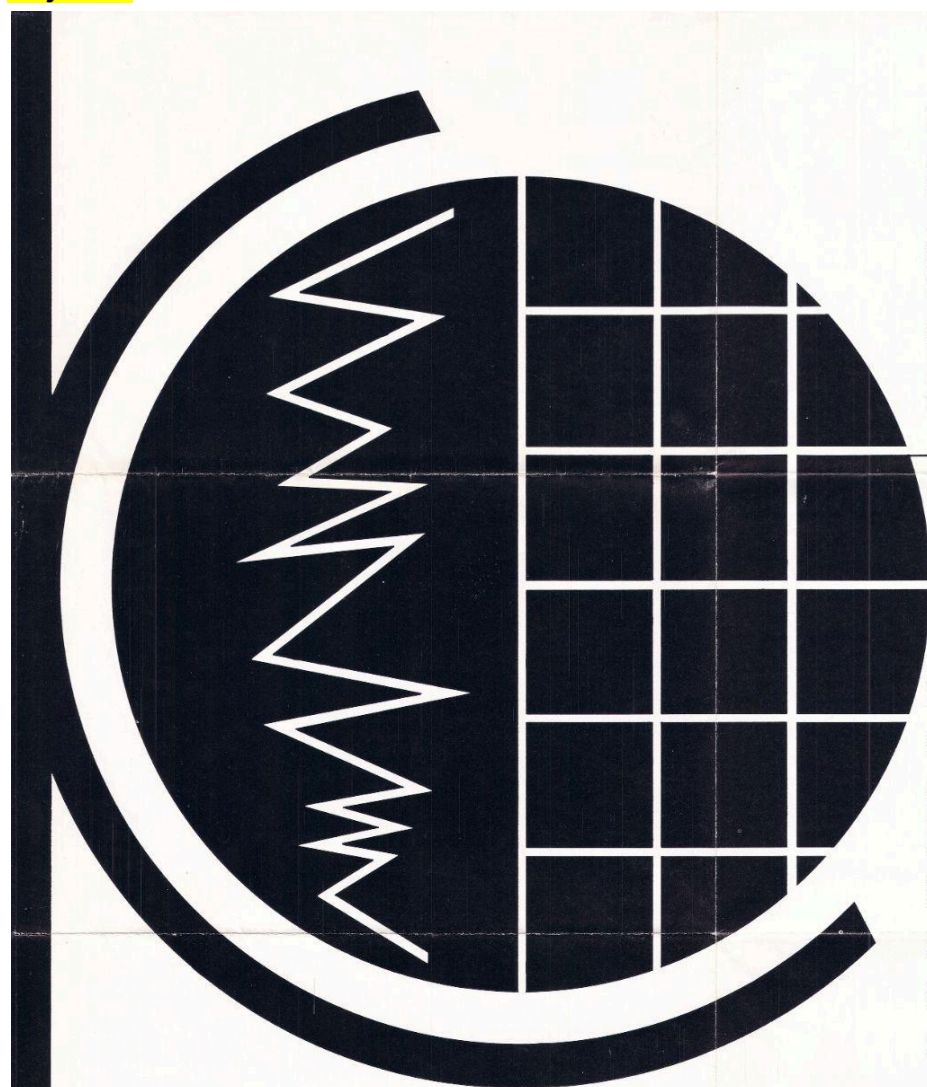


Object 1: 1911 Class Schedule, 1911

	Junior A.	Junior B.	Junior C.	Spring 1911. Senior A.	Senior B.	Grad. Students	Sat. & Specials
Wednesday	9 to 9:55 Bod. Exp. 2 Luciers 9:55 to 10:40 Tom Lang 1 Blood	Tom Lang 714 Blood Dev. Ex. 714 Smith Obj. Dr.	Life Study Lib Crozier 2 Crozier	Debate 715 Kline Class. Dr. H. Yuill	Class. Dr. H. Yuill Ref. 715 Luciers	Cont. Dr. 1 Smith Current O Lib Kline	
	10:40 to 11:20 Phys. H. Paris Voice 1 Kline 11:20 to 11:35 Recess	Voice 1 Kline Phy H. Paris Recess	Voice 1 Kline Phy H. Paris Recess	Class. Dr. 713 Yuill Recess	Lib. Inst. 2 Smith Recess	Lib. Inst. 2 Smith Recess	
	11:35 to 12:20 Dev. Ex. 2 Yuill 12:20 to 1:00 Obj. Dr. H. Crozier	Story Tell 715 Luciers Covr. 715 Smith Dev. Ex.	Parad. Prin 714 Blood Lib Luciers Ref.	Phy H. Paris Voice 1 Kline 1 Yuill	Voice 1 Kline Phy H. Paris Prac. T. 2 Blood	Voice 1 Kline Phy H. Paris Cuthbert D 714 Kline	
	9 to 9:55 Eng. 715 Schueger 9:55 to 10:40 Dev. Ex. 2 Kline	Eng. 715 Schueger Obj. Dr. H. Crozier Dev. Ex.	Eng. 715 Schueger Lib Luciers Eng.	Lib Inst. 2 Yuill 715 Schueger Eng.	Debate 1 Kline 715 Schueger Lib Inst.	Cont. Dr. H. Smith 1 Smith	Lib Inst. 714 Luciers
	10:40 to 11:20 Phys. H. Paris Voice 1 Kline 11:20 to 11:35 Recess	Voice 1 Kline Phy H. Paris Recess	Voice 1 Kline Phy H. Paris Recess	Browning 715 Smith Recess	Prac. T. 2 Blood Recess	Bod. Ex. Lib Luciers Recess	
Thursday	9 to 9:55 Obj. Dr. 2 Crozier 9:55 to 10:40 Bod. Ex. H. Luciers	Dev. Ex. 715 Schueger Ref. 715 Kline	Parad. Prin 714 Blood Dev. Ex. Lib Lawrence	Phy H. Paris Voice 1 Kline 1 Blood	Voice 1 Kline Phy H. Paris Browning 2 Smith	Voice 1 Kline Phy H. Paris Programs 714 Yuill	
	9 to 9:55 Ref. 1 Luciers 9:55 to 10:40 Tom Lang 1 Blood	Obj. Dr. 715 Crozier Dev. Ex. Dev. Ex. 2 Smith Bod. Ex.	714 Lawrence Lib Crozier	Prac. T. 2 Blood Debate 715 Kline	Class. Dr. H. Yuill Ref. H. Luciers	Cont. Dr. Lib Smith Programs 714 Yuill	
	10:40 to 11:20 Phys. H. Paris Voice 1 Kline 11:20 to 11:35 Recess	Voice 1 Kline Phy H. Paris Recess	Voice 1 Kline Phy H. Paris Recess	Browning 715 Smith Recess	Bible 2 Blood Recess	Programs 714 Yuill Recess	
	11:35 to 12:20 Com. 715 Smith 12:20 to 1:00 Story Tell H. Luciers	Bod. Exp. 2 Crozier Ref. 715 Kline	Story Tell. 714 Luciers Ref. Lib Crozier	Phy H. Paris Voice 1 Kline 2 Blood	Voice 1 Kline Phy H. Paris Art Hist. 1 Smith	Voice 1 Kline Phy H. Paris Classics 714 Yuill	
	9 to 9:55 Ref. 1 Luciers 9:55 to 10:40 Bod. Ex. 715 Kline 10:40 to 11:20 Phys. H. Paris Voice 1 Kline 11:20 to 11:35 Recess	Tom Lang 714 Blood Bod. Ex. 1 Crozier Voice 1 Kline Phy H. Paris Recess	Obj. Dr. 2 Crozier Bod. Exp. 1 Crozier Voice 1 Kline Phy H. Paris Recess	Art Hist. 1 Smith Class. Dr. H. Yuill Bod. Exp. 715 Luciers Recess	Class. Dr. H. Yuill Lib Inst. 2 Smith Browning 2 Smith Recess	Current O 715 Kline Lib Inst. 2 Smith Programs 714 Yuill Recess	
Friday	9 to 9:55 Eng. 715 Schueger 9:55 to 10:40 Dev. Ex. 1 Yuill	Eng. 715 Schueger Obj. Dr. 2 Crozier Dev. Ex.	Eng. 715 Schueger Lib Lawrence	Lib Inst. 2 Yuill 715 Schueger Eng.	Debate Hall Kline 715 Schueger Lib Inst.	Cont. Dr. 1 Smith 714 Smith	Lib Inst. 714 Luciers
	10:40 to 11:20 Phys. H. Paris Voice 1 Kline 11:20 to 11:35 Recess	Voice 1 Kline Phy H. Paris Recess	Voice 1 Kline Phy H. Paris Recess	Ref. 713 Yuill Recess	Bod. Ex. 715 Luciers Recess	Bod. Ex. 715 Luciers Recess	Lib Inst. 714 Luciers
	11:35 to 12:20 Obj. Dr. 2 Crozier 12:20 to 1:00 Lecture	Dev. Ex. 715 Lawrence Covr. 701 Smith	Covr. 701 Smith Lecture	Phy H. Paris Voice 1 Kline Lecture	Voice 1 Kline Phy H. Paris Lecture	Voice 1 Kline Phy H. Paris Lecture	Lady of Lake 714 Blood Dev. Ex. Lib Luciers
	9 to 9:55 Eng. 715 Schueger 9:55 to 10:40 Dev. Ex. 1 Yuill	Eng. 715 Schueger Obj. Dr. 2 Crozier Dev. Ex.	Eng. 715 Schueger Lib Lawrence	Lib Inst. 2 Yuill 715 Schueger Eng.	Debate Hall Kline 715 Schueger Lib Inst.	Cont. Dr. 1 Smith 714 Smith	Lib Inst. 714 Luciers
	10:40 to 11:20 Phys. H. Paris Voice 1 Kline 11:20 to 11:35 Recess	Voice 1 Kline Phy H. Paris Recess	Voice 1 Kline Phy H. Paris Recess	Ref. 713 Yuill Recess	Bod. Ex. 715 Luciers Recess	Bod. Ex. 715 Luciers Recess	Lib Inst. 714 Luciers

