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Columbia Chronicle (11/11/1985)

Columbia College Chicago

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Columbia Chronicle

Volume 15, Number 7

Monday, November 11, 1985

Columbia College, Chicago

Leaders discuss TV's "Second Age"

Cable should offer more: Les Brown

By Rudy M. Vorkapic

"Commercial television enjoyed cable until cable television had the ability to expand and carry channels of their own," said the Editor-in-Chief of Channels of Communications Magazine, Les Brown, as he hosted "The Second Age of Television: Exploring the Great New Frontiers," a three-day seminar held at the Getz Theater last weekend.

The seminar, co-sponsored by Channels of Communications Magazine and Columbia's Television and Arts, Entertainment and Media Management Program (AEMMP), focused on today's rapidly expanding delivery systems of the electronic environment.

Many of the country's leaders in communications were on-hand to discuss conventional television and cable television, Direct Broadcast Satellite (DBS), home video entertainment and other emerging technologies.

"In 1969 through 1970 there was a great excitement over cable," Brown said. "In the beginning, cable (television) did overpromise and then, of course, they dined on their promises."

Brown offered his opinion of

why cable television has not fulfilled the expectations the industry had during its inception.

"I think that cable has the problems it has because it follows the wrong model. It models itself after commercial television," he said. Commercial television bases itself around the three major networks. Cable has done the same thing by basing itself around the major movie channels.

Brown offered a different example of the model cable television should follow.

"It should model itself like real estate."

Brown said that cable should have arranged itself as a "shopping mall" to be effective.

"A shopping mall is a very important part of a community. Malls are anchored by large department stores, but all around them are little stores that become an important part of the community," he said.

Also covered in the seminar were the present and future uses of satellites and satellite television.

"With a satellite receiving system you are capable of seeing anything that is broadcast by satellite," said

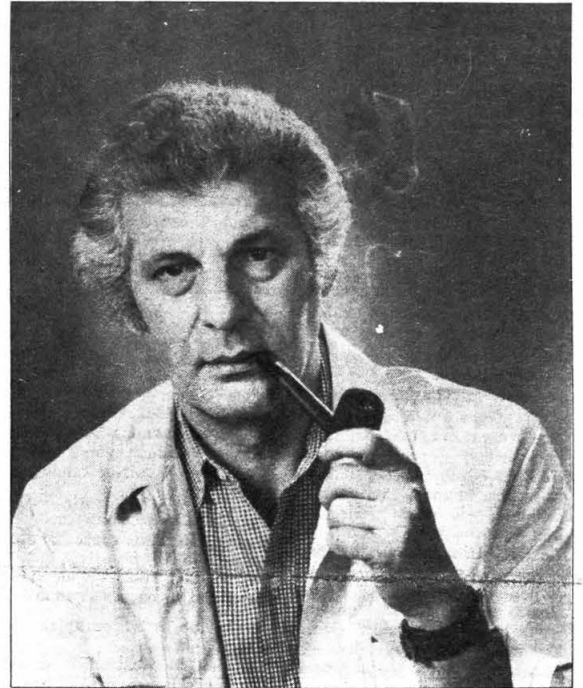
the Vice-President of Uniden Corporation of America, Roy Mulhall.

"Five years ago, satellite receiving systems (dishes) cost \$25,000. Now you can get one of \$2,000," Mulhall said. "And in 1986, these systems are going to be retailing for \$600." Mulhall said that presently there are about one million satellite receiving systems in the United States. He predicts that in 1986, nearly 1 million satellite systems will be sold.

The idea for the seminar was thought of by the Chairperson of Columbia's Television Department, Edward L. Morris. Morris worked closely with Brown in developing the seminar's format.

Other speakers during the seminar included Gary Arlen, the President of Arlen Communications; Stanley Hubbard, President of Telecommunications, Inc.; David Lachenbruch, Executive Director, Television Digest and an opening keynote address by Lawrence K. Grossman, President, NBC News.

Editors Note: Jacqueline Jones and Charlene Lloyd contributed to this story.



Les Brown

Fischetti Award finalists chosen

By Greg Walker

This year's winners of the John Fischetti Editorial Cartoon Competition have been chosen.

Five judges went through 123 entries to choose the winner. The annual cartoon contest is named for John Fischetti, Pulitzer Prize-winning political cartoonist for the Chicago Daily News.

First prize is \$2,500, second prize is \$500. There are also eight honorable mentions.

The winners will not be announced until this year's Annual John Fischetti Scholarship Dinner, Dec. 4 at the Ambassador West Hotel.

The cartoon judges, all from the newspaper industry, brought more than 150 years of experience in political cartoon expertise.

The judges were: Darlye Feldmeir, Chairman of Columbia's Journalism department, Nicholas Shuman, instructor in the school's Journalism Graduate program, Art Paul, former art director of Playboy magazine, Edward S. Gilbreth, editorial writer for the Chicago Sun-Times and Jack Fuller, editor of the Chicago Tribune.

All the judges, except Jack Fuller, were personal friends of Fischetti before his death in 1980.

The judges walked around the large conference room table in the fifth floor of the Main Building filled with the offerings of entrants for over two hours. They took several votes to decide which cartoons would be the top-ten finalists.

"I look for whether the cartoon has some kind of impact," said Fuller. "And personally, I like the ones with very few words."

Any published political cartoonist may submit up to three cartoons to the Fischetti contest. Only cartoons published on the North American continent are eligible. Entrants are judged on both quality of meaning and quality of art.

The judges talked of John Fischetti during the judging, comparing the cartoons of today to Fischetti's memorable work.

"I think John's work is as meaningful today as it was five years

ago," said Darlye Feldmeir. "Maybe that says that our problems don't change."

The judges chose from cartoons that were on the cutting edge of today's political and social issues. They wrote their choices on notepads, laughing at some and shaking their heads in solemn agreement with others.

"There is always a cartoon based on the Grant Wood picture of the farmer and his wife," said Feld-

meir. "Its here every year."

As they narrowed down the cartoons, the conference room became warm. Ties were loosened, and soft drinks were served by Patricia DeWitte, Secretary to the president of the college. DeWitte has been involved with the Fischetti cartoon contest from its inception and does the contact and clerical work.

"We usually get between 132 to 150 entries," said DeWitte.

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Cartoonist Bill DeOre's drawing (above) won the 1982-83 Fischetti Award. This year's Fischetti Editorial Cartoon winners will be announced Dec. 4 at the Ambassador West Hotel.

