into chairs in the dark, but grandpa and I knew that she was really afraid of what night might make her see.

My grandfather taught me his secret when I was very little. I was his only granddaughter, and he cherished me, trying to teach me everything, from Victorian classics to chemistry and math. These things I learned easily and quickly, but of all I learned, only my grandfather's secret meant anything very important to me. He told me it one night when my grandmother had made one of her rare trips out of the house. He had the fireplace in the living room burning. The rest of the house was hidden in warm

out everything until it's all shadow. It's then that you can sort out your life. Don't sleep the night away, but when you do sleep, pay attention to your dreams. They're the best side of yourself. Don't ignore that. Your grandmother hides behind her lamps, magazines and smiles because she's afraid of herself. She can't accept the fact that everything isn't all right. Your grandmother never has any dreams."

From that night on, I'd stay up way after my parents were asleep, and maybe write or read a little or just think about what I'd done during the day. Sometimes it'd make me depressed, but other times I'd discover things that made me happy for weeks afterward. Always the night was beautiful. It seemed a shame that so many people let it waste away behind newspapers, TVs and sleep.

It was certain, then, that my grandfather would choose to die at night. I was at his house early last night, sitting at the kitchen

### I SENT A LETTERBOMB TO MY LOVE BY MISTAKE

It was an innocent mistake. Anyone could have done it.

I would like to apologize to her parents as I am sure they would understand.

Dear Folks,

How is the weather? It's just fine here. Oh, by the way—there's been a little mix-up. You know that letterbomb your daughter got? Well I sent it. It's nothing personal. I didn't mean to blow her face off her fingers and blind her like that.

That was for the president. But, (and get this), I sent him the love letter instead.

I knew you would understand.

Now I'd better clear things up with the president.

Dear Mr. President,

Please disregard everything I've said about you. Your eyes are not like the jade in the temple of the Forbidden City. You skin is not like the sands of the Painted Desert. And your hair does not faintly resemble a field of flaxen in the wake of an ice storm.

To add to that I find your body despicable. Just thinning of you makes me wretch. And I'm not going out with you anymore.

Well that takes care of that.

Bob Rudyer

## SUMMER JOBS

INTERESTING, CHALLENGING JOBS FOR COLLEGE STUDENTS AND TEACHERS WITH OFFICE EXPERIENCE ARE AVAILABLE THIS SUMMER. YOU CAN WORK THE DAYS OF YOUR CHOICE IN THE LOOP OR YOUR NEIGHBORHOOD. TOP WAGES. WRITE, CALL OR GO IN TO REGISTER AS SOON AS POSSIBLE AT THE OFFICE MOST CONVENIENT TO YOU.

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# Purple Dream

The damndest dream it was too. I was at home having supper with my wife and daughter (she's eight). Anyway, the doorbell rang and I answered it. There was this little man in my hallway with a Western Union uniform on and he asked me if I was me and I said yes. He handed me a clipboard with a piece of paper on it to sign and when I did he handed me a telegram. I thanked him and he frowned and left. I opened the telegram and read:

JOHN MILTON STOP YOU HAVE BEEN SELECTED TO REPRESENT THE UNITED STATES IN THE WORLD OLYMPICS THIS YEAR YOUR EVENT WILL BE POLE VAULTING STOP THE OLYMPICS ARE BEING HELD IN MOSCOW, RUSSIA STOP YOUR PLANE LEAVES AT NINE THIRTY TONIGHT STOP PLEASE BE ON TIME COACH DOHERTY WILL MEET YOU AT THE AIRPORT AND TELL YOU WHAT IS EXPECTED OF YOU STOP SINCERELY

RICHARD M. NIXON AND THE U.S. OLYMPICS COMMITTEE

It was the most ridiculous thing I had ever read. It really was. Number one, I not only don't know anything about pole vaulting but I'm 45 years old and work in a factory, and that's not all. Someone who drinks four cases of beer a week is in no shape to participate in the Olympics, especially the pole vaulting event. I read it to my wife and daughter thinking that they would laugh and think it ridiculous too but instead, they insisted that I go, seeing that Richard M. Nixon had signed it himself. They even went so far as to say that if I didn't go, I might even be put in prison. The next thing I knew, I was at the airport walking around with a telegram in my hand looking for someone called Coach Doherty.