Object 2: Telstar Poster, 1965



"The State of Illinois is privileged to number among its institutions of higher learning, Columbia College, whose unique concern with the arts and media of communication serves a vital need of our nation." — **HON. OTTO KERNER, GOVERNOR OF THE STATE OF ILLINOIS** . . . "Small Columbia College doesn't have a campus or a football team, but it does have the straight from the shoulder kind of teaching President Garfield was talking about when he said an ideal college might be in a log hut, with Mark Hopkins on one end of a bench and a student on the other. This directness would seem to be desirable in the 'communication-arts' area." — **HOKE NORRIS, LITERARY EDITOR, CHICAGO SUN-TIMES** . . . "Columbia College keeps alive our hope that the individual conscience, audacity and personal touch of the small college will not disappear from the American educational landscape." — **CARL HAVERLIN, PRESIDENT, BROADCAST MUSIC INC.** . . . "Columbia College can take justifiable pride in the distinguished successes of its Mexican center over the past twelve years. I can only wish that 'Columbia College Panamericano' will be the prototype of future cooperation between the American communication industries and fledgling institutions of countries around the world." (May 9, 1962) — **EDWARD R. MURROW, DIRECTOR, UNITED STATES INFORMATION AGENCY** . . . "Since this undertaking is concerned with the training of key personnel in mass communications, it is difficult to think of a project that can radiate so widely and meaningfully in its ultimate benefits. I believe you have every right to take pride in this success." — **ROBERT W. SARNOFF, CHAIRMAN OF THE BOARD, NATIONAL BROADCASTING COMPANY, INC.** . . . "Columbia College is to be complimented (on its Latin American program)." — **MERLE S. JONES, PRESIDENT, CBS TELEVISION STATIONS** . . . "If Columbia College did not already exist, the broadcasting, advertising, news and theatrical industries would be obliged to inspire its creation, from purely self-interest motives!" — **CARL REINER, WRITER-DIRECTOR-ACTOR** . . . "The public in general, throughout the United States, should be told of the constructive work being done between our countries, initiated by Columbia College, Chicago, Illinois . . ." — **EUGENIO DE ANZORENA, MINISTER, EMBEJADA de MEXICO, WASHINGTON, D.C.** . . . "Television, among many other media of mass-communication, has a particular regard for Columbia College, whose graduates have been so expertly educated for responsibility in our industry." — **CLARK B. GEORGE, VICE PRESIDENT, CBS, & GENERAL MANAGER, WBBM-TV, CHICAGO, ILLINOIS** . . . "Columbia College . . . has made steady progress adjusting its program to the needs of today's challenging student. 'Combining aesthetics and technology' its methods are based on common sense, flexibility and the sharpest respect for meticulous quality." — **GWENDOLYN BROOKS, PULITZER PRIZE WINNING POETESS** . . . "Columbia College can take pride in its 73 years of outstanding achievement in the hard business of assisting men to understand and communicate with their fellowmen." — **LOUIS 'STUDS' TERKEL** . . . "Columbia College is the only institution of its kind bold enough to lead the effort to educate young people for creative lives in all the theatrical industries." — **MEL BROOKS, PLAYWRIGHT-HUMORIST** . . . "The remarkable fact one observes of Columbia College is its tenacious grip on reality. In the best tradition of the vigorous small American college, their aim is high, but always bound to a commitment to prepare the student to compete and contribute successfully in the 'everyday, real' world." — **ERNEST DUNBAR, SENIOR EDITOR, LOOK MAGAZINE** . . . "I am honored to be a member of the Columbia College Faculty, as I know I join a distinguished group, everyone of whom was invited for their record of leading, active contribution to the culture and welfare of the community." — **FATHER JAMES JONES, DIRECTOR, ST. LEONARD'S HOUSE, CHICAGO, ILLINOIS.**

The age of Telstar has begun—an event that gives renewed meaning to the College's seventy-three years of special educational purpose—a college program centered on the creative arts and social responsibilities of Communication.

Columbia College is a small, specialized, "downtown" college. Within a program of liberal-arts education leading to the Bachelor's Degree, the College provides the student with a preparation to work successfully as creator, performer or educator in fields which employ the creative arts as communicative process.

Sometimes it is necessary and important to count things and know about them exactly. But, first, our College is an idea and a spirit. Too often, we count and measure and assume that idea, spirit, hope and humanity can be simply known by numbers. Mortar and bricks can be described and counted as can numbers of buildings and students and Faculty members. Statistics can represent people and seem to give evidence of purposes.

It is our aim to educate, to enlighten, to stimulate and to give our students possession of the knowledge, arts and skills which permit them to live fulfilling and rewarding lives in dignity and active benefit to their fellowmen everywhere.

But, more than this, we have a uniqueness. It is made of our free-thinking intent to bring the best aspirations of the community and the most significant spokesmen of its culture and welfare into the classroom. It is made of our traditions, our special educational concerns and our particular expertise.

COLUMBIA COLLEGE

founded 1890 • CHICAGO, ILLINOIS

We have sought excellence, not by educating only the endowed few, but by encouraging the many to use their abilities to the fullest. We have achieved here a college, organized to educate and attend to the student as an individual and to provide them with a challenging intellectual experience and a practical beginning to their way of professional life.

Many of them might otherwise never have gone to college and many might have gone elsewhere to fail or muddle through because their study was out of tune with their interests, abilities and career goals.

The judgment of colleges and the education they provide has become increasingly confused with their size and affluence and with statistics of recreational services provided by their student unions, their stadium seating capacity, military research contracts obtained, the size of their campus or, the number of departmental or faculty research projects published irrespective of their often sophistic or inconsequential concerns.

What is happening in the classroom, since not easily seen, is seldom a subject for attention or a displayed source of institutional pride. But, for Columbia College, the educational program is our distinguished identity.

The practical immediacy and original methods of study in television, radio broadcasting, journalism, motion pictures, advertising, speech, the theater and communication-arts education is seldom equaled.

We present a Faculty engaged, not on the basis of typical academic listings, but on their record of humanity—and prominence, experience and important achievement in the fields represented by the subjects they teach.

Our Faculty is drawn from the best teaching resources of the community—The outstanding professional in "communications" and the leading contributors to contemporary culture and the benefit of society.

Few colleges can boast an equally expert Faculty having such everyday occupation with the realities of the subjects they teach. Education at Columbia College has the meaningful excitement of education made real by its attachment to the whole social process.

The contagious scholarship of *Harry Bouras*, Teacher of the Humanities—the great literary influence of *Jack Conroy*, critic, author and inspiration for many major American writers—the authoritative insights into current world history of *Edmond Eger*, Executive Director of the Council on Foreign Relations—the classroom leadership of world acclaimed documentary motion picture director, *Fred Lasse*—the practical humanity of *Father James Jones*, celebrated Director of St. Leonard's House—the profundity of *Abbas Kessel*, a foremost world authority on the problems of under-developed nations—the sharp attention to injustice focused by *Eugene Zemans*, Executive Director of the John Howard Association—the dedicated teaching and excitingly creative methods of actor training led by *Lucille Strauss* and *Alan Peters* . . . This is representative of education at Columbia College.

Many, many hundreds of our Alumni are outstandingly represented in every avenue of mass-communication and the performing arts and on the faculties of schools and colleges throughout the nation and many parts of the world.

We pioneered college study in the speech-arts, in radio broadcasting and television. For many years, we have most actively and effectively worked to democratize employment opportunity in the broadcasting industries. We made singular, perhaps decisive contribution to the development of the television industry in Latin America and our student body regularly includes many foreign students who are being educated for the introduction of modern mass-communication in their own countries.

These things are the spirit, tradition and future of our College. Perhaps, in this age where bigness and skillful public relations best earns affluence and respectability, it is illusory for a college as small and unheralded as Columbia to exist—or, more surely it is audacious for it to set out to grow better and stronger.

But, we believe our contribution to the entire community and the students who will come, and our continuing determination to provide the vital education necessary to understand and employ the compelling social and cultural forces of communication makes such effort importantly worthwhile.

The dynamic growth of the media and arts of mass-communication represent the one development of the 20th Century likely to leave the sharpest impression on modern society. As educators, television, radio, motion pictures and journalism possess a potential of incalculable benefit for all mankind.

We mean Columbia College in this spirit of humanity's cause.

COLUMBIA COLLEGE
207 South Wabash Avenue • Chicago 4, Illinois

Object 3: "A Today College" Poster (Framed), 1972



Object 4: CC Writer, 1973, Pages 4-8

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COWRITER

VOL. I NO. 1 COLUMBIA COLLEGE © NOVEMBER 1973

Closing the Accreditation Gap

Columbia has always tried to face others looking at us. We have found there are no outsiders because we are not a closed stuffy institution or a shut off community.

November 26, 27th, and 28th there will be seven of those non-outsiders taking a look at Columbia. They will be looking hard, observing classes, talking with students, teachers, administrators, and alumni, seeing what students achieve here.

Their's is not idle wandering. Looking hard is their job as observers for the North Central Organization, who will decide if the present school is living up to its original spirit and if Columbia meets the standard of adequacy and excellence.

"The process of accreditation is a well established process to see that a school serves the needs of the students and the community," says Randall Thompson of the volunteer accrediting organization. "We will be talking with everyone we can, including community people. We will review what we see with what the school has put before us in the documentation of their purposes. We want the school to realize its own unique objectives."

"The whole process of being accredited is like becoming a member of a fraternity," theorized Dean of Student Services, Hubert Davis. "There is the pledge stage, which we are at now. We are on the Candidate list. We now have to pass the stage of this visit. Usually the process takes 6 years, but we have only been waiting for 3. The final stage will be their meeting in April, at which the report of the visiting committee will be reviewed and then a vote will be taken. If the vote is in our favor we are accredited."

The school must pay for the accreditation process in addition to the cost of preparing an extensive self-study, required by the organization. Is accreditation worth it and the time and effort?

Dean of academic credits Lou Silverstein points out, "it is not a problem of the transfer of academic credits from Columbia pushing our accreditation. Several of our students have gone on to graduate schools throughout the country without difficulty. As to if the students presently enrolled are concerned about accreditation, I don't think so, but I don't really know."

Columbia is already on the accreditation list of the Office of Education, the American Association of Collegiate Registrars and Admissions, the Association of College Admissions Counselors, the American Institute for Higher Education, and other organizations. The State of Illinois and other scholarship yielding organizations recognize the college.

But is accreditation important? What does it do?

To the school it attracts professors who might otherwise shy away, it opens the hearts and pocketbooks of philanthropic and government agencies (especially important since Columbia exists almost totally on tuition and is always on the look for more money), and boosts the reputation of the school and its staff.

For students, accreditation can prove important. The U.S. Civil Service Commission, state licensing boards and the military services often recognize only education from an accredited school, not to mention several employers who will not look at you without an accredited diploma.

Of all the colleges in the country 84% of them are accredited.

Accreditation cannot help us become better communicators, but according to the accrediting organization it can stimulate the school by making it look at itself. Thompson says that, "Accreditation strengthens education to meet the need of an individual in a rapidly changing society."

Columbia has recognized this as being one of the founding principals outlined in a self-study. Also listed are these principles: to provide a college education that enlists students' purposes and creative and social impulses as the instruments of their liberation. The goal is to help students learn to engage their full powers and reach out themselves.

The school has recognized its weakness. The self-study cites these as: lack of enough staff, scholarships, equipment, space, the general

education program needs reorder, too many students drop out, and the college government needs broadened participation, and more explicit protection of due-process.

"As we educate we need to constantly redefine our roles," says Davis. "That is what we are attempting through accreditation."

Despite the fact that the college is preparing itself for the visit President Mike Alexandroff says, "We intend to show ourselves at our best. We have no prompting, no particular statement, to urge any individual. Say what you will in good conscience."

"When the accrediting process was begun we emphasized our intention to achieve accreditation only if this could be accomplished without diminishing Columbia's integrity, uniqueness, and special purposes and without wasting ourselves in a search for the look and credentials of other colleges."

"We never will change ourselves for the purpose of gaining something from somebody else. We will not change the principals we have for others," says Silverstein. "We have been asked to do this in the past by others and have said no."

THE WILDERNESS: can-o-e dig it?

What is a wilderness experience? For one thing it is the greatest experience a person could have. The fourteen of us at Columbia College that signed up for the trip found that out last August. I was expecting anything and got it.

Along with Victor Banks, ecologist and photo-journalist who acted as our guide, we spent seven days on the lakes and national parks on the Minnesota-Canadian border. We traveled by canoe for at least six hours a day. When we came to a waterfall or rough waters which were impossible to paddle through we had to portage. A portage is the worst thing I could wish on a person. We had to carry our sixty-nine pound aluminum canoes and forty-pound individual packs plus the extra food and tent packs on foot around the rough waters. A couple of the portages were over a mile long. Some of the braver souls in group ran two rapids. Us cowards stood on the shore and watched the others in orange life jackets hopping up and down in the canoes taking instructions being yelled out to them by Victor Banks, "Paddle to the right, left, harder, harder!" It was much better than watching Deliverance. We all struggled up five rapids together. There were always two people in a canoe. If a canoe got stuck on a rock or in logs another two some would come to the rescue. We all needed help throughout the trip at one time or another and we all got that help.

Helping each other was the best part of the trip. We all shared the work load. The chores of finding fire wood, starting fires, cooking, putting up tents and washing dishes were split up among all of us every night. Everyone had a try at all the chores by the end of the week.