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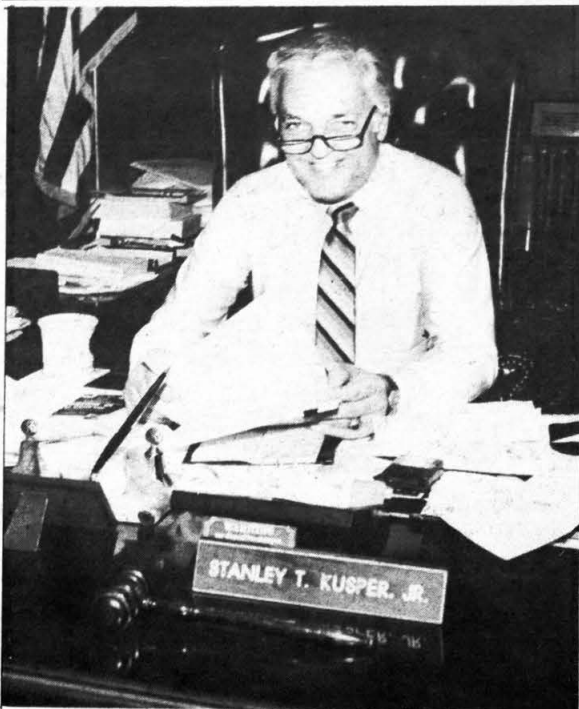
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Cook County Clerk Stanley Kuper

Kusper speaks on 1986-87 elections

By Rudy M. Vorkapic

"Perhaps I would run for President of the (Cook) County Board if that position is open to me," said Cook County Clerk, Stanley Kuper, as he spoke to a group of Columbia journalism students as part of instructor Les Brownlee's. Covering Urban Affairs course.

Kuper, who has been rumored to be in line for the Cook County Board presidency, said that he would not run against George Dunne (the present president who has announced that he will seek another term).

"I do not run against an incumbent democratic office holder," Kuper said.

Kuper was asked how the upcoming county elections would affect the 1987 mayoral contests.

"It probably will not be a gauge (for the two parties in the mayoral races), but an electoral evaluation of what's going on in the city," Kuper said.

Kuper will be running for his fourth term in 1986. His prime opponent for the nomination is Cook County Board Commissioner,

Jeanne Quinn.

"I don't think the democratic party is representing her (Quinn)," Kuper added. "Quinn is basically a one or two issue candidate."

Kuper addressed nearly 20 students in a press conference-type forum. He also spoke of the various duties of his office, including vote tabulation and detecting vote fraud in county elections.

"My job is to out-think the thieves," he said.

Kuper said that since he has been in office there has not been a single allegation of vote fraud.

Also, while Kuper has been in office, the county has produced one of the most efficient methods of tabulating votes in the country.

Kuper used last week's various county elections as an example.

"Every seven seconds we can update all the data (votes from around the country) and 50 percent of all the ballots will be in by 8 p.m.

Kuper concluded, "This type of system gives confidence to the voters."

AIDS triggers hysteria across college campuses

FAYETTEVILLE, Ark. (CPS)

— Soon after a psychologist visited the University of Arkansas campus last spring to urge that gays be quarantined to stop the spread of AIDS, Gay Pride Week in Fayetteville became an unusually traumatic episode.

Members of gay and lesbian groups were verbally assaulted in letters and newspaper advertisements, and threatened with a makeshift bomb that fizzled before its makers could detonate it properly.

"It made us nervous because they were so loud and so adamant," said Linda Lovell, an officer of the university's gay and lesbian group.

"There's no question AIDS is being used as an excuse to mask hatred of gays."

While campuses never have been very friendly to gay groups — heterosexual students, administrators and even state legislators in Oklahoma, Texas, Washington, D.C., Maryland and other places regularly have tried to ban or hobble the groups — college medical officials say intensified anti-gay activity is likely to be one of the first signs AIDS hysteria has spread to campuses.

It could get worse, they say, if AIDS (acquired immune deficiency syndrome) becomes widespread in the heterosexual community.

Most health officials note that, statistically, every college campus in the United States soon can expect to have at least one student, teacher or administrator with AIDS.

And many say that without preventive measures, it's only a matter of time until the hysteria now swirling around primary and secondary schools precedes the disease to colleges.

A number of national higher education groups already are trying to fashion guidelines for coping with the disease and the fears surrounding it.

"It's going to depend on the extent of the educational efforts made by institutions," said Dr. Richard Keeling of the University of Virginia medical center, chairman of an AIDS task force estab-

lished by the American College Health Association.

"If college officials take a narrow perspective and make little in the way of an educational effort, rumors and discontent will fester," Keeling said, "and colleges will get swept along in the same AIDS hysteria that affects other segments of society."

Experts fear a massive disruption of college life: students fleeing dorms, teachers insisting their offices be moved far from colleagues with the disease, students refusing to take classes taught by AIDS victims.

Keeling said in the dozen or so cases in which administrators have had to deal with AIDS victims, they have responded correctly.

But Lovell thinks Arkansas officials were part of the problem.

"Our administration does not feel any ethical or moral need to provide information on AIDS or to make public comment when others spread false information," she said.

"They let a speaker who calls for the quarantine of gays come to campus, and they don't say a word about it."

Dr. Robert Wirag, director of the university's health center, said his staff was prepared to respond to inquiries about AIDS.

But he said it would have been a mistake to make an unsolicited public presentation at the time.

"If we had, we would have poured more fuel on that emotionally-charged fire," he said.

Lovell, however, notes the uproar dissipated after state health officials held a press conference in Fayetteville and branded the anti-gay rhetoric false and irresponsible. "That took a lot of the arguments away from the anti-gay crowd," Lovell said.

AIDS fears apparently also prompted onlookers at a University of Texas parade last spring to verbally assault and pelt gay marchers with beer bottles, rocks and garbage.

"The violence was justified," a liberal arts major subsequently wrote to the UT student newspaper. "At least greeks give aid to the community instead of AIDS."

But Keeling ultimately hopes college officials can repeat their recent success in "calming fears about herpes."

"At one time," he said, "people thought herpes was the end of the world."

"But if it appears that (AIDS) is seeping into the heterosexual population, then we're going to see some real problems on college campuses," said Dr. Kevin Patrick, director of the student health center at San Diego State.