This little fat guy, very bouncy and lively, walked up to me. He had on a purple turtle neck sweater with a big white C on it. 'Are you Coach Doherty?', I said.

'Sure am', he said as he lifted up this cane he had in his hand and tapped me on my shoulder two times. 'You'll be alright, son, know you can do it. It's time to go now, let's go; he said.

'Listen, Coach', I started to say, but he wasn't listening. He just kept pushing me along with his cane, not as to hurt me, but just to keep things moving along. The other guys entering the plane all had on purple turtle necks too, all with letters. The whole alphabet was there. I felt kind of funny. I had on my old tee-shirt with a tear on the shoulder. I hadn't even time to put on a good shirt.

The next thing I knew, I was standing in the middle of a gigantic marble stadium with a million people in it. I had on white gym shorts, my tee-shirt, red white and blue gym shoes and no socks. The pole I had in my hand was heavy. Down at the end of the stadium where I was facing, there was a relay race going on. This guy with a purple undershirt and the number 'Nine' written on it was way out in front of everybody else. There was this guy about 20 feet away from me spinning around with a steel discus in his hand. He was going to throw it and I was afraid he would hit me with it but he just kept spinning and spinning and wouldn't let it go. I looked down and my shoelace was untied so I bent over to tie it and Coach D showed up and hit me on the ass with his cane.

'I know you can do it' he said.

I wanted to ask him what the hell I was doing there but he disappeared just like that. Always on the go, Coach Doherty.

A voice came out from the big loud speaker, in back of me at the other end of the stadium.

'Boris Luloff, the Russian, will now try a new World's Record at 16 feet, 6 inches in the middle arena.'

Boris was standing right next to me and did he ever look good. A perfect athlete, slender, but muscles all over—about 21 or 22 years old. His pole was a lot nicer than mine. It was brand new without a scratch on it. There was something funny about it, though. It was purple and had a white letter C on it. I thought that the Russian and Coach Doherty had to be up to something together and that it wasn't in my best interest.

There were these two poles with a bar across them in front of us. There was no marking on the poles as to say how high the bar was, but I was sure that it was at least 16'6" because the guy over the loud speaker had sounded like he knew what he was talking about.

The Russian started his run toward the bar like a graceful bird. His jump was perfect and he landed straight up on his feet after doing a daring one and a half in the air. It was beautiful. I was really impressed. Everyone in the stadium was cheering except my wife and daughter. They were sitting like in the middle of the stadium in the first row. When I looked over at them, they just winked, you know one of those confident winks. It's always easy for the person winking, I thought. You just close one eye and raise the other eyebrow.

Then I saw Coach Doherty walking toward my wife and daughter and he handed them a purple piece of cloth. The two of them unrolled it and help up this big banner that said

WE KNOW YOU CAN DO IT, DADDY

'We know you can do it daddy', I thought. Were they crazy? Coach Doherty showed up again to give me my last minute instructions.

'Think you can match that, boy?'

I gave him a ridiculous look and said kiddingly 'Why not just make it 20 feet?' As soon as I said it, I knew that I had made a mistake but it was too late. Coach D was patting me on the ass with his cane and saying 'That's the spirit. That's the spirit.' He disappeared again, and just as he did, the man who knew what he was talking about showed up again on the loud speaker and said 'All eyes on the center arena, please. The American is going for 20 feet. May God have mercy on his soul.'

'How incredible; I thought, 'a Russian who believes in God'. But nevertheless he was right. That announcement along with the whole Goddamn situation made goosebumps on the goosebumps that I already had.

I headed for the purple poles, my heart had stopped. Somehow or other I was up in the air and heading for the bar. I was over the bar, barely but over.

# Hy Roth: The Giant Who never slows down

by Phil Velasquez and Keith Swinden



Hy Roth.

photo by Phil Velasquez

*"Design and Layout Systems—Hy Roth. A course covering all fundamentals of commercial design, layout keyline, past-up, and typography by exploring the possible materials and their potential and proper usage. This includes breaking down amateur habits and learning professional approaches to the problems encountered. The instruction relies on close work with individual students, encouraging use of their own imaginations in completion of jobs. The field itself is also discussed—the problems and possibilities, how to work with clients, etc. . . . including attention to handling of expenses."*

Every Friday in room 518 Hy Roth tries to draw his students into his world of illustration and design. The master fills in the catalogue claims with 20 years of background in the art field.