The work and portages were hard, but to be able to smell the dirt and trees and drink water straight from the lake makes the work and sore backs worth while. We all kept saying

that the scenery looked like a picture postcard as if postcards were zapped out of the air. I guess living in the city made us forget that there really are clean lakes, Evergreen and birch trees, natural grayish and silver colored rocks with green moss, fungus, and mushrooms in all different natural shapes and colors. After being shown what earth colors looked like in art classes we saw the real earth colors. We saw Indian pictographs done by Indian artists over a hundred years ago. Most of the drawings looked weatherbeaten and could not be made out very well. We did see what looked to be a pelican and an Indian warrior. One member of the group keeps

claiming he saw a painting of a black bear on one rock even though no one else saw this.

The big letdown of the trip was coming home, back to the tall buildings, cement, and city tension. AS WE ENTERED O'Hare terminal we all went through a personal culture shock. After being miles away from any communication media or crowds for seven days, seeing hundreds of people and hearing loud man-made noises was almost enough to drive me insane. Most of us took a week to get adjusted to the city again.

The wilderness experience is one I will always remember. I recommend this experience to everyone.



Fed-up? Unite!

It appears that some students of Columbia are finally getting fed up with the lack of communication between administration and students.

Students of the Theatre department have organized a Student Council, with the hope that other departments will follow suit. This council is attempting in the long run, to rectify the fact that two student representative seats on the Board of Trustees are vacant.

Scheduling of classes, getting equipment, raising money for shows and proposing ideas for new and existing classes are some of the Council's primary aims.

"This could be the start of getting communication back into the communication school," said student representative Ira Saltzman.

The Student Council meetings are held on Thursday nights at the Dance Theatre Center from 6:15 to 7:15 P.M. All students are invited to attend these meetings.

PAGE 2

CC WRITER

NOVEMBER 1973

Columbia getting off LSD, says Dean

COLUMBIA STUDENTS Your class days here are numbered.

No Columbia is not folding as many other private institutions are. Rather, Columbia is alive and well and expanding.

According to Dean Lou Silverstein, Columbia will relocate, quite possibly in this same area, by September 1975.

"Columbia originally began with only about 250 students at this location and we now have over 1,100," began Dean Silverstein. "We need expanded facilities or else we will be so crowded as to lose somewhat of the feel of the school. We have simply outgrown our facilities."

This year's 1,115 students is the largest enrollment ever in the 83 year history of Columbia.

"Such an increase at a time when most colleges are experiencing declines in enrollment, is a continuation of the pattern of dramatic growth over the past five years at Columbia," says College President Mirron Alexandroff.

"In this period Columbia's percentage growth is the greatest of any private college or university in Illinois and also amounts to an actual numerical increase exceeded by only five of the more than 50 private colleges in Illinois. In the light of the gloomy enrollment statistics of private colleges everywhere, Columbia's growth gives convincing evidence to the college's vitality and the extraordinary attraction of its educational innovation."

The numbers' growth is even more impressive considering the college does no major advertising. By in large, the advertising is word of mouth and considering most Columbia students that word goes around in the streets, in the bars, and washroom walls.

The word of mouth advertising has been extremely effective, more effective, in fact, than any printed advertising the college has done. The school is, however, printing more advertising slanted brochures for each individual department.

The black ratio of the student population, 21%, while still not equal to the city's 34%, is moving constantly to greater numbers. "Most of the Big Ten schools have less than 10% black. Private schools, such as Columbia, are usually lower than that. On that basis, Columbia is doing well to serve the black community, though we will try to do more," says Dean Lou Silverstein.

The School is also seeking to increase minority numbers in Columbia by co-operating with community junior colleges in the inner city. The Malcolm X-Columbia College Journalism Co-operative, which has proved to work, will serve as a model for other programs. On the boards are other cooperatives with Malcolm X in communications, to include television, radio, and photography. Columbia then gives another step for Malcolm X students when they finish their two years.

So will the school continue growing in numbers till its SRO? Silverstein says no. The college is considering setting a 1,200 full-time enrollment limit. This figure would include full and part-time students based on credit hours, which would mean up to 1,500 students in all.

It is the separate departments that have gotten the word about Columbia around. People going to performances at the Dance, Theatre, or Music Centers have gotten the initial spark of information that might set off a year of study here.

The Theatre Center, with its community programs, has been working to get the Spanish people of the area interested in college in general and specifically in Columbia. Only 1% of Columbia's total population is Latin people.

The increase in enrollment and the need for expanded facilities are the two current reasons for the move, but originally there was a third.

A year and a half ago the owner of our present "campus" decided to tear down the building and sell the property. All tenants were given notice that they would have to vacate.

This prompted the College Board of Trustees

to establish a Re-location Committee to find us a new home. Thirty-four sites were selected as "possibles" with the rumored best site Clark St. near Adams. However, it was learned that an architect's \$1 million estimate of the renovation costs, was \$2 million short.

In the meantime, the Chicago City Coun-

cil passed a bill prohibiting changes to the lakefront area such as the owner had in mind. This then eliminated the urgency of the move and has given the Board more time to find a more suitable site. Sources close to the Administration hinted that the Board is relatively close to closing a deal.

Portraiture

Mitch Michaels on the air at 'DAI'



Where does a free form radio jock go when free form radio disappears? To a format station, if he wants to stay in radio. Right now formatted rock is the only game in town and Mitch Michaels of WDAI is playing it, proving that a die-hard free form rock enthusiast can stay alive if he's willing to bend.

Three years ago, Mitch defiantly walked off his job at free form WNCN in Cleveland to protest program changes. This was 1970, and the changes were among the first controls put on free form FM rock stations. But true free form still existed then, and Mitch continued to work at progressive rock stations including WMMS in Cleveland and WGLD and WXRT (Classical Rock) in Chicago.

At the end of 1972 Mitch quit the artistic freedom of Classical Rock in favor of the formatted "Rock 'n' Stereo" WDAI. Why?

"Money, largely," he says. "It's hard to support a family on a part time gig." (He was working weekends.) "Also, I felt the station (WDAI) as really going somewhere, and I could affect programming."

Working within the confines of a format such as the one at 'DAI' has changed Mitch's attitude toward free form vs. format radio.

"Format gives you discipline," he says. "Old free form lacked discipline and that's what killed it. You can't get away with playing two hours of John Coltrane in the afternoon anymore. You've got to recognize that there are hit records and you have to play the Americas and the Jim Crocs. You can't eliminate artists because you don't agree with their music. You have to be above that."

And on 'DAI's programming: "What we have here amounts to putting the least alienating programming on the air. Mass appeal. That's what they're striving for. Actually it's more of an anti-negative programming rather than positive. They're always telling us, don't do a tune out."

"It takes a long time to build a well rated station. You can't do it overnight. You have to climb there slowly and it takes money and time, and appealing to the largest possible audience. That's what we're doing here."

So, the arrogant young rebel who walked off the job in 1970 has mellowed and grown with his years of experience. Maybe now others who thought Chicago radio was hopeless without free form will also mellow and take a second look at formatted radio.

Dept. to start Lit.mag

The Writing Department plans to begin a Columbia College literary magazine, which will publish both poetry and prose works by Columbia students. The project is not far past the planning stage, mainly for financial reasons, according to department co-chairperson Paul Pekin. Apparently, it is difficult to secure the sort of funds necessary.

"We are talking with all Writing Department faculty about the project," said Betty Shiflett, also co-chairperson of the department. "But even more so with Thomas Lux and Bill Knott who are especially interested."

Poetry Workshop instructor Lux, formerly editor of the *Town Review*, is currently editor of a book company which, incidentally, will publish two poetry books by Knott. Among the titles suggested so far for the magazine are *Tongue Blades* and *Evermore Review*.

Meanwhile, Writing Department Chairman John Schultz is spending the current school semester in Cuernavaca, Mexico near Mexico City to work on a book about Story Workshop and a novel. No information on the novel is available. Schultz is expected back before the Spring semester begins in February of '74. During his absence Schultz appointed Shiflett and Pekin as department co-chairpersons.

SPECIAL FOR COLUMBIA COLLEGE STUDENTS

Get your 35mm cameras cleaned and tuned for \$15-20 by Allstates Camera Repair. Contact Morty Levin, LO 1-5260. 4-day service.

Writer

The Columbia College Writer is a bi-weekly publication by and for Columbia students

Editor-in-chief: Steve Garland
Assistant editor: Marie Logan
News editor: Carl Burdine
Features editor: Karen Greenstein
Photo chief: Debbie Petro
Copy editor: Margaret Hodge
Layout editor: Paul Kogol/Natalie Gialik
Advertising manager: Cheryl Witte
Business manager: Paul Kogol

Staff: George Drabik, Cassandra Dowden, Jack Opolon, Ira Saltzman, William Sanford, Madeline Savin, Felicidad Thompson, Lynn Wilkins, Jesse Young.

Send your flicks to Sesame Street

This fall, WCAE-TV, St. John, Indiana, is offering a half-hour weekly television show to all area filmmakers. The show "Filmmakers Showcase," is designed to give high school, college and independent filmmakers a vehicle to distribute their work and receive the recognition their talents deserve.

"It's something that the independent filmmaker in this area has needed for quite some time now," stressed John Skwartz, assistant station director. The show presents 20-25 minutes of uninterrupted film followed by an inter-

view with the filmmaker. The interview usually centers on the style and techniques used in the film.

Executives of Northwest Indiana's first public television station are quite proud of the success and the interest the show has generated thus far, but revealed that more films are needed.

The only limitations as to content of the film, is in the mind of the filmmaker. "We've had everything from animation to entertainment to documentary films on the show," re-

vealed Skwartz. Length is the only thing that you could consider to have any limitations. Since the show's only 30 minutes naturally only so much film can be used. "Multi-reel films however, are still considered by the station for the show. If such a film were selected it would have excerpts shown and discussed."

Anyone interested in submitting either an 8 or 16mm, wild, silent or optical track film can contact Tom Fee, Program manager and the show's director at WCAE-TV, 123 Sesame Street, St. John, Indiana.

WOMEN'S BODIES: the facts overcome the myths...

This is a crucial part of one of the greatest non-violent movements in the world, and it's happening in Columbia College. The "Women and Their Bodies" course taught by Judith Pildes is the first class at Columbia open only to women, and this is probably the first time in any "straight" school that women are receiving academic credit for taking it.

The women taking the course are majoring in different areas at Columbia. There is no predominant major. Most of the women are single. Most are sympathetic toward the Women's Movement, although only a very small percentage have had any active part in it. One woman said she was "anti-Women's Lib as a movement" before the course began. Now she is sympathetic, but still does not see herself in the role of a "political revolutionary."

Even though the official course description makes definite political statements—"that the oppression and exploitation of women is based upon the physical reality of the female body" and "the political reality grows out of female biology"—most women took the course to find out about their bodies, not necessarily their political selves.

One woman was disappointed: "I thought the class would have more to do with the physical aspect . . . As it turns out (it) is based (more on) Women's Lib. But I still find it interesting, and am learning new things."

Most would definitely take another women's course if it were offered in the College. Some had specific interests, including a course on women in literature, as well as in other media.

Suggested course improvements from the women include having the class meet more often (it meets once a week for two hours) and/or for a longer period of time, thereby increasing the number of credit hours for the course; having a more comfortable physical setting; and class discussion of books pertaining to women. Even though most of the women seem to have taken the course for non-political reasons, they appear to be enthused with the class, inclusive of its political overtones.

Thus far, the course apparently has had no special, overt effects on the women's relationships with men. But women expressed the importance of being able to share and exchange facts, ideas and views with other women in an open atmosphere. Some said that taking the course has made them feel stronger, more certain of themselves as individuals, and closer with other women. They felt that "myths and fears women have about themselves" are being dispelled in the classroom. One woman said that now she knows what to rightfully expect and demand from her doctor in the way of patient care. Because she is pregnant, the most important part of the course for her, she said, is the portion on childbirth. Another woman said, "I realize a woman is . . . more than a baby-maker or housewife."

The women feel "a little more open and appreciative" because of the course. They can discuss things between themselves as women, and appreciate their own powers of self-awareness and their own uniqueness. Much of this has to do with the personality and character of the instructor, Judith Pildes.