Additionally, students living in close dorm quarters may be more frightened of catching the disease.

Decisions about letting AIDS victims live in dorms should be made on a case-by-case basis, members of the task force Keeling heads said in a preliminary statement issued last month.

"There is no medical reason whatever to alter dormitory assignments simply because of a gay or bisexual roommate," the statement added.

There's no need to isolate afflicted teachers, either. There is no medical reason to keep professors with AIDS from teaching classes, San Diego State's Patrick said.

Keeling declines to identify schools where officials learned they had students, faculty or staff who either had or had been exposed to the AIDS virus. Between five and 20 percent of those who test positive for the virus later develop the disease.

But a University of Colorado student was diagnosed as having AIDS several years ago. The victim soon thereafter was unable to attend classes, and died some 20 to 22 months later.

San Diego State literature professor Carl Keller was allowed to continue teaching after university officials learned he had AIDS in 1983. Keller died last summer.

An Illinois State administrator with AIDS died in September, prompting concern among staffers in the admissions office where he'd worked. ISU held an AIDS seminar for them, noting it is highly improbable any of them contacted the disease from the administrator. They were not urged to get AIDS tests.

Enrollment decline predicted in colleges

WASHINGTON, D.C. (CPS) — There will be about 575,000 fewer students enrolled in college by 1993, the National Center for Education Statistics predicted last week.

In its most recent long-range enrollment forecast, the NCES projected enrollment nationwide would fall from the current estimated 12.25 million students to 11.676 million students nationwide over the next eight years.

While the decline would leave a number of colleges — especially smaller four-year private colleges — gasping for students and survival, it is a much less severe enrollment drop than NCES has predicted in the past.

Starting in the mid-seventies, the NCES and other agencies predicted precipitous enrollment plunges for 1980, 1981, 1983 and then 1988.

Experts foresaw as many as 200 colleges closing up during the eighties.

The doomsday predictions stemmed from a marked decline of

in the number of 18-year-olds in the U.S. from 1979 to 1992.

Colleges, of course, had always recruited most of their new students from that age category. "From that, people deduced that higher education would lose enrollment, provided the same demographic mix as we had in the early sixties," said Elaine El-Khawas, research director at the American Council of Education.

Administrators have avoided the big drop by recruiting huge numbers of "non-traditional students," people older than 24 who may attend school part time.

"It's such a wide age group (non-traditional students). It's hard to work out a meaningful relationship between an age group that large and college attendance," said Vance Grant, the NCES's chief statistician.

In 1980, the center projected total college enrollment would fall to a little more than 11 million students by 1988.

The center now estimates that as

of the current semester, enrollment declined by less than 250,000 from the all-time high of 12.5 million in 1983.

The NCES wasn't the only agency to predict more precipitous declines. Officials at the universities of New Mexico, Georgia and Kansas, among many others, predicted enrollment drops as recently as three to four years ago, and are now surprised by student body increases.

"It was so well anticipated that we worked doubly hard to avoid it," said Claire Swann, admissions director at Georgia, where the "baby bust" age group of incoming freshmen has grown by 19 percent.

"We also expected a drastic drop in enrollment. Gail Latouf of the American Association of State Colleges and Universities says most associations have been somewhat surprised by not getting the dip we expected."

Older students have made the difference, says Bob Aaron with

the National Association of State Universities and Land-Grant Colleges.

"People are going back for extremely pragmatic reasons: career oriented decisions," Aaron said. "Many people in high tech are coming back for retraining."

He adds the increasing attractiveness of changing careers in later life and the ever-rising participation of women in the workforce also have prompted more "older" people to enroll.

However, college administrators shouldn't jump for joy just yet.

While there are now about 15 percent more "older" students in college than in 1979, the 22-to-34-year-olds are also a much bigger percentage of the total population than they used to be, Michael O'Keefe writes in a recent Change magazine article.

As a result, colleges really have tempted only 2.6 percent more of the "nontraditional" student age

group to register, a less-than-spectacular increase, O'Keefe said.

But demographers say a new group of students — children born in the mid-seventies to the early eighties to the World War II baby boom generation — will start enrolling in college in a few years.

Some administrators don't believe projections indicating an enrollment decline anymore.

While the NCES's latest forecast predicts junior and community colleges will lose 200,000 students by 1983, for example, Jim Mahoney of the American Association of Community and Junior College won't listen.

"We did not participate in the doomsday conversation because of the age of our students," Mahoney said.

The average community college student is 29 years old, he said.

Enrollment at community colleges is about 4.7 million, and Mahoney expects it to be stable into the nineties, when there might be a slight increase.

News briefs...

Alumni Assoc. to conduct phone-a-thon today-14th

The Columbia College Alumni Association will conduct a phone-a-thon Nov. 11 through Nov. 14.

A host of volunteers will be available during the phone-a-thon to take fiscal contributions. The money will be directed to departmental programs and scholarships.

A donee may specify the department of his choice to which he wants his contribution made.

The alumni, which consists of Columbia college graduates and faculty, have been conducting the phone-a-thon for one year and a half.

For more information, contact Wendy Dahl of the Alumni Relations department at 663-1600 ext. 417.

Group sought by AEMMP

AEMMP RECORDS is back for a new season and is anxious to expose the new staff to greater challenges by producing a new talent that can and will "BREAK CHICAGO" and beyond!

AEMMP RECORDS new president is George McClellan, a soon-to-be giant producer of modern music, who realizes the AEMMP RECORDS is about to discover that unique talent in the Midwest and produce a commercially successful hit record. "BREAK CHICAGO," comments George McClellan, "and the promise of beyond is just a matter of time."

AEMMP RECORDS is a not-for-profit project of Columbia College Chicago's Arts, Entertainment and Media Management Graduate Program, which is noted for its innovative projects that prepare students to work in a wide range of creative fields. The record company is fully staffed by Columbia College Chicago students and is sponsored by all the departments in the school.

AEMMP RECORDS is accepting audition tapes in c/o: AEMMP RECORDS, Columbia College Chicago, 7th Floor, 600 S. Michigan Ave., Chicago, IL 60650. For more information about AEMMP RECORDS, contact the AEMMP office at (312) 663-1600, ext. 351.

AEMMP RECORDS is a totally unique structure offering an invitation to any and all styles of music, a chance to "BREAK CHICAGO."