Hy studied art and design at Chicago Academy of Fine Arts, from which he graduated and later taught for three years. In the early sixties he went to London to design the art for the James Bond/007 movie, "From Russia with Love." Later he was picked to do the art work for the movie "Born Free."

Returning to the U.S. Hy worked for Playboy Publication for nine years and did some "propaganda" work for the Army. He has been art director for three advertising agencies. Presently Hy does illustrations for the *Chicago Guide*, *Tribune Magazine* and anyone else who is lucky enough to

All of a sudden I saw that guy release that steel discus and just as I had feared it was heading straight for me. It was as big as a basketball as it whizzed by me and missed my balls by less than an inch. That really threw me off balance, not that I wasn't already, but that near castration really screwed it up. I landed on the sand on the other side of the bar and had actually made it. I looked up through the water in my eyes and a million people were on their feet cheering.

I felt good but only for a second because there was no doubt about it. I had broken my leg. Boy, did it hurt. I looked up again and my wife, daughter and Coach D were running toward me with smiles on their faces. Through the cheering came the man in the loud speaker again.

procure some of his time and talent.

With all the work open to him why does Hy teach art and design?

"I love to work with young people. There's a lot they can learn and benefit from in the art field," says Hy.

Not many schools teach key-line paste-up and typography, but Hy feels the students should learn it. "Photographers could benefit a lot by being in my class because what I am teaching helps anyone who uses composition. If you remember art came before photography."

The past three years Hy has been teaching at Columbia have been the years that Columbia's enrollment has climbed. Hy feels Columbia is beginning to let the outside world know that Columbia exists.

Students who have had Hy Roth as an instructor say they have learned a great deal and are proud to quote him as their teacher, though some find his ideas hard to grasp. Hy says that out of his years of teaching he has produced at least 20 art directors in advertising and publications. In fact he fears that some of his students have learned so well that his jobs might be theirs in the future.

Today Roth is doing what he calls a social illustration of Chicago, because no one has really done it before. He wants to reflect Chicago in a way no one has ever seen. After Chicago he says he would like to do New York.

Even in his leisure time Hy remains the artist. "I collect photography, cameras, prints, lenses. I belong to the Chicago Photographic Collectors. My basement is full of all different things; old view cameras, daguerreotypes." When he finally quits working Hy says he wants to be man of the world collecting photographs . . . and playing softball.

If you happen to be around the softball diamonds at Grant Park on Thursday nights cheer for the bearded "Hobbit" playing pitcher—screaming at the umpire who to go. It's Hy Roth.

He describes himself as the "old lady" of the team; always trying to get everybody to try harder and work a little more. His ranting and raving (and his own hard playing) must pay off because last year his team struck magic and took the city championship in the Chicago Advertising Agency League.

Besides pitching, Hy plays a tough third base where he once caught a line drive "cannon shot" between his legs.

Whether it is on the softball field, in the class room, or on an illustration board Hy Roth is at the tops.

'He did it! He did it! Can you imagine that? He made it!'

Coach D stopped my wife and daughter from getting too close to me with his cane and then ran over to me.

'Come on, boy, let's go. They're waiting for you.' He had a torch in his hand. 'Take this torch and run around the stadium. You're a hero.' He popped me on the nose with his cane and I was up and hobbling. It was painful but I made it all around the track. I even passed up the guy in the purple undershirt.

Coach D stood on the stand with me when they presented me with my gold medal.

The damndest dream it was too.

# Listen programs aired This summer on BBM

Stuck in the city this summer with nothing to do? You can always "Listen." The Columbia College student produced half hour "Listen" program will air throughout summer nights on WBBM-FM Tuesday's at 2:30 a.m.

June 4th "The How and Why of Astrology" will be discussed by Susan Michalek and guest Katherine de Jersey. Janie Hutchinson is producer.

June 11th: "The Alcoholic—How Can He Remedy His Problem" is Robert Browning's topic with guest Bill Zola and Joe Troiani. Ed Curran produces.

June 18th: Columbia teacher and Daily News columnist Quida Lindsey will discuss interracial relations with Ron Allen on the Paul Hodge produced program.