Judith comes across as a strong, outspoken woman. She was once an elementary school teacher. She became involved in doing "Bodies" courses through her work as a paramedic and abortion service counselor for the Women's Liberation Union. She has a two-and-a-half year old son, and is in the process of ending a nine-year marriage.

The most important sources of her knowledge about women's bodies, Judith says, have been the actual examination and treatment of women, information shared in women's sessions, and her own experiences going through pregnancy, childbirth and motherhood. "Women really know about themselves," she asserts, "but they don't believe they do. They



believe in what other people say, i.e. doctors (who are mostly males, besides), before they believe in their own knowledge."

At the beginning of the sessions, there were questions as to why men were not allowed to take the course, or even sit in. "I don't believe all men are asses," one woman said. "I don't either," Ms. Pildes was quick to reply. "But women would not be able to discuss a lot of things about themselves as openly and comfortably if men were around." The women seemed to agree after more turning over of thought, although a number, understandably, still feel a bit uneasy about the obvious political convictions of the women's movement Judith fails to conceal. The women agree the "Bodies" course should be all-women, but would like to see a similar course for men taught by a man.

as well as a co-ed course team-taught by a man and a woman along the lines of human and social relationships between the sexes.

"In our culture," says Judith, "women can not let real feelings be shared in the presence of men." The "Bodies" course is an important step towards enabling women to express themselves freely because they have knowledge.

"It is important for people to control their lives," Ms. Pildes emphasizes. "One way is to control their bodies; and you do that by learning all you can, and sharing knowledge with others. Doing this is, for me, a step towards gaining a sense of liberation of spirit."

Judith covers "things all women should know" in the course: anatomy, medical care and treatment, vaginal infections and venereal diseases, abortion, contraception, childbirth, pregnancy, nursing, rape, sensuality, aging, etc.—it's all a matter of record. But she is also a new model for women. The women say she "gives a feeling of freedom and openness," she is "sensitive, knowledgeable, humorous and understanding," "dynamite!"; "(her) approach and attitude (are) conducive to open discussion, and help to make the women in the class feel more comfortable and willing to discuss things;" "she shows that she won't be pushed around, and yet she maintains a good sense of humor. It is easy to feel strong around her." "I am able to say and talk about things to (her) that I could never even say to my mother."

she is "full of knowledge, sympathetic, and very aware of herself." "she doesn't come across as a 'teacher,' and that's good;" "never boring"—and if that's not enough, she is "a very nice person and a good instructor," as well.

Some women were more reserved in their opinions of Ms. Pildes. If many were heartened to find such a strong woman, a few, at least, felt overwhelmed by her biases. But from the start Judith told the class: "I can't help being what I am. But I'll let my prejudices be so obvious to you so that you can decide for yourself where things are at and where they're coming from."

The major importance of the "Bodies" course does not seem to be in terms of words or things, but rather in its stimulation of the consciousness of women, viz. it isn't wrong for women to feel certain ways or want certain things in their relationships with other people. Women have a right to evolve as human beings in society. They need to know everything about themselves, and to know—as absurd as it may sound—that it is perfectly all right not to be something other than what they are. The "Bodies" course provides a healthy, intelligent atmosphere for that knowledge to grow.

Ms. Pildes will be teaching a co-ed class in Contemporary Women's Consciousness during the three-week intensive mid-term at the College, January 28–February 16. Other related classes may be accepted in the near future into the college curriculum.

TAI CHI CHUAN ...the soft overcomes the hard.

There has been a change in the attitudes in recent years towards the Eastern cultures. More and more people are being influenced by it. Martial art schools have cropped up in every town. The "Y" teaches Yoga classes. The expense of meat has forced people to prepare Eastern dishes which require less or no meat.

Tai Chi is an Eastern dance which few people know about, but is readily gaining favor. It was created by the Taoist Priest Chang Sang-Feng about a thousand years ago, when observing how a snake warded off a magpie. The snake continuously coiled yield space so that the magpie could not strike it. Chang Sang-Feng concluded that the circle must be the strongest form in nature so he formulated Tai Chi around the "Yielding Principle."

Tai Chi is a slow, meditative dance and exercise which calms the spirit and masters the body. All motions are round, the joints are loose and the waist limber. Strength is rooted in the feet and legs, controlled by the waist, and expressed through the fingers. This is combined with slow breathing through the nose. Inhaling when practicing Yin or the passive role and exhaling when practicing the aggressive role or Yang. All the movements are named from nature such as "Grasp the birds tail, Stork spread his wings, and Push the mountain into the sea." In nature, the yielding living is soft and the non-yielding dead is hard and brittle. A thin stemmed flower can not be overcome by a strong wind because it yields, unlike the dead limb on a tree which cracks under stress.

The weak overcomes the strong;
The soft overcomes the hard;
This is known by all;
But practiced by none!

Loa Tze 570 B.C.

Tai Chi is taught at the Columbia College Dance center under the direction of Mr. Herbert Lui, who has practiced it for seventeen years. Mr. Lui teaches the long form which

emphasizes health and lasts forty minutes. This form takes between one and three years of continuous practice to learn and is very enjoyable.



Mr. Lui teaching Columbia students the Oriental art of Tai Chi at the Dance Center.

PAGE 4

CC WRITER

NOVEMBER 1973

Performing Arts Centers open season

theatre

dance

The Theatre Center "opens it up" to the people. That's what Ronnie Davis, chairman of the department, says. He is opening the Center for a benefit for Rising Up Angry November 21-25. "We have to be part of the community," says Davis. "This is one way of doing it."

The nationally acclaimed San Francisco Mime Troupe, with which Davis used to perform, will present "San Francisco Scandals" November 21 and 22 at 8 p.m., and "The Mother" November 23-25 at 8 p.m. "Scandals" is an original vaudeville tap-dance comedy; "Mother" a revolutionary play with music by Bertolt Brecht. All monies go to Rising Up Angry, which serves the community with free health care and legal clinics, information, and which "brings it together in the streets."

The Theatre Center staff includes Phyllis Griffin, Fritzie Sahlins, Steven Eagins, Linda Larson, Betty Edelson, Ed Bouchard, Linda Turner, Jo-Anne Grimme, Martha Howard and Ronnie Davis. Five are "official" full-time faculty members, although Davis considers all the full-time workers, officially notwithstanding. "The staff works as a collective," says Davis, "rather than from the top down. Everyone holds and administrative as well as teaching post, and we decide policy as a group."

In its effort to provide an atmosphere in which people are trained to do cultural work in theatre, the Theatre Center department has also established a Student Senate. Two representatives from each of the 17 theatre classes are elected to a central committee. From this committee, two are elected to attend all theatre faculty meetings.

The blue light shows the sparkles of static energy waiting in the air. It is December 14. The Dance Troupe is stringing the air's electricity together in the magic light of their movement in their first performance of the season.

Those paying \$6 to see the light will be contributing to the Dance Center, home of the Troupe and Columbia College's dance classes. The benefit performance will feature three works by director of the Center, Shirley Mordine and Troupe members. Champagne and a chance to meet the artists will follow.

Regular performances will be offered December 15, 16, 21, and 22. Two works will be presented at each show. Friday and Saturday performances happen at 8 p.m., while Sunday's performances are at 2 p.m. Students and senior citizens pay \$1.50, while plain citizens get a bargain at \$3.

The non-professionals are also exploring movement at the Dance Center at 4730 Sheridan. Saturdays from 1:30 to 3:30 p.m. students, community people, and dancers gather for the community classes.

Last year, the series was started to explore non-dance questions through movement. Acquiring a sense of moving and a sense of empathy and exploration was sought.

This year the series started with exploring movement and sculpture. A dance therapy workshop directed by Jane Ganet followed.

Staff from the Dance Center are conducting children's dance classes for girls and boys from 5-12. All children at the classes at St. Thomas of Canterbury School and Wellington Avenue Congregational Church achieve body awareness and sense of moving.

Watergate, Women and Song.
A SENSATIONAL NEW ROCK OPERA
... WITH AN ALL STAR CAST ... ORIGINAL STARS ... ORIGINAL SONGS!

Archibald Cox, Elliott Richardson, Wm. French
elshaus *Who's Sorry Now?*
Richard M. Nixon *Help!*
Sen. Sam Ervin *Carolina On My Mind*
Martha Mitchell *Your Cheatin' Heart*
John and Martha Mitchell *Bye Bye Love*
John Mitchell *You Talk Too Much*
Spiro Agnew *For The Good Times*
John Dean *Judy In Disguise*
Tricia and Julie *My Heart Belongs To Daddy*
Pat Nixon *Stand By Your Man*
Henry Kissinger *Everybody's Trying To Be My Baby*
Haldeman, Ehrlichman, Mitchell, and Dean *Do You Want To Know A Secret?*
Sen. Daniel Inouye *Sukiyaki*
Watergate Committee *I Never Promised You A Rose Garden*
Pat, Tricia, and Julie *Hang On Sloopy*
Congress and Supreme Court (Featuring Federal Judge John Sirica) *To Sir, With Love*
Judy Agnew and Family *Get A Job!*
Maureen Dean *I Enjoy Being A Girl*

Current Events

CONCERTS

The Doobie Brothers—Nov. 23, 24, 25 Auditorium Theatre
Hawkwind—Nov. 26, Auditorium Theatre
New Riders of the Purple Sage/Weather Report—Nov. 28 Auditorium Theatre
The Who—Nov. 29, International Amphitheatre
Humble Pie—December 9 International Amphitheatre

CLUBS

Amazingrace, 2031 N. Sheridan, Evanston—Nov. 30-Dec. 3 Odette/National Recovery Act
Kingston Mines General Store, 2354 N. Lincoln—Nov. 23-24 Street Dancer. Mondays: Lincoln Ave. Poets with Joffe Stewart; Hootenanny with Bill Cody. Wednesdays: Leslie & Mary.
Minstrels, 6465 Sheridan Rd. Nov. 21-25 Wildflower
Wisefools Pub, 2270 N. Lincoln Nov. 21-24, 28-Dec. 1 Bob Riedy Blues Band. Mondays: Dave Remington Big Band Tuesdays: Cancer Leo Jazz Band
Quiet Knight, 953 W. Belmont Nov. 28-Dec. 2 John Renbourn Tuesdays: Siegel-Schwab Band

CENTER FOR NEW MUSIC

Nov. 24-Dec. 1 preview of Bacchae, a rock ritual by William Russo based on Euripides play. Opens Dec. 8;
Sundays and Mondays through Feb. 25 Improvisations led by William Russo;
Wednesdays and Thursdays: Informal student presentations in The Un-Coffeehouse;
Thursdays: Poetry readings by you and others at the Un-Coffeehouse

FILM

Museum of Contemporary Art, 237 E. Ontario
Nov. 20—"Carefree," with Fred Astair and Ginger Rogers
Nov. 27—Hepburn/Tracy festival
Wilbur Wright College 3000 N. Mango
Nov. 27—Roman Polanski's "Cul de Sac"
Northwestern University McCormick Auditorium
Nov. 26—"Art and the City"
Levee Auditorium
Nov. 21—"Morgan"
Nov. 28—"Celebration at Big Sur"

THEATRE

Body Politic 2259 N. Lincoln
"The Night They Shot Harry Lindsey with a 155mm Howitzer and Blamed it on Zebras"
Upstairs—"The Influence Show"
Columbia College Theatre Center 1032 W. Barry
Nov. 21-25 San Francisco Mime Troupe performing "San Francisco Scandals," an original work, and "The Mother" by Brecht

ART

Columbia College Photo Gallery 469 E. Ohio
Four French Photographers: Atget, Cartier-Bresson, Brassai and Lortigue

Who bites what at McDonald's?