"Images in Black" Sunday

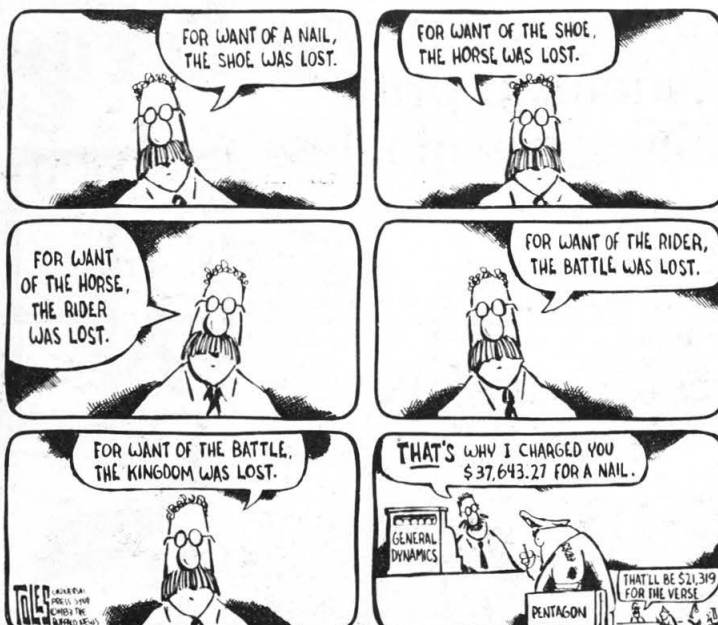
"Images in Black," a series of rare motion pictures produced during the 1930's, 40's and 50's by black directors, producers, writers and actors, premieres at 3 p.m., Sunday, Nov. 17 at the Martin Luther King, Jr., branch of The Chicago Public Library, 3436 S. Martin Luther King Drive.

These films have been preserved on videotape for public viewing on an eight-foot video projection system. The films will be screened at five branches of The Chicago Public Library. They will also be available to members of the statewide ILLINET library network. The project is entitled Ethnic Cinema Archive, and it is funded by a State of Illinois grant.

The opening program at the King branch will feature the 1939 film, "Paradise in Harlem," written by and starring Frank Wilson as a comedian who tries to become a serious actor. The cast includes blues singer Mamie Smith, Juanita Hall, Joe Joe Thomas, Perry Bradford, the Alphabetical Four, Edna Mae Harris, Norma Atwood, Merritt Smith, Francine Everett and Lucky Millendar and his orchestra.

The program will also include live music by the Dunbar High School Jazz Ensemble, a preview of upcoming films and guest speakers.

Other participating branch libraries are: Blackstone, 4904 S. Lake Park Ave.; George Cleveland Hall, 4801 S. Michigan Ave.; Kelly, 6151 S. Normal; and South Chicago, 9055 S. Houston Ave. For more information, phone 225-7543, or contact your nearest participating library.



Tim Toles won the 1983-84 Fischetti Editorial Cartoon Contest (above).

AWARDS

Continued from page 1

"So far all the winners have all been young."

Past first prize winners have been Lee Judge from the Kansas City

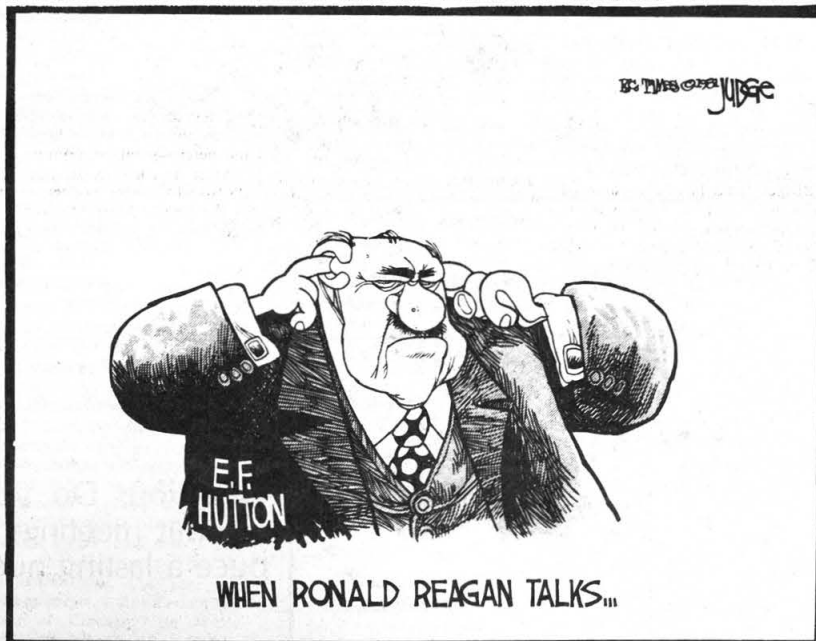
Star (81-82), Bill DeOre from the Dallas Morning News (82-83), and Tim Toles from The Buffalo News (83-84).

After a short break, the judges voted on the top 10 to determine the first and second prize winners.

Due to prior years of experience, and a more efficient number system devised by Feldmeir, the judgement

went smoother than it has before. The top two winners were chosen, as well as the eight honorable mentions. It has taken up to four hours, but this time it took only two and a half. The judges thought it went exceptionally well.

"It's amazing when you get five people of strong will power to agree on anything," said Feldmeir.



Lee Judge's cartoon was the 1981-82 Fischetti winner (above).

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Editor's Note: In as much as we try our best to produce a quality publication every week for the Columbia College community, errors will occasionally occur in the Chronicle.

These errors damage the Chronicle, and its staff, as well as our readers.

Presently, our production system does not allow us a final check of page proofs before press time. We are working to find a solution to this problem as soon as possible.

American Heart Association



Recording industry's agreement to print warnings meaningless

The recording industry agreed last week to voluntarily place warning labels, or to print lyrics; on rock recordings which include references to sexual, violent or substance abuses.

Officials of the \$4-billion-a-year industry announced the agreement with two parents groups. The parents groups, the National Parent Teacher Association (NPTA) and the Parents Music Resource Center (PMRC), have been negotiating with the Recording Industry Association of America, which has been representing all of the major record labels and most of the smaller companies.

The industry's agreement to print warning labels on record covers was a good one for the record industry. The only impact that this agreement will have will be to attract more attention to the "offensive" albums by teens and pre-teens than ever before.