June 25th: "The How and Why of Transcendental Meditation" will be delved into by Clyde and Debbie Cleveland with moderator Janie Hutchinson. Chuck Dobish produces.

July 2nd: Bruce Drennan produces a discussion of the importance of computers with Gerry Van Dyke, director of the National Computer Conference, and Bill Hoff.

July 9th: "How to Help Fight Cancer" is expounded by Dr. William Moss and Dr.

James Apostle with moderator Ed Curran. Ron Slesnick produces.

July 16th: Paul Hodge and guest Vince Genova will be digging up antiques on the Sue Michalek produced show.

July 23rd: "How to Make the Revolution Work" comes care of Rising Up Angry. Mike James and Diane Fager will discuss their views with Bruce Drennan. Robert Browning produces.

July 30th: Chuck Dobish hosts a discussion of proper nutrition with guests Janet Klick and Tom Craig. Mark Friedman produces.

August 6th: "How to Benefit from Good Public Relations" is run up the flag pole by moderator Mark Fields and guest Millie Wyatt and Ed Lowcock. Bill Hoff produces.

August 13th: "The Law and What it Means" will be discussed by Columbia instructor Ron Goldberg and Ron Allen on the Paul Hodge produced show.

August 20th: The lives of gamblers will be explored by members of Gamblers Anonymous and moderator Bill Hoff.

August 27th: "How to Cope with Being Gay" is considered by Richard Pfeiffer and Bob D'apple with Sue Michalek. Produced by Janie Hutchinson.

# Jerry's is madness And corned beef

by Jeff Justman

Halfway between the John Hancock Center and the Chicago loop is Jerry's delicatessen and restaurant.

Located at 215 East Grand, Jerry's is the quiet man's escape to pure madness. To the unsuspecting person just looking for a quick lunch sandwich, Jerry's is the most shocking experience of that person's day.

The first madness is looking for a parking space. The area round Jerry's is all illegal parking, bus stops, loading zones—a breeding ground of "No Parking" signs.

The next madness is standing in front of Jerry's and reading the warning signs, the various articles from newspapers and magazines, telling how Jerry's is "home of the headache and a corned beef sandwich." While reading you can't miss the obscenities from people walking out of Jerry's after a "normal lunch."

"That guy's a crazy motherfucker."

"I can't believe that's where you took me for our lunch date."

The third madness comes when you struggle to push the door of Jerry's open. After a couple tries you may think the place is closed, but there are people shuffling and running around inside. You give the door a push with all your strength. It'll work up a good appetite. Finally, it swings open.

You now experience the fourth madness—a grey haired man with a sweaty face, wearing yellow pants and shirt, topped with an apron around his waist.

"Do you know what you want? Do you know what you want?" Do you know what you want, you repeat to yourself. The man is Jerry, the owner and namesake of the place.

Then you realize the fifth madness. You tell him the first thing that comes to your mind. Sure you've been dreaming all morning of a Kosher corned beef on rye, but it doesn't matter. "I'll have a roast beef," you say.

But you feel bold. If you're gonna pay your money to this man, you at least want to eat what you had intended to order. "Make that a . . .," you start.

It's too late. Jerry has already yelled out your order to one of the five men behind the counter of meats. "Give the man a roast beef and get him out of here," Jerry yells in a voice that shakes the walls. He turns to greet somebody else coming in through the door.

"Yes sir," Jerry says to a young girl about nineteen. "Come on sir, I don't have all day. What do you want? My name is Jerry. What do you want?"

The girl doesn't answer and Jerry dashes to the end of the meat counter, toward a new customer.

"What's a matter sir? You don't like how it looks? Look. Come with me," Jerry says leading a black man wearing blue jeans and a suede jacket toward the door. Jerry holds onto the guy's shoulder and smiles. Customers think it's all a gag.

"Listen, if you don't like it here go to Walgreens. That's right go to Walgreens." Jerry opens the door with ease and just about pushes the guy out.

Upon receiving your food, in record time for quick service, about thirty seconds from Jerry's order, you experience the sixth madness. The men behind the meat counter are as crazy as Jerry.

"Where's the man with the roast beef? Come on, where are ya? I ain't got all day. One dollar fifty five. What do ya want to drink?" the counter man asks.