You're making the street, looking like a \$45 pair of Florsheim shiners that has never stepped in a clam, when you are assailed: The Munchies. Your stomach is roaring like your '53 Thunderbird so that none of the pretties are noticing your Rod Stewart special shirt. Then, there appears those golden arches. You are thinking quarter-pounder as you wait in line.

There is something else to think about while waiting to give the multi-million dollar McDonald hamburger chain your money. Chairman of the company, Ray Kroc, who in '68 donated \$1,000 to Pres. Nixon's campaign, kicked in \$255,000 in '72. Inflation you say. Bullshit. The company has been lobbying to hold down the minimum wage for student workers (i.e. the thousands of kids working at McDonald's, 80% of its 105,000 employees).

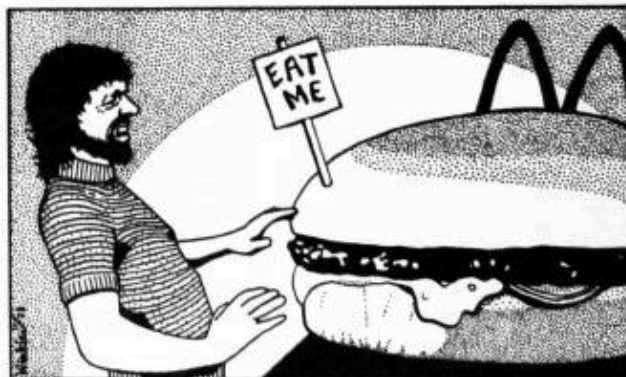
The amendment to the Minimum Wage bill called for a sub-minimum rate of 85% of the new \$2.20 mark for all youth under 18 and all students regardless of age and was being pushed by McDonald lobbyists. (By the way, an amendment did pass that allows educational institutes to employ full-time students at the 85% mark) The McDonald's supported amend-

ment was defeated by the Senate, but is still being pushed by McDonald lobbyists who are supported by your quarter-pounder money.

Maybe at one time you worked for McDonald's or perhaps your brothers and sisters do already. Perhaps, standing in that line you realize, "Hey, I'm being ripped off." You storm out to the cheers of your stomach.

Next time the munchies hit, perhaps you will even give your stomach a break and go for some good food. Grapes are excellent munching unless they come from Jewel. Jewel loves tradition, especially the tradition of buying scab grapes, those bought from farms which do not hire United Farm Workers. Not buying lettuce and grapes which are not UFW picked, forces the large growers to sign the contract that will allow the farm workers a human wage.

Maybe you'll even ignore your stomach grumblings and dirty those new shoes and help those strikers of the UFW, many of whom live with talking bellies and no shoes. Picket lines are set up outside of Jewels in Logan Square, Albany Park and one on the South Side. Call 939-5120 to find out where. You'll be building up leg muscles to make those pretties swoon. Supporting the people pays off.



Object 5: WCRX Photo, 1982



Object 6: "CELEBRACION! KARAMU!" Poster, 1990



Object 7: Plymouth Dorm Move-In Photo, 1993



Object 8: CCEN Intro Video, 1993

Link: <https://youtu.be/UHkkydfKEaw>



Object 9: Oral History Project Vol. 1, 1998, Pages 13-17



Oral History

Volume ONE / 3

Columbia COLLEGE CHICAGO



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Volume One / 3

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P r e f a c e a n d A c k n o w l e d g m e n t s

The Columbia College Chicago Oral History Project, a telling of Columbia's story and its contributions to American higher education through personal narrative, was conceived and established in 1997, at the urging, initiation and under the direction of Louis Silverstein, former Dean of the College as well as former Chairperson of the Department of Life Arts and Liberal Education, and current faculty member in the Department of Liberal Education, who, following the death of Jane Alexandroff, a major figure in the history of the College, realized that death had and was culling the ranks of those who had played a significant role in the making and shaping of Columbia.

The project's goal is to create and preserve a unique and accessible record of the College's history since the 1960s, when it began what has come to be known among those who traveled together on the journey as "the long march" to becoming an educational alternative of major proportions to traditional higher education. There was a "new kid on the block," and its voice was going to be heard.

Let us go back to the 1960s, to rented space in storefronts and churches in various locations in the city, and a few floors of a dilapidated industrial building at Ohio and Lake Shore Drive, where a handful of brilliant, visionary, dedicated, "unhigher" education looking, behaving, believing collection of artists and professionals—musicians, dancers, photographers, graphic designers, filmmakers, actors/actresses, writers, journalists, social scientists, historians and humanists—were fashioning (let us remember that Columbia remains a work in progress) a College that would welcome "give me your tired, your poor, your huddled masses yearning to breathe free" students, as well as those who could at entry compete with students at any elite institution. A four-year urban, open admissions institution that would center on teaching as contrasted to publishing, on process as much as content, on creativity as much as academics, on learning by doing from those who do what they teach, with scant monies, but with much heart and a dream that would not be denied.

Fast forward to 1999, to an institution of more than 9,000 students, with a multi-million dollar budget, ownership of a multitude of buildings in the South Loop, to being one of the remaining few, if not the last, open admissions four-year arts and communication oriented colleges in the United States, to professional departments that are recognized for their quality throughout the world, whose once radical educational philosophy is now mainstream, having an impact on higher education that is rare for a specific institution in the history of American higher education.

Columbia's unique story has great significance because, far more than any other institution, the College has striven for education interacting with and rooted in an urban community, fused with the arts, media and related professions while abiding by its principles of being an open-admissions institution that afforded its student body the opportunity to reach out beyond self, familial, societal and cultural limitations and barriers in the pursuit

of finding one's own voice and joining with others to be the authors of one's time.

Sixty-two long-time faculty, administrators and staff were interviewed in 1998-99.

Among the criteria for inclusion in the project were a role in shaping the College, uniqueness of perspective, and commitment to continuing on the long march during hard times as well as good times.

Sadly, there were voices deserving to be heard because of their important contributions to the making of Columbia College, but which are silent due to death, illness, or their current whereabouts being unknown: Al Weisman (Public Relations), Thaine Lyman (Television), Bob Edmonds (Film), Harry Bouras (Humanities), Daryl Feldmeir (Journalism), Herb Pinzke (Graphic Arts), Jim Newberry (Photography), Tony Loeb (Film), Irv Kipnis (College Legal Counsel), Herb Kaufman (Chief Financial Officer), Ron Kowalski (Chief Financial Officer), Hubert Davis (Student Services), Hermann Conaway (Student Services), Dwight Follett (Chair, Board of Trustees), and Jane Alexandroff (Administration).

The interviewers were two professional historians, Erin McCarthy and Chris Thale, part-time faculty in the Department of Liberal Education. Dagmar Mituniewicz, Columbia student, photographed the interviewees. Kathryn Koch, former secretary in the Department of Liberal Education, transcribed the audio tapes. Thanks also to Mary Johnson, Sarah Faust and Anita Strejc of the Creative and Printing Services Office for design and production of the Oral History.

A special thanks is owed to John Duff, President of Columbia College, and Bert Gall, College Provost, for their wholehearted support and commitment of College resources, financial and otherwise, to the undertaking and completion of the project.

The interview transcriptions that follow are, in largest part, unedited versions of the original tape recordings, in order to give authenticity to the transcriptions, and to allow the original voice of each interview to be manifested through the printed word. For future research or documentation purposes, the original interview tapes should be consulted. The original tapes and transcripts will be retained by the College, becoming part of the new Columbia College Archives, to be housed in the Library. The project will also seek other materials documenting the College's history, including official records, personal papers, audio and video tape interviews, photographs, scrapbooks and newspaper clippings collections.

In principle, the project could continue over the years to add interviews with succeeding generations of Columbia people.
Let the story unfold.

Louis Silverstein
Chicago, Illinois
August 1999

Introduction

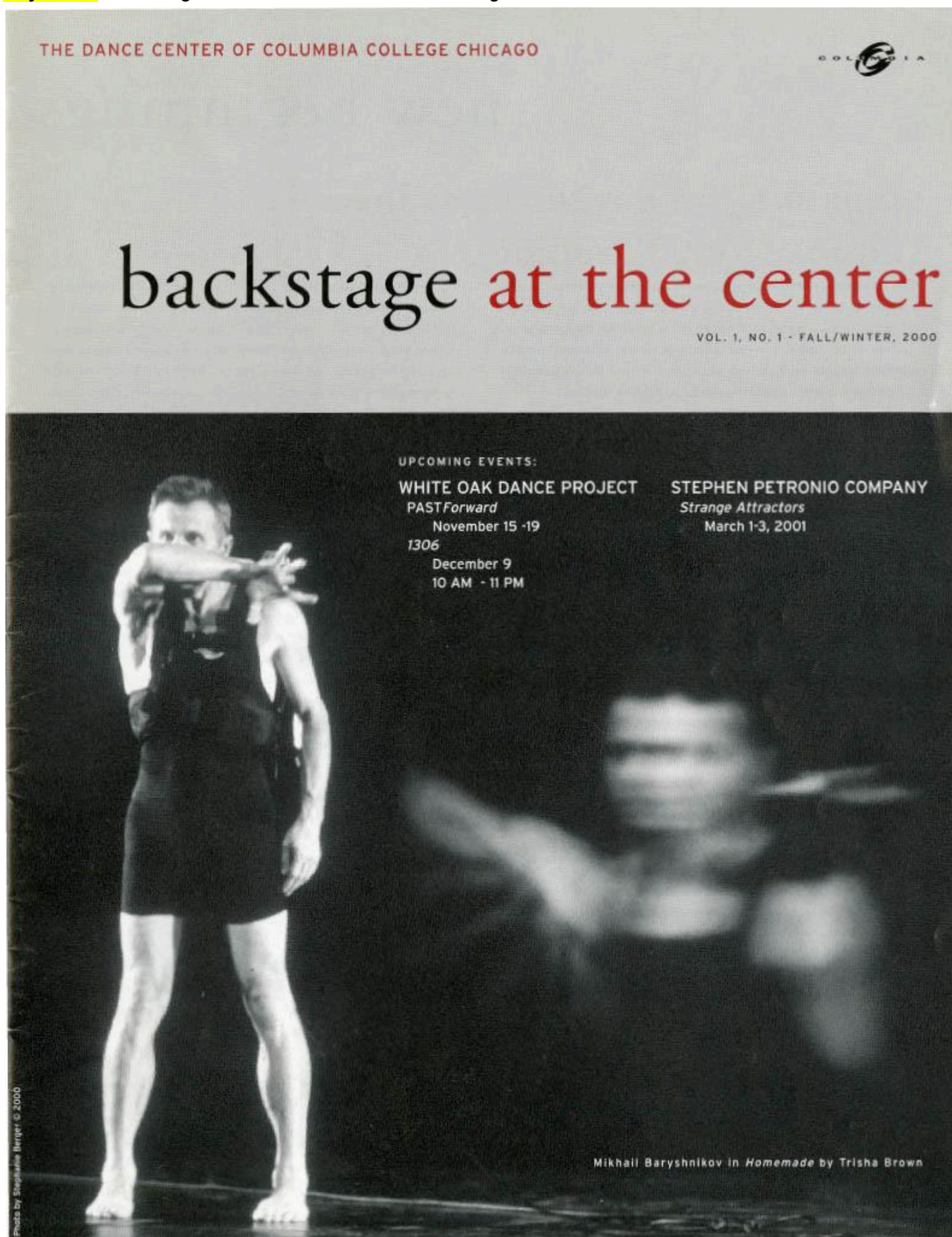
Dinner time, save for dessert, coffee, and tea, was almost over at the 1997 College retreat in Lake Geneva, Wisconsin, and President John Duff had just offered an eulogy in homage to the memory of Jane Alexandroff, recently deceased, a major figure in Columbia's history. At his request, other members of the Columbia community took their turns at the podium to speak words of praise and fondness for Jane. The trooping to the lectern went on and on, for Jane's contributions were both significant and mighty.