Labels reading "Explicit Lyrics, Parental Advisory" will be placed on the back of an album or cassette. Should the record company decide to print the lyrics of the recording on the back of an LP instead, then cassettes, which are too small to have lyrics printed on them, will carry a label reading, "See LP for Lyrics."

This will offer a terrific safeguard for parents who accompany their children to record stores and inspect their purchases beforehand. However, most parents do not, and will not, inspect LP's before or after purchase. In that instance, warning labels to teens and pre-teens will be that of a "red-flag" which, in effect will be saying, "Here I am and you shouldn't buy me."

Reasonable people will agree that a teen or pre-teen is more apt to purchase something knowing they should not.

Also, the individual recording company and the artist involved will determine what is considered 'explicit'.

The present agreement is a step-forward for parents concerned with material contained in rock recordings. This is a long way from their previous position of record grading.

What the two parents groups had originally sought was a grading system similar to that used for motion pictures.

They also sought specific identification of music dealing with devil worship.

The proposal frequently came under fire for censorship.

The present agreement does not mention the occult, but the two parents groups feel that the term 'explicit' violence deals with that problem.

Suddenly, the two groups who felt that the record companies were unresponsive to adolescents and who brought the matter before a Senate Committee regarding the issue, has the confidence in the industry to make correct judgements for parents and their children. What a switch.

It certainly wouldn't be a surprise if sales of such labeled recordings rose. The NFTA and the PMRC, many members of which are the wives of several prominent politicians, won the battle but lost the war. This agreement will not curb offensive lyrics in rock music but, rather, indicate each and every LP and tape that contains such material.

—Rudy M. Vorkapic

RIGGS DAYTON JOURNAL College Press Service



Letters to the Editor

Dear Editor:

I am appalled and outraged at your article in the Nov. 4 issue of the Columbia Chronicle which refers to McDonald's as "McSlop".

Now I admit that I would never work there, but I think that the food is excellent.

I eat there at least five times a week and feel that the service is better than at any of those "two-bit joints" pictured on page seven.

I challenge you to retract your comment about McDonald's and ask you to apologize to all those who were offended.

Dan Burdett
Major: Photography
Junior

Editor's Note: The Story, "Local alternatives to 'McSlop,'" by Laura Mazzuca, featured three inexpensive choices to fast-food restaurants in the area.

McDonald's was not specifically mentioned in the story and the term "McSlop" was simply a play-on-words that was not meant to offend anyone.

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

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

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

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

PhotoPoll

Question: Do you think that the Reagan/Gorbachev summit meetings are just for 'show', or will they produce a lasting nuclear agreement?



Nichole Chelios
Journalism
Senior



Tatyana Herdia
Journalism
Senior



Alicia Downer
Television
Junior

"Gorbachev showed in TIME that he is very-peace oriented, where Reagan shows himself to be defense oriented, a throwback to the Cold War, if you will. I hope they'll give peace a chance.

"It'll give both of them a lot of publicity, but it won't be a 'show' as such. I hope it proves to be a meeting of the minds."

"It'll be a show of shows...they're both full of it."

Writing Workshop tale fakes 10 years

By Sally Daly

Most students who graduate from Columbia take their accumulation of knowledge and apply it to a career in the field of their choice in the "real world." They wave a short goodbye and go, leaving Columbia College behind.

Shawn Shiflett, however, chose to take what he had learned at Columbia and put it right back into the school, as a teacher.

Shiflett, 30, a writing major and a 1976 graduate of Columbia, began teaching here the same year he graduated.

'This book taught me how to write'
-Shiflett.

"When I graduated, Columbia was really growing fast and many people were being hired," Shiflett said. "I was working on a novel at the time and I really hadn't thought out what I wanted to do with my life. I only knew that I was going to do whatever I had to do to write."

And write he did. That very same novel, which was actually born in a

story workshop class, is finally coming to an end 10 years later.

The fact that he has rewritten each page of the book, some as many as 22 times, may have also tacked some time to the publication date.

"I'm a voracious rewriter. It took me 10 years to learn how to write. This book actually taught me how to write," Shiflett explained.

Although the novel is not yet released and Shiflett is still proofreading some parts of it, he said it will be ready to send to a publisher "later this month."

Tentatively titled, *Hey, Liberal*, the story is loosely based on some of Shiflett's own experiences in high school. It centers on two white boys going to a predominantly black high school, approximately one year after the riots following the assassination of Martin Luther King, Jr.

"The boys are from politically liberal families who were highly active in civil rights movements," Shiflett added.

Shiflett and his novel have already received some exposure prior to publication. He is currently featured in *Chicago Singles Magazine* and approximately 60 pages of the book will be printed in the upcoming issue of *F2 Magazine*, a literary publication which features novels-in-progress.

Shiflett has also had his work published in Columbia College writing publications including *The Story Workshop Reader* and *Writing From Start to Finish*.

Currently the director of the writing department's tutoring program, Shiflett also teaches *Fiction I* and *Advanced Fiction* classes. His last name is not to be confused with that of his mother, Betty Shiflett, director of the freshman writing program. Yes, they are mother and son, but their professional roles are just that, professional.

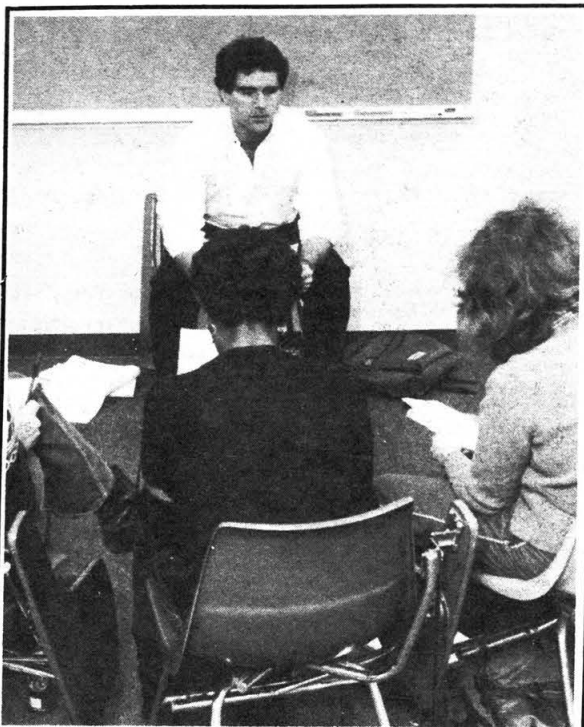
"She's my boss in this department," he said. "Our school roles are separate from our personal roles. I've never even had a class with her. As far as writing is concerned, we have totally different styles."