You order your drink and pay the counterman your money. He walks away with your change and fills somebody's order on the way to the cash register. He returns with a little mustard on your money.

Feeling relief at being finished with your talks, like six station of the cross. Still you must find someplace to sit. There are five counters with seating on both sides, but the red and black stools are completely disorganized. You think you see a space at the counter, but when you finally push your way through the people you find there is no chair there. Searching for another you see a seat next to the wall and dash for it.

The seventh and final madness is all of Jerry's customers are as crazy as he is. The hassles are all a show in which they participate. You can now sit back and enjoy the matinee floor show and all for under two dollars.

# Religion on State Street

by Sharon Stiggers

Gary, Dawn and Rhonda are Jesus People, commonly known as Jesus Freaks, Brother Abbot is a member of Process, an organization known for its drug rehabilitation and runaway programs. Jamabm is a follower of Krishna, the granddaddy street-freaker movement.

What makes them tick? Religion for those over 45 is mainly limited to sitting in sparsely lite pews, straightening their hats, while they plan the evening meal listening and nodding unobtrusively to the voice of

36."

Perhaps there was something lacking in themselves or the society they were faced with living in. All talk of an emptiness that pervaded their lives before joining the sects.

"I was just a church kid," says Dawn, "but even there I knew that this wasn't what life was about. I wasn't finding fulfillment until I heard the message of the Jesus People at one of their rallies.

Rhonda went searching through many

Gary, 18, was a heavy dope pusher seven months ago, specializing in mescaline. He was a leader of a bunch of "wild kids." Now he has found the "simple way."

"Hey sister, have you accepted Jesus into your life yet?" says Dawn and Rhonda, both 16. Both say they knew Jesus as children. Dawn, raised in a sheltered Baptist home, never hung out on the streets until now. Rhonda lived on the streets for a while, "Being free, hitchhiking, leading an empty life, doing a lot of dope, mostly LSD." Now both are on Chicago's busiest street for Jesus.

Brother Abbot, 24, was a bodyguard for an entertainer in Memphis. His existence was "a series of ups and downs like anyone else's life," until he read a magazine that was "simple and plain," and showed him the way to a better life. Now he wears a long blue cape and plain navy blue pants and shirt, the last thread of the bright night he lived before near gone.

"Any intelligent person reading the words of Krishna will immediately understand what is being said and accept it," proclaims Jamabm, whose given name was James Warren.

"That wasn't my real name. My real name was always Jamabm." He was one of those intelligent persons who went for the philosophy immediately after hearing it. Until then he lived a life in which the adjective was miserable.

A tall, blonde (bare traces of hair still remain), California boy who grew up in a prototype suburban home, he no longer has time to make it on the California beaches. Now his pale legs, sticking out of orange robes, grow tired from galavanting up State Street passing out incense and enlightenment.

These four young hustlers are participants in the current youth oriented religious craze sweeping America. It has made State Street a place to do your shopping and be saved in one easy move. In front of Chicago's temples of consumerism they march, hitting every individual under 35 they can stop, with their messages of peace, happiness, God and love.

**LISTEN, BUDDAH-BOY, THERE AIN'T ENOUGH ROOM ON THIS STREET FOR THE BOTH OF US, SO YOU CAN TAKE YOUR INCENSE AND YOUR JINGLE BELLS AND GO DANCE SOMEPLACE ELSE! DIG?!**



the preacher. Is it youth itself that sparks the enthusiasm of the new religious consciousness movements?

"I can't imagine myself at age 50, still being out on the street, doing what I'm doing now," says Rhonda. She does not attribute the sudden rise in the youth religious movement itself to this youthful zeal however, but rather to "fulfillment of prophesy."

All of the sects will claim many older people in their ranks, though the definition of older is often dubious. "Sure, we have older people in the Process," says Brother Abbot, "Why the sister there is

lifestyles. "I even tried the Guru Maharishi."

Gary watched his friends "drinking wine and doing dope every night," until he could no longer take the emptiness.

With all this peace and love flowing through State St. how much of it is intermingling to form the Utopian brotherhood of society that they all have worked so hard for?

"The Jesus Freaks call us Satanists," says Brother Abbot, "They're always rebuking us in the name of Christ. They're really crazy. At least the Hare Krishna people leave us alone."