As I sat and listened to the history of Columbia, unfolding in the personal tellings by those who knew and loved Jane, I realized that, just as we shall never hear Jane's take on how Columbia College Chicago came to be a major contributor and player in American higher education and in the greater Chicagoland community, there were a number of other Columbia folk who had participated in some major way in Columbia's long march from "new kid on the block" to a voice that is heard, listened to, and respected in higher education who were no longer around or available, either due to death, illness, or to current whereabouts unknown, to tell their version of Columbia's history. Who were we? Where did we come from? What were we about? What were the major challenges and obstacles that we faced? What did we accomplish? What was our ideology? What was the nature of the educational community that we virtually made from scratch? Where are we now? Where are we headed?

And the truth of the matter was that as time continued to go by, more voices would be silenced. So, I realized that the moment needed to be seized to start collecting, in an organized and disciplined manner, a telling of Columbia's story. Duke Ellington, whose music is played at every graduation, would be pleased to know that we have heeded his words, for what is to be found in the pages that follow is a collection of "tell me the truth(s)," a record of Columbia College Chicago as lived, made and remembered by those who were there.

Louis Silverstein
Chicago, Illinois
August 1999

Object 10: "Backstage at the Center" Booklet, 2000, Pages 18-33



new beginnings

On behalf of Columbia College Chicago, our president Warrick L. Carter, and our students, faculty and staff, I bring greetings from the new Dance Center! This issue of our new communications newsletter, **Backstage at the Center**, is the first semi-annual publication for our supporters and subscribers. We hope you enjoy your participation in our 2000-2001 season so much that you return again and again for many years to come.

Backstage at the Center is designed to give you an introduction and orientation to current and future events on our stage, in our studios, and behind the scenes at The Dance Center. Since so many of our supporters and subscribers purchased tickets to White Oak Dance Project's **PASTForward** programs, we are devoting much of our ink in this issue to information about the works and artists you will encounter during White Oak's visit in November. We hope you will find the articles stimulating and informative as you anticipate your visit.

Much of the excitement about White Oak's run at The Dance Center is generated by the participation of the company's artistic director, Mikhail Baryshnikov. Most of our readers know Baryshnikov's story - a teenager from Riga, Latvia becomes a star dancer in the Kirov Ballet, defects from the Soviet Union to the west in 1974, continues a rocketing career to international stardom as a premier danseur with American Ballet Theatre, becomes artistic director of that company for a decade, makes two major films along the way, earns an Oscar nomination for his role in "The Turning Point." The story is as legendary as the extraordinary dancer who lives it.

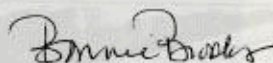
What is less well known to the general public, but is so important to all who love dance, is the creative curiosity which has ever fueled Mr. Baryshnikov's life as an artist. Even while he was still associated primarily with the ballet world, he was dancing in works by modern American choreographers including Alvin Ailey, Martha Graham, Merce Cunningham and Twyla Tharp. At American Ballet Theater, he commissioned new dances by modern and experimental choreographers such as Mark Morris, David Gordon, and Ulysees Dove. His commitment to new choreography and new ideas in dance led him, in partnership with Mark Morris, to found White Oak Dance Project in 1990. Since then, White Oak has made numerous national and international tours featuring new works by a host of young and established choreographers from all over the world.

It is Baryshnikov's creative curiosity that brought **PASTForward** into being. In 1999, he attended a concert at Judson Church in New York City which featured works by many of the early experimental choreographers. An idea was born. The two programs, assembled by the project's program director David Gordon, present seminal and new performance works by seven choreographers: Trisha Brown, Lucinda Childs, Simone Forti, David Gordon, Deborah Hay, Steve Paxton and Yvonne Rainer. In the early 1960's in New York City, these seven artists, among many others, helped set new, experimental directions in dance. In **Backstage at the Center** you can read about these artists and the works you will see on the programs, as well as learn some history about the early development of what we now call "postmodern dance."

The works in **PASTForward** include pieces from the 1960's, 1970's, 1990's and 2000. Some are spare, elliptical, rooted in everyday movement, performed in silence. Steve Paxton's *Flat* is a raw exploration of everyday movements, offered in the form of a walking solo. Surprises abound, in works such as Trisha Brown's *Homemade*. There, we watch someone perform a dance with a 16 mm movie projector strapped to his back projecting the dance that he is dancing. David Gordon's piece *The Matter* explores images of beauty and the odd chores of daily work through casual, matter-of-fact object assembly and an unusual cast of performers. Simone Forti's works, *Scramble* and *Huddle*, involve improvisation and play.

Each work on the program testifies to a concern with testing and refining ideas, complex or simple, through movement and dancing. These choreographers are also theorists, who posit in their respective ways that the separation between art and life is not all that great, that beauty and politics and mystery reside comfortably in the everyday, that contrived drama is not necessary for interesting art.

Read on. In their own words and through the words of others, these artists will introduce themselves to you. It is in the spirit of their sometimes workmanlike, sometimes playful approach that we invite you to our new home.



Bonnie Brooks
Chair person

I want to thank you for joining us in our 2000/01 season.

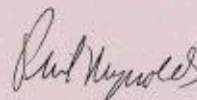
Of course, the big story at The Dance Center of Columbia College Chicago is our relocation to a new state-of-the-art facility in the South Loop. If you haven't yet been to our new space at 1306 S. Michigan Avenue, I look forward to greeting you this fall. I think you will agree, the new Dance Center is an amazing resource for dance in Chicago.

Then, there is the weeklong engagement with White Oak Dance Project in November. With funding from the Elizabeth F. Cheney Foundation, The Dance Center is proud to commission a new work from David Gordon for White Oak Dance Project. Baryshnikov's interest in examining what happens when dancemakers revisit their historical material and its original impetus, and how new work is created in response to images, recollections and perceptions of the past, underscores The Dance Center's commitment to presenting new work from artists at the forefront of contemporary dance. At The Dance Center we believe in the progress of the art form of dance. We encourage the development of students, artists and audiences by providing exposure to contemporary trends. Curatorial choices are made with an eye toward stimulating and challenging you, our audiences, with fresh and diverse perspectives from important dance artists.

There are many highlights in The Dance Center's upcoming Spring 2001 season. Ronald K. Brown, one of the country's most important young African American choreographers, will be in Chicago with his company, Evidence, for two weeks in May 2001. Joe Goode comes to town in March for an intensive four-week teaching residency with our students and four public performances with his San Francisco-based company Joe Goode Performance Group.

This premiere issue of **Backstage at the Center** is packed with information that, we believe, will deepen your appreciation of our performances. We'll also use **Backstage at the Center** to report on news from The Dance Center and give you advance notice of upcoming performances and special events. To this end, we are pleased to announce the addition of four Chicago-area companies to our Spring 2001 presentations: Mad Shak Dance Company, Luna Negra Dance Theater, Jump Rhythm Jazz Project and Zephyr Dance. Tickets go on sale in January. You heard it first in **Backstage at The Center**.

Enjoy your time at The Dance Center of Columbia College Chicago.



Phil Reynolds
Executive Director

BACKSTAGE AT THE CENTER is published by The Dance Center of Columbia College Chicago to inform our subscribers and patrons about upcoming productions and activities. Its contents may not be reproduced without written permission. We welcome your letters. Please write to Heather Hartley, Editor, BACKSTAGE At The Center, The Dance Center of Columbia College Chicago, 1306 S. Michigan Ave., Chicago, IL 60605.

the white oak tour of PAST *forward* is an undisguised

blessing no less than a most curious and unique cultural phenomenon. It is easier to discuss the former. Misha's invitation to contribute to the repertory of the 2000 tour was extended to me at a point at which I was trying to decide where to go as a filmmaker increasingly exasperated with the unreasonable economic and physical demands of film production after a twenty-five year immersion. To return to dance (after a twenty-five year absence) promised much pleasure, but also relief from being chief cook and bottle-washer of my artisanal practice.

This particular opportunity to make a dance rather than a film was accompanied by unprecedented circumstances of production and presentation. As an independent, somewhat underground, filmmaker I had been forced to assume the multiple roles of fund-raiser, writer, producer, director, occasional actor, editor, and post-production supervisor. Now, under the aegis of White Oak, I could concentrate on the complexities of making - pure and simple - without my accustomed temporal and budgetary constraints. As for the "cultural phenomenon," or more to the point, the "Misha phenomenon" - that's another story. More people will see my choreography during this brief tour than ever saw my entire oeuvre from 1960 to 1975. And I'm sure this applies equally to the work of many of my colleagues from the same period. Baryshnikov's presence and

celebrity draw not only numbers, however, but accord a legitimacy and seriousness that were originally brought to bear on our work by only the most dedicated and persistent cognoscenti. The importance of the tour thus lies in the attempt to retrieve an elusive zeitgeist, as well as making the work available - and intelligible - in venues and to audiences that would never have housed it or been exposed to it to begin with.



Crowd Scene In Church Entryway, 1963

Photo by Peter Moore ©The Estate of Peter Moore/VAGA, NYC

There are those who will carp on the question of "authenticity," protesting that the original performers were less polished, therefore more like "ordinary" folks, in keeping with the ethos of the period. But there is no way to replicate with any exactitude either the postmodern dancer's physical "set" of the '60s - marked as much by training as by refusal of that training - or the revelatory moment in which the bare feet, leotards and tights of traditional modern dance were replaced by street clothes and sneakers. (Not to mention that notions of "ordinary" clothing as costume have been radically changed by mass marketers like the Gap.)

But questions of performance and appearance cannot be divorced from those of audience reception and expectation. For all of Misha's generous and adventurous validation, we cannot promise the present-day audience the same thrills of discovery that awaited a few of us (all-too-few of us, I should add) back then. We cannot promise the same intimations of possibility, the same epiphanies of shock and surprise. The same sense of triumphal entry through the palace gates of high culture, forced open to allow our rabble of poets, painters, composers, musicians, dancers, and friends to walk, run, drag, scream, fling, eat, or just sit still before the thirsting gaze of a new polyglot audience. We can't promise any of that, because that moment has passed and that audience has aged, as we have, and dispersed.

All White Oak can offer is a tentative and fragile sense of connection to that moment - changed as the historical and cultural circumstances may be - through this prism of reconstructions and new work by the same choreographers still going strong.

(excerpts from *Yvonne Rainer: Work 1961-73*, The Press of Nova Scotia
Collect of Art and Design; New York: New York University Press, 1974
©Yvonne Rainer)

Trio A was first performed at Judson Church, Jan. 10, 1966, as *The Mind is a Muscle, Part 1*. My memories of rehearsing it for that particular performance have merged with other rehearsal memories, some very recent. At that time it was performed by Steve Paxton, David Gordon, and me. I remember showing it to David for the first time; he expressed doubts about being able to execute it in the proper style. Now I say anyone can master the style, or just about anyone.

When I first began teaching *Trio A* to anyone who wanted to learn it - skilled, unskilled, professional, fat, old, sick, amateur - and gave tacit permission to anyone who wanted to teach it to teach it, I envisioned myself as a post-modern dance evangelist bringing movement to the masses, watching with Will Rogers-like benignity the slow, inevitable evisceration of my elitist creation. Well, I finally met a *Trio A* I didn't like.

It was 5th generation, and I
couldn't believe my eyes.



Rainer in *Trio A* in Studio, 1965. Choreographed by: Yvonne Rainer
Photo by Peter Moore ©The Estate of Peter Moore/VAGA, NYC

in the congregation of art

BY REVEREND AL CARMINES

(The following is an excerpt from *In the Congregation of Art* reprinted by permission of Reverend Al Carmines and Movement Research in New York City. The full article most recently appeared in the Spring 1997 *Movement Research Journal* #14 entitled "The Legacy of Robert Ellis Dunn (1928-1996)," guest editor Wendy Perron.)

The Judson Dance Theater came into being in the summer of 1962. I had been Associate Minister of the church for one year, with special responsibility for directing the arts program. The previous year I had been engaged in beginning a theater devoted to presenting the work of new playwrights, and in many ways the dance program came into being as an alien reality - removed from my history, my understanding, and any knowledge of art which I previously had had.