As far as the style in which writing is taught at Columbia, Shiflett had only positive things to say.

"Without a doubt, I feel that the story workshop methodology is the best for teaching writing in the country. It allows students to develop their own strengths that separate them from other writers."

Looking ahead, Shiflett has already laid plans for another novel, about a couple traveling through Mexico.

As to the future and his career plans, he could only add, "I'd love to write for the rest of my life."



Writing instructor Shawn Shiflett has been part of Columbia for more than 10 years. (Chronicle/Robb Perea)

Pump Boys is happiest show in town

PUMP BOYS AND DINETTES, Chicago's smash hit musical, celebrates its first anniversary on Dec. 6. The 1982 Tony Award nominated musical soon broke all Chicago off-Loop theater box office records after opening at the Apollo Theater Center, 2540 North Lincoln Avenue, in November of 1984.

Producers Michael Cullen, Sheila Henaghan and Howard Platt announce that **PUMP BOYS AND DINETTES** will have grossed \$2.5 million and played to 150,000 patrons by the first anniversary celebration on December 6.

PUMP BOYS AND DINETTES features four gas station jockeys and two big-hearted waitresses in a Southern town along Highway 57. Their song and dance pay a good-time, foot-stomping tribute to rural Americana. **PUMP BOYS AND DINETTES** provides singular entertainment, combining the theatric-

ality of a Broadway musical with the spirit of the American roadside. The cast sings up a storm about life's all-time pleasures in a unique blend of bluegrass, rock, gospel, ballads and top-of-the-charts country.

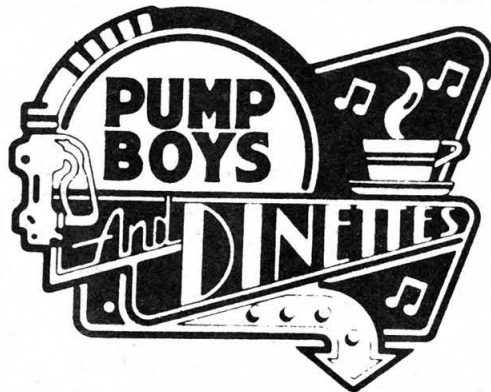
PUMP BOYS AND DINETTES features Chicago's original Dinettes Maggie LaMee and Susie

For Pump Boys Chicago is home

Vaughn-Raney as Rhett and Prudi Cupp. The celebrated duo continues to serve up large helpings of musical fun and delight Double Cup patrons. The high octane talents at the gas station next door are Pump Boys Jim Lauderdale (Jim), Malcolm Ruhl (Jackson), Billy Swindler ("L.M.") and Tom Mendel (Eddie), who collectively have

made motors hum for **PUMP BOYS AND DINETTES** on Broadway and beyond. Chicago's smash hit musical is directed by Peter Glazer.

The cast of **PUMP BOYS AND DINETTES** calls the Windy City its home town and Chicago, in turn, has adopted the high-spirited ensemble. Renowned for their nonstop energy both on and off-stage, Chicago's Pump Boys and Dinettes have sung the national anthem for the Cubs and the White Sox and are warming up for the Bears playoffs in December. Budweiser gave **PUMP BOYS AND DINETTES** a replica of the Wrigley field scoreboard, which was dedicated by Jack Brickhouse. The cast appeared as guests of Roy Leonard at "Taste of Chicago" on WGN radio, treated WGN's Bob Collins to his first "Evening at the Theater," a Salvation Army benefit, and for the second year, will support the Ed Schwartz (WGN) Food Drive for the Church Federation of Chicago. The team has participated in the Variety Club and Jerry Lewis Telethons and the Vitamaster Cerebral Palsy Marathon. Dinettes Maggie LaMee and Susie Vaughn-Raney have cheered radio personalities at WGN, WBBM, WXRT, WMAQ, WKQX, and WCLR with coffee and donuts. On November 27, the high octane cast will light the Salvation Army Christmas tree at the John Hancock Center Plaza, while anticipating singing their 1986 rendition of the national an-



them for the Bulls, DePaul's Blue Demons and other home teams.

PUMP BOYS AND DINETTES was created and written by original Pump Boys and Dinettes John Foley, Mark Hardwick, Debra Monk, Cass Morgan, John Schimmel and Jim Wann. The musical was a roaring off-Broadway success before becoming a Broadway hit and receiving the 1982 Tony Award nomination for Best Musical. During its three year run in New York, **PUMP BOYS AND DINETTES** was widely acclaimed, a musical "as refreshing as an ice-cold beer after a bowl of five-alarm chili" (Mel Gussow, *THE NEW YORK TIMES*), "the happiest show in town" (Jack Kroll, *NEWSWEEK*).

PUMP BOYS AND DINETTES has been "running on all eight cylinders since opening at the Apollo in November... just about the best old time to be had in a long time in a Chicago theater" (*TWO ON TWO*, WBBM-TV). Rave reviews describe the hit musical as a "hand-clapping, toe-tapping bounty of fun from beginning to end" (Richard Christians, *CHICAGO TRIBUNE*), "a 90 minute dose of Southern sunshine... impossible to resist" (Bury St. Edmond, *READER*), "a breath of fresh air (Don McLeese, *CHICAGO SUN-TIMES*). "The cast is having the time of their lives, and so will you," enthuses Roy Leonard, WGN.

Performances of **PUMP BOYS AND DINETTES**, Chicago's smash hit musical, are Tuesday through Friday at 8 pm, Saturday at 6:30 pm and 9:30 pm, and Sunday at 3 pm and 7 pm Admission is \$19 and \$23, with student, senior and group rates available. For tickets and information, call the Apollo Theater Center box office at 935-6100. The Apollo Theater Center is located at 2540 North Lincoln Avenue in Chicago and provides adjacent parking.

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'One Tough Night'

By Jacqueline Jones

Joanne swiftly walked down the semi-dark hall of the three floor office building. She didn't like the building when it was empty. It scared her. Joanne stopped in front of the elevator and pushed the down button. While standing there someone grabbed her. She screamed, but nothing came out because a hand had covered her mouth. She fought, wriggled and kicked but the person behind her did not let go, nor did his grip around her neck slacken.