The first concerts, more than anything else, created in me an immense anxiety. I did not understand what these dancers were doing. I had no way of relating it to Modern Dance history - because I knew none. My sensation from the first concerts was one of awe at the stinging vitality of the work, and fear and anxiety that the traditional ground rules of all art seemed to be obliterated by the work. I watched the pieces in a kind of frenetic trance, hardly believing my eyes or ears.

Not, I must hasten to add, because the work was particularly shocking or bizarre. No, the pieces shook me precisely for the opposite reasons. Here the primary movements of living and the primary sounds of life seemed to be used in all their "ordinariness" to create a powerful aesthetic experience



Sanctuary, 1962 Photo by Peter Moore ©The Estate of Peter Moore/VAGA, NYC



Al Carmines at the reservation desk for a Judson event, August 1963.

“...I watched the pieces in a kind of frenetic trance, hardly believing my eyes or ears.”

but one which was not “arty” or “pretty” or “moving” in the usual sense. Suddenly the simple facts of moving, standing, kneeling, crouching, lying down, listening, seeing, smelling, touching, not-touching, took on what I can only call a kind of classicism. Indeed, my most immediate memory of the early years of the Judson Dance Theater is of a kind of classicism—a nobility of primary movement and sounds. There was none of the emotion-wrought myth-sense which I had experienced at my few forays into Martha Graham concerts and those of a few other modern choreographers. Indeed, the one quality which seemed to pervade most of the early Judson dance pieces (though not all; one could never be absolute about such extraordinary diversity) was kind of serene, powerful attention to the movement—or lack of movement—happening at the exact time. Despite this rather general characterization of the initial Dance Theater, almost as important an influence on the early—and later—days was the immense diversity of the first dancers and the “participatory democracy” which informed the way the first concerts were put together and presented.

Now briefly let me speak as a churchman about the meaning and influence of the Judson Dance Theater on a fairly middleclass Protestant congregation. I have spoken of my own anxiety, and fascination, with the first concerts. Gradually I came to see that anxiety as, in fact, repressed excitement. Here was movement and action like none I had seen, with meanings which no explanation and no concepts could capture or explain away. I think our congregation's reaction was very similar.

The church in our own time is terribly verbal. Even our forays into the arts tend to be verbal drama, or paintings with explicit meanings, or that most odious of all bastard arts-religious dance. The Judson Dance Theater gave us an experience where our verbal facility was left bubbling—where our penchant to conceptualize about meanings and philosophies was muted. It was good for us. It opened again for us the springs of revelation muddled by rational, verbal comforts. It took us in many ways beyond our depth, both religiously and aesthetically; but where else should a church be?

The influence on our worship has become increasingly clear. I doubt, for instance, if we would have had the courage to have a period on our service which was simply opened up to the congregation for statements and concerns—had we not first seen the insouciance with which the dancers could allow the unexpected to enter their concerts. The importance of the gesture, the movement, of the congregation and of the liturgists, would have remained lost to us without them. And certainly we would not have instituted the period of silence in our service had we not seen silence made profound and aesthetic in many concerts of dance in the sanctuary.

Al Carmines is Pastor of Rauschen Busch Memorial United Church of Christ and an Adjunct Professor of Musical Theater at Columbia University. For twenty years he served as Pastor of Judson Memorial Church, where he administered the Judson Dance Theater.

statements from . the artists

“Think raw,
trisha brown found, intimate,
haphazard.”

The mounting of the *PASTForward* project by the questing catalyst Mr. Baryshnikov is an enlightened endeavor indeed. I gave him *Homemade*, a dance made in 1965 in which I used my memory as a score. I gave myself the instruction to enact and distill a series of meaningful memories, preferably those that impact on identity. Each “memory-unit” is “lived,” not performed and the series enacted without transitions. The dance was then filmed by Robert Whitman and performed at Judson Church with a movie projector mounted on my back, and the film of the dance projected on the availing surrounds, more or less in unison with the actual dance.

For Misha's version, I gave him the identical instruction “to enact important memories” and his material was integrated into the original dance. This new dance, a combination of both our memories, was then filmed by Babette Mangolte.

I urge the audiences in attendance to imagine a non-theatrical setting while viewing this seminal work by a collective of very young, highly individual dance artists. Think raw, found, intimate, haphazard. Think of a projected film wheeling around on the white walls and ceilings of a church. It was unusual for a dancer under 35 to present a concert of their own work in those days and the emerging artist was not a category of concern beyond the artistic community we were primarily addressing. The National Endowment for the Arts was not to be established until 1965. Pre-money, pre-theater and abundant time. Time to explore, fail, get it right and in my case, find the motor for a lifetime of dance.

In my early conversations with Misha I requested that my current work also be included in the project since I am not one who likes to go back. I can't go back. It isn't there anymore. Not the context and not the ratio of what the world does and does not know about dance.

Correction, I was able to find an excerpt from *Foray Forêt* (1990) to represent a more recent choreography to contribute to the *PASTForward* project. *Foray* was the first piece in a new cycle of work called “back to zero.” It follows the “valiant” series, dances focused on powerful movement, and is the transition piece between two cycles of work. I find transition pieces very interesting because, as I shift from known vocabulary to the unknown, you can see the wheels grinding. The excerpt you will see appears early in the choreography and is on its way toward the “subconscious” vocabulary of “back to zero.”

The overarching subject of *Foray* is perception. In the original production the music of John Philip Sousa was played by a live marching band maneuvering around the exterior of the theater on a path predetermined by me. The music therefore simultaneously accompanies two choreographies; the one visible on the stage before the audience (*Foray*), and the second, an aural deduction by the listener of a spatial pattern circling and passing in the distance. Add to this, the mind working its way back in time through memories of other marching bands and their occasions of pomp and parade. The dance asks the question, “what do you see?”



Trisha Brown in rehearsal for *Walking on the Wall*
Whitney Museum of American Art, NYC, March 1971
Photo by Peter Moore ©The Estate of Peter Moore/VAGA, NYC

Mikhail Baryshnikov in *Homemade*
by Trisha Brown
Photo by Stephanie Berger © 2000

lucinda childs



Lucinda Childs in *Carnation* (1964)
Photo taken in a 1965 performance of *Carnation*
Photo by Peter Moore ©The Estate of
Peter Moore/VAGA, NYC

I used commonplace materials to explore movement activity outside of dance movement. Although the dances were composed in a unified idiom of action, I was more interested in a cumulative trend of activity that did not follow along one isolated scheme. I therefore chose to create sections within dances which focused attention on activity from different points of view. *Carnation* (1964) has three sections: first, preparation (for the moment); second, alternative options; third, follow through or completion.

My involvement with objects was subordinated to formal concerns with respect to time and space, in order to arrive at a tension equivalent to any highly structured choreographic form, while consisting solely of non-dance movements. This was a difficult and perplexing period as I struggled to establish a plausible aesthetic expression in the midst of contradictory influences. The making of each work felt like a rigorous exercise in problem solving, in which I was operating under an extraordinary self-imposed handicap. I was like someone religiously determined to make an omelette with anything but an egg.

simone forti

In the Summer of 1960 I had a job as a camp counselor. We were going to take the kids on a hike, not for any real rock climbing but for some pretty serious clambering. I was in a difficult period of transition in my life just then, and I was very much looking forward to being in touch with the rocks, and to the sheer effort of the climb. But I got sick and they went without me. The next Spring I was invited to do my first evening of my own work. The idea for *Huddle* came to me very naturally. The performers join together as one solid form, like a small mountain. And take turns climbing over the top. I still find it very satisfying to do. Or to see.

Scramble, the other one of my pieces currently being presented in the PASTForward program, came ten years later. It too has its origin in daily life. I was in Los Angeles learning to drive. I found the freeways amazing. How could it be that we could all so intuitively be changing lanes, weaving and blending in the flow in the traffic? This piece plays with the dynamic of several people darting and slaloming and scrambling through the spaces between each other.

Both of these pieces have a plain kind of beauty. The performers are just doing what they need to do to climb or to sustain each other climbing. Or they're just running and dodging in and out between each other. Their movement is unadorned, the way a plain wooden bowl is unadorned. And it's beautiful the way a plain wooden bowl is beautiful.



Huddle, New York University Loeb
Student Center, NYC, 1969
Choreographed by: Simone Forti
Photo by Peter Moore ©The Estate of
Peter Moore/VAGA, NYC

Huddle, Princeton University residency,
August, 2000
Choreographed by: Simone Forti
Photo by Stephanie Berger © 2000

deborah hay

When Misha asked me how I would like to participate in the PASTForward project I thought of this paragraph from my new book, *My Body, The Buddhist*, written in 1998:

My interest has narrowed. I want to work with experienced performers who are interested in exploring the more subtle boundaries of visible performance consciousness, work which, understandably, has limited interest for untrained performers. I want to choreograph exacting movement content that contains no end to discovery, where milliseconds of stunning recognition take place within a strict choreography in time and space. Where soundless rhythms drive the dance.

White Oak Dance Project has commissioned a new dance work described here by film historian Rino Pizzi.

Single Duet, immersed in the sonorities of Morton Feldman's *Piano-Four Hands* (1958) explores a hypothetical space where classical ballet training encounters the iconoclasm of the sixties. Lightly moving against the grain of a choreographic design dominated by stillness, Baryshnikov and Hay engage in a dance that seems to contemplate and reject at the same time the audience's expectations for symbolic gestures.



Mikhail Baryshnikov and Deborah Hay in *Single Duet* by Deborah Hay
Photo by Stephanie Berger © 2000

steve paxton

Flat was first performed in a composition workshop held in the basement gymnasium of Judson Memorial Church in 1964. I showed up dressed in a suit, atypically. I watched a few other works, and when asked if anyone else had something to show, I walked into the space with my chair. It was the early middle of my ten-year obsession with "ordinary movement." It is difficult to reasonably justify this obsession, because to do so requires something like an appeal to the mystical, that area which is by definition beyond words... yet I and several of my colleagues were enamored of the concept; and although we spoke of it, I can not recall any conversation where we managed to really pin down the allure of the ordinary.

Having written that, it seems obvious that ordinary movement would have no allure. Allure was embedded in the mirrored technique classes, the accepted glamour of the dance world of the times. Ordinary movement was barely noticed activity embedded in one's environment (here, reference to the mystical, the parable about fish being unconscious of water.)

My inquiry was not so much about escaping the legacy of dance as discovering the source of it. Where was something pre-legacy, pre-cultural, pre-artistic? Where was ancient movement? This was the fascinating question for me of those days, and remains my interest. The answer of course, was right under my nose. I placed the chair in the space, and began to stand.



Paxton in *Flat*, 1964. Choreographed by: Steve Paxton
Photo by Peter Moore ©The Estate of Peter Moore/VAGA, NYC

excerpt from program notes on *the matter*

The Matter was performed by 20 students in 1971 during a teaching residency at Oberlin College in Ohio and dedicated to Camilla Gray Prokofieva who died suddenly that winter at the Black Sea.

The second version was performed at the Cunningham Studio in New York in 1972 with 40 volunteer dancers and civilians. I added a solo for Valda Setterfield based on photographs by Eadweard Muybridge. The third version in New York in 1979 had 23 dancers and sections were later videotaped for the PBS *Dance in America*. The original overture was the improvised design of a structure by a single person with stop action timing which, when completed, was disassembled by the cast. (I used to make a living doing window display.) The entrance of the performers to music from *La Bayadère*, and the broom solo were added in 1979.

Unlike writing a book or a play or painting a picture, dances are made on people. Their abilities and idiosyncratic behavior, their response to direction and to music inform and color the material. I am terrifically sorry not to have the room here to name all of the people who have danced in this piece. I remember them.

david gordon



White Oak Dance Project Curtain Call, 2000
Photo by Stephanie Berger ©2000

reading resource list

1. Banes, Sally. *Democracy's Body: Judson Dance Theater, 1962-64*. Reprint ed. Durham, NC: Duke University Press, 1993. (original ed. Ann Arbor, Michigan: UMI Research Press, 1983.)
The most complete documentation of the Judson Dance Theater and the choreographers involved.
2. Banes, Sally. *Terpsichore in Sneakers: Post-Modern Dance*. 2nd ed. Hanover, NH: Wesleyan University Press/University Press of New England, 1987.
Contains chapters on Trisha Brown, Simone Forti, David Gordon, Deborah Hay, Steve Paxton and Yvonne Rainer.
3. Banes, Sally. *Greenwich Village 1963: Avant-Garde Performance and the Effervescent Body*. Durham: Duke UP, 1993.
4. Jowitt, Deborah. *Time and the Dancing Image*. Berkeley and Los Angeles: University of California Press, 1988.
Of particular relevance for viewing PASTForward, see chapters 4 through 9.
5. Hay, Deborah. *My Body, The Buddhist*. Hanover: Wesleyan University Press, 2000.
6. Hay, Deborah. *Lamb at the Altar: The Story of a Dance*. Duke University Press, 1994.
7. Rainer, Yvonne. *Yvonne Rainer: Work 1961-73*. Halifax: Nova Scotia: The Press of Nova Scotia Collect of Art and Design; New York: New York University Press, 1974.
8. Forti, Simone. *Handbook in Motion, An account of an ongoing personal discourse and its manifestations in dance*. Halifax: Nova Scotia: The Press of Nova Scotia Collect of Art and Design; New York: New York University Press, 1974.

white oak week

subscribers please note:

There will be **NO LATE SEATING** for the White Oak performances. Please arrive on time. The performance has sections that are very quiet, and there is NO intermission, so if you arrive late, we will NOT be able to seat you.

On Sunday, November 19th, our new neighbors, the **Chicago Bears** will be playing a game at 12 PM at Soldier Field - If you are attending the Sunday matinee please allow PLENTY of time to park, or take public transportation.

On Saturday, November 18th, at 11:00 AM and 2:00 PM, join us for **Talk MOTION**, an informative lecture series that provides an in-depth look at the Judson Church Theater. These events are free, and are a wonderful way to augment the White Oak performances.

11:00 AM - Panel discussion featuring Simone Forti and David Gordon - get the insider perspective

2:00 PM - Pre-Performance talk by Dance Center Chair Bonnie Brooks, whose long standing association with The Judson Church artists provides a framework for enjoying and understanding their work.

Each Performance by White Oak Dance Project will include a selection of works from the following:

TITLE	CHOREOGRAPHER	YEAR
<i>Homemade</i>	Trisha Brown	1965
<i>Foray Foret</i>	Trisha Brown	1990
<i>Carnation</i>	Lucinda Childs	1964
<i>Concerto</i>	Lucinda Childs	1993
<i>Huddle</i>	Simone Forti	1961
<i>Scramble</i>	Simone Forti	1970
<i>Chair Intro 2000</i>	David Gordon	2000
<i>Chair/two times</i>	David Gordon	1975
<i>For the love of rehearsal *</i>	David Gordon	2000
<i>Overture to "The Matter"</i>	David Gordon	1979
<i>Beethoven</i>	David Gordon	1998
<i>Whizz</i>	Deborah Hay	2000
<i>Single Duet</i>	Deborah Hay	2000
<i>Satisfyin' Lover</i>	Steve Paxton	1967
<i>Flat</i>	Steve Paxton	1964
<i>Trio A Pressured #3</i>	Yvonne Rainer	1966
<i>Mat</i>	Yvonne Rainer	1967
<i>Chair/Pillow</i>	Yvonne Rainer	1970
<i>Talking Solo</i>	Yvonne Rainer	1963

* Commissioned by The Dance Center of Columbia College Chicago with funding from the Elizabeth F. Cheney Foundation

gala night: wednesday, november 15

an opening night to remember

The *PastForward* Opening Night performance will be quite an event. Here are some important details to keep in mind.

5:45-6:15 PM - REGISTRATION

Please check in at The Dance Center to receive your tickets and kick off the evening

6:00 - 7:00 PM - CHAMPAGNE AND HORS D'OEUVRES RECEPTION

Served in the lobby and the Gallery room adjacent to the theatre

7:00 PM - CURTAIN TIME: WHITE OAK DANCE PROJECT, PROGRAM A

9:00-9:15 PM - DINNER IMMEDIATELY FOLLOWING THE PERFORMANCE

at the Hilton Chicago, 720 South Michigan Avenue. Mingle and dine in the Grand Ballroom.

PLEASE NOTE:

DRESS: Business Attire is appropriate, no casual dress please.

COAT CHECK: will be available.

PARKING: We suggest that you park your car at the Hilton Chicago, then take a cab or walk down to The Dance Center (5 blocks South.) Parking at the Hilton Chicago for Dance Center patrons is \$11.75. The number of available parking spaces is limited and not guaranteed. Coupons will be provided at dinner.

SHUTTLE: Immediately following the performance, The Dance Center has arranged for shuttle buses to take patrons to the Hilton Chicago for dinner.

RESERVATIONS: All tickets will be held at The Dance Center box office and will be available for pick up beginning at 5:45 PM on the night of the show. If you have any ticketing concerns, or if you have special seating or dietary needs, please contact our box office at least one week prior to the show at 312-344-8300.

LOCATION: The new Dance Center Theater is located at 1305 S. Michigan Avenue, on the Southwest corner of Michigan and 13th Street.

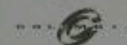
in the theatre

Every effort is made to begin our concerts on time. Latecomers may be asked to wait in the lobby until a predetermined time, when they will be seated by the House Manager. This policy is out of consideration to our artists and audiences. Cameras and recording equipment are not allowed in the theatre.

PLEASE NOTE: THERE WILL BE NO LATE SEATING FOR WHITE OAK DANCE PROJECT.

audience services

The Dance Center is accessible for persons with disabilities. Wheelchair seating is available for every performance. Assistive listening devices are available upon request. Certain performances that have a significant spoken component will be sign language interpreted. Please call us for more details at 312-344-8300, or check our website at www.dancecenter.org



The DANCE CENTER OF COLUMBIA
COLLEGE CHICAGO

Wishes To Gratefully Acknowledge

**ELIZABETH F. CHENEY
FOUNDATION**

For its sponsorship of the White Oak Dance Project
performances and commissioning support for David
Gordon's *FOR THE LOVE OF REHEARSAL*

Special Thanks to HILTON CHICAGO and

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Opening Night Gala underwritten by

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patron *preview*

Stephen Petronio Collaborates with Sculptor Anish Kapoor and Composer Michael Nyman on *Strange Attractors*

by PHIL REYNOLDS



Stephen Petronio Company, *Nat Garden*
Photo by Matthew Casler, 1998.

Visual art, new music, and fashion collide in Stephen Petronio's dances.

Stephen Petronio has built a body of work with some of the most talented and provocative artists in the world. His latest creation, *Strange Attractors*, features scenic design by internationally renowned British sculptor Anish Kapoor, commissioned scores by two composers at the forefront of contemporary music, Michael Nyman and James Lavelle, and costumes by Tanya Sarne of London's fashion house Ghost.

In chaos theory a "strange attractor" is a highly charged magnetic point moving in a seemingly chaotic field. Continuously shifting between order and chaos, Petronio's dance is a kinetically charged abstract field for emotive solo, duet, and group encounters. Petronio created *Strange Attractors* in two-parts, with each part designed to be performed separately or as companion pieces. At The Dance Center on March 1-3, 2001, both sections will be performed in the full-evening version.

On a stage with wing curtains stripped back, the ensemble performs Part I on a darkly lit square to Michael Nyman's lush romantic score for piano and strings. Nyman is known for his collaborations with filmmaker Peter Greenaway, as well as for composing the soundtrack to *The Piano*, which won an Academy Award in 1993. His first opera, *Facing Goya*, premiered in August 2000 in Santiago de Compostella.

Part II is set in a visual landscape by Anish Kapoor. Born in Bombay, India, Kapoor now lives and works in London. He has evolved an internationally recognized style of large, highly reflective metallic sculptures. His first public sculpture in the United States is scheduled for installation in Chicago's new Millennium Park in 2001. For *Strange Attractors*, Kapoor has created two polished aluminum concave disks hanging over the stage, reflecting and refracting light and dancers' movement. The choreography in Part II is fueled by a percussive and driving score from James Lavelle, one of Britain's foremost underground music makers.

Strange Attractors received its world premiere in October in New York City. It will be presented at the Dance Umbrella Festival in London prior to an eight-city U.S. tour including Chicago. The company was last seen in Chicago, at The Dance Center, in 1996.

The Dance Center's presentation of *Strange Attractors* is funded, in part, by The Heartland Arts Fund and the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation. Additional funding is provided by the Andrew W. Mellon Foundation and Philip Morris Companies Inc. WBEZ 91.5 is media sponsor.

benefits of subscription

ADVANCE NOTICE: UPCOMING SPECIAL EVENTS

Subscribers receive first notice of special events that are added throughout the season, plus invitations to parties, receptions, open rehearsals, and meet-the-artist events.

POST-SHOW DISCUSSIONS: Thursdays throughout the season stay after the performance for an informative but lively discussion with the artists. Feed your mind! (Please note: There will not be an open post-show discussion on Thursday, November 16 with *White Oak Dance Project*, but subscribers are encouraged to take part in the *White Oak Talk MOTION* series of lectures on Saturday, November 18. See page 8 for details...)



Photo by Bob Kusel

POST-SHOW PARTIES:

Thursday, March 1 - Stephen Petronio Company

Friday, March 23 - Joe Goode Performance Group

Saturday, May 5 - Ronald K. Brown/Evidence

Join us immediately following these performances for a free reception. Grab a cocktail and "compare notes" with a friend. Or, if you are feeling bold, ask the choreographer. It's a great opportunity to interact, learn, and enjoy all at the same time.

FLEXIBLE EXCHANGE POLICY: Last minute change to your plans? Can't use your tickets? Want to come to the party night instead? No worries...Subscribers are entitled to free ticket exchanges, up to one week before the performance, for any other performance in The Dance Center's 2000-01 Season. Please contact our Box Office Manager, Chrissy Heinen at 312-344-8330 for details. (Ticket exchanges are subject to availability.)

OTHER BENEFITS OF SUBSCRIPTION

Priority Seating: Subscribers gain access to the very best seats in the house. This is the best way to guarantee your spot at sold out events.

Future Discounts: Bring a friend anytime! Once you become a Subscriber, you may purchase additional tickets to any show on the 2000-01 season at the original Subscriber discount rate

Parking Discount: Subscribers receive a \$1.00 discount voucher along with their season tickets for the Allright Parking lot located across the street from The Dance Center at the North West corner of 13th & S. Michigan.

Tax Credit: Take a tax-deductible credit for unused tickets with at least 24 hours advance notice.

Newsletter: Subscribers receive complimentary issues of **Backstage at The Center**. Published bi-annually, this is the best way to find out about what's going on behind the scenes at The Dance Center.

Free Magazine: As a charter Subscriber to our inaugural season at the new Dance Center you will receive 3 free issues of *AI - Performance For The Planet*, the only magazine dedicated to the international contemporary performing arts scene. If you do NOT want to receive *AI*, please contact our office before November 15 and asked to be removed from the *AI* magazine mailing list.



Photo by Bob Kusel



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White Oak Dance Project in *For the Love of Rehearsal* by David Gordon
Photo by Stephanie Berger © 2000



backstage at the center

For tickets, information, inquiries, or comments contact:
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www.dancecenter.org

Just Sited...Be among the first to visit The Dance Center's NEW
WEBSITE at www.dancecenter.org This is a great
place to find out all the latest information, buy single tickets, learn
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