"Be still," he hissed between clenched teeth, "or I'll slit ya and spill ya."

"Now, I'm gonna let ya go, if ya try anything it'll cost ya your life. And don't turn around."

Joanne nodded that she understood. He released her. Joanne realized at once that there was no way out.

"Where is it, he asked.

"What, where is what," she answered.

"Look lady," he hissed again, "this is no game either ya spill your guts or I will."

"If you tell me what you're after I'll be more than happy to help you find it," she said more calmly than she felt.

Fiction

The man grabbed her again obviously unsatisfied with her answer. Joanne screamed...

"DING"

The hands relaxed, without thinking Joanne kicked upward. The man stumbled backward, Joanne dove into the elevator landing on her face. The doors slid closed and it took her down.

Joanne collected herself and ran out of the building never letting herself relax until she was on the bus heading home.

Joanne unlocked the door to the apartment expecting Michael to meet her at the door angry for being late again.

"I'm home," she announced.

No answer.

"Where are you honey?" she asked

Silence. Joanne walked into the bedroom. Nothing. Resigned she was alone she undressed and lay on the bed. Joanne began to think about everything that had taken place earlier. She fell asleep wondering what that man could have been after.

"Joanne wake-up."

"What?" she asked realizing at once that it was Michael.

"Get-up," he ordered. "There's a police officer here, he wants to talk to you."

"About what?" she questioned.

"I don't know he didn't say."

Michael led the way into the livingroom. Joanne followed after she had put on an old robe.

"Hi Joanne, I'm from the homicide division I would like to ask you a few questions about your boss, Mr. Stanton."

As the tall man stood up he offered his hand to Joanne. He looked rough but at the same time gentle. Joanne like him, he had a pleasant face.

"Please sit down Mr..."

"Det. Bicardy," he offered.

"Please sit down Det. Bicardy," Joanne continued.

The man took a seat in the lounging chair and Joanne and Michael sat on the sofa facing him.

"Ms. Carter I hate to be the bearer of bad news but your boss, Mr. Stanton was shot to death tonight."

Joanne just sat there looking at him.

"Ms. Carter, when was the last time you saw him?"

The tears rolled down Joanne's face. She did not bother to wipe them away. Mr. Stanton was a har-

...Joanne closed her eyes waiting for the impact of the bullet...



mless man. He was nice to everyone. She wondered who would want to kill him.

"Stanton left the office at four this evening," she managed to say.

"Did he tell you where he was going?"

"As far as I know Stanton went home."

"What time did you leave the office?" Bicardy questioned her.

"At seven, I had some extra accounts to add to Stanton's books," she said.

"You're his accountant?"

"Yes."

"What kind of things do Stanton's Shipping Company transport," asked Bicardy.

"I don't know. It transferred lots of items I was never very interested in knowing that part of his business. As long as his books were in order I was satisfied."

"Would you come with me and open Stanton's office tonight," he asked.

"Tonight," asked Michael.

"Couldn't it wait until morning?"

"I'm afraid not," Bicardy said Michael was about to protest again but Joanne cut him off.

"It's o.k. I'll go, just give me a minute to get myself dressed" and she excused herself from the room.

As Joanne opened the door to the office her hands shook. She remembered vividly the scene that had taken place earlier. The doors swung open and Joanne clicked on the lights. The office had been wrecked. Everything movable had been thrown into this big pile in the middle of the room. The couch had been torn to shreds and the drawer-sturned over on the floor.

Both stood absorbing the scene. Bicardy was the first to enter. Instinctively Joanne followed him.

"Don't touch anything," Bicardy ordered.

Joanne stood in the center of the room. She spotted her porcelain doll Mr. Stanton had given her a couple of months ago.

"May I pick that up?" she asked nodding toward the doll.

Bicardy nodded.

Joanne was dusting the doll off remembering how happy she was when Mr. Stanton gave it to her for her birthday. Knowing she was a baseball fan Stanton obviously went to great pains to find the porcelain doll resembling a baseball player.

As she was remembering something dropped out of the bottom of the doll. Joanne reached down to pick it up. It was a tape cassette. A mini tape cassette, small enough to fit in the bottom of the doll.

Before she stood again someone hit her, knocking her to the floor. Joanne was about to scream when Det. Bicardy grabbed the masked person and flung him from her.

The man, or at least Joanne thought he was a man, headed for the door. Bicardy reached it before the stranger and hit the man in the stomach. The man doubled over, but recovered quickly hitting Bicardy in the face and kicking him out the door. Bicardy stumbled backward fell on the floor and the man disappeared through the door.

Joanne recovered and went to see if the Det. was alright after she hid the tape in her jacket pocket.

"Are you o.k.?" she asked.

"Fine fine," Bicardy said, obviously irritated.

He went over to the phone and called the department to come dust the place.

"Did you know that man?" he asked Joanne.

"How could I have known that man he wore a mask," she answered, a little upset at that stupid question.

Bicardy asked her some more questions and sent her home by one of the policemen who came to check out Stanton's office.

Joanne unlocked the doors expecting once again to find Michael at the door. She stepped inside realizing at once he had gone out again. Joanne looked at the clock. It was eleven.

She went into the bedroom and found Michael's tape recorder and listened to the tape.

Without any reaction Joanne turned off the tape. Michael was part of the mob. He was delivering drugs to Stanton and Stanton was shipping them out of the state. Stanton said Michael would have to kill him soon because he was weak. Couldn't hold up under pressure. Stanton was hazardous to their business.

Joanne knew that she had to get this tape to Bicardy at once. She grabbed the tape recorder and headed for the door. Michael stopped her.

"Give me the tape Joanne," he ordered.

Without waiting for her reaction Michael grabbed the tape and Joanne and threw her on the couch.

"You've caused me a great deal of hardship, said Michael. "I'm sorry you had to find out about all of this. Now I'm forced to eliminate you."

"Why Michael, Why? I trusted you we had something good together."

"Past tense baby. If you would have let me have the tape in Stanton's office everything would have been alright."

"You..."

"Yeh me," he said.

"I was attacked earlier today, did you have anything to do with that?" she questioned.

"My man would not have hurt you Joanne. He just wanted to find out how much you knew."

Michael went over to the bureau where they keep the gun. He opened it with his key, never taking his eyes off of Joanne. He made sure the gun was loaded and turned to face her.

"I'm sorry honey."

Joanne closed her eyes waiting for the impact of the bullet. The front door swung open with a loud bang. Michael and Joanne turned toward it. Bicardy flew into Michael with the speed of light. Both men tumbled over on the floor. Joanne did not know what to do.

They wrestled. Bicardy was on top. No, it was Michael. No, Bicardy. No Michael. Wait.

The gun flew from both men and landed behind the couch. They each jumped for it. Joanne could no longer see them. She was about to look behind the couch when the gun went off.

Joanne's heart stopped. Two hands appeared on the top of the sofa. A head, it was Michael. His mouth twisted into a horrible grin. He fell backward. Bicardy replaced him. He lifted himself up, crawled over the sofa and slumped onto it.

continued on page 7

WCRX 88.1 FM — "THE SOURCE" TOP 30
PLAYLIST FOR WEEK ENDING: 11/9/85
PROGRAM DIRECTOR: JEFF KAPUGI
MUSIC DIRECTOR: ROB WAGMAN
PHONE: (312) 663-1693

LW	TW		WKS/ ON
2	1	TRAMAINÉ / Fall Down	11
3	2	MIAMI SOUND MACHINE / Conga	11
4	3	VIKKI LOVE / Stop Playing On Me	11
5	4	MAGAZINE 60 / Don Quichotte	7
7	5	PRINCESS / Say I'm Your #1	9
6	6	DEAD OR ALIVE / Lover Come Back To Me	17
9	7	SHEILA E. / A Love Bizarre	7
10	8	THE FLIRTS / You & Me	8
11	9	THE FAMILY / High Fashion	11
12	10	THE JETS / Curiosity	7
15	11	ALISHA / Baby Talk	7
8	12	NOLAN THOMAS / Too White	11
16	13	BALTIMORA / Tarzan Boy	5
14	14	KAJA / Shouldn't Do That	9
17	15	JANICE CHRISTIE / One Love	9
18	16	CHEYNE / Private Joy	5
22	17	STING / Love Is The Seventh Wave	5
19	18	JEFF TYZIK / Sweet Surrender	8
21	19	THOMPSON TWINS / Don't Mess With Dr. Dream	6
23	20	NEW ORDER / Sub-Culture	5
13	21	OINGO BOINGO / Weird Science	16
27	22	LIME / Do Your Time On The Planet	11
28	23	A-HA / Train Of Thought	4
29	24	SPACE MONKEY / Come To Me	4
20	25	JOHN ROCCA / My World Is Empty	9
30	26	ALISON MOYET / For You Only	5
ADD	27	SADE / The Sweetest Taboo	1
DEBUT	28	KRYSTAL DAVIS / So Smooth	5
DEBUT	29	GRANT / Dance	2
DEBUT	30	TAKA BOOM / Middle Of The Night	2

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'Rocky' enjoys 10-year 'Time Warp'

"...And they said it couldn't last..."

It has been over 10 years since the motion picture "The Rocky Horror Picture Show" was released to the theatres. Since then, the movie has been shown in selected theatres at midnight on Fridays and Saturdays and generated a large fan appeal over the time span.

In New York, the 10th anniversary of "The Rocky Horror Picture Show" was recently celebrated, but its history goes all the way back to being an experimental production in London theatre in 1973.

In 18 months, the "Rocky Horror Picture Show" went from a small London theatre to a smash international stage hit to a major motion picture.

"The Rocky Horror Picture Show," a 20th Century-Fox release, is an outrageous assemblage of the most stereotyped science fiction movies, Marvel comics, Frankie Avalon/Annette Funicello outings and rock 'n' roll of every vintage. Running through the story is the sexual confusion of two middle American "Ike Age" kids confronted by the complications of the decadent morality of the 70's, represented in the person of the mad "doctor" Frank N. Furter, a transvestite from the planet Transsexual in the galaxy of Transylvania.

Created by Richard O'Brien who wrote the book, music and lyrics and calls it "something any 10-year-old could enjoy," this homage to the horror film opened in London at the Royal Court's experimental Theatre Upstairs as a six-week workshop project in June 1973. The show was moved to a converted cinema in Chelsea. Following the movie theatre's demolition, the show found a permanent home at the 500-seat King's Road Theatre, where it is still playing to packed houses nightly. The play was named "Best Musical of 1973" in the London Evening Standard's annual poll of drama critics.

The original stage version of "The Rocky Horror Show" was produced by Michael White one of London's most successful and experienced theatrical producers with over ninety shows to his credit in



Transylvanians perform the "Time Warp" in the Twentieth Century Fox motion picture "The Rocky Horror Picture Show."

twelve years, including the London productions of "Sleuth," "The Doll's House," "Oh! Calcutta" and "Two Gentlemen of Verona." On the opening night of "The Rocky Horror Show" Michael White already had six other major productions running in the West End.

"The Rocky Horror Picture Show" marks White's first screen credit as producer, but together with the film's Associate Producer John Goldstone his motion picture interests have included "The Final

Programme" and "Monty Python and the Holy Grail."

Filming of "The Rocky Horror Picture Show" began October 1974 at Bray Studios, England's famous "House of Horror" and at a 19th century chateau which served once as the wartime refuge of General Charles DeGaulle.

The film version of "The Rocky Horror Picture Show" retains many members of the original Theatre Upstairs company. Repeating the roles they originally created in the theatre are Richard

O'Brien (Riff Raff), Patricia Quinn (Magenta), Little Nell (Columbia) and Jonathan Edwards (who played the Narrator on stage and now appears as Dr. Scott).

On the way to visit an old college professor Dr. Scott, the two clean-cut kids, Brad Majors (Barry Bostwick) and his fiancée Janet Weiss (Susan Sarandon), run into tire trouble and seek help at the site of a light down the road. It's coming from "the Frankenstein place," where Dr. Frank N. Furter (Tim Curry) is in the midst of one of his maniacal experiments — he's created the perfect man, a rippling piece of beefcake christened Rocky

Horror (Peter Hinwood), and intends to put him to good use in his kinky household retinue, presided over by a hunchback henchman named Riff Raff and his incestuous sister Magenta, and assisted by the tap dancing groupie-in-residence Columbia.

Brad, Janet and Dr. Scott are left in a fog, incapable of readjusting to the normalcy of the life now that they've tasted the forbidden fruits of the Time Warp.

"...And they said it couldn't last..."

—Courtesy of 20th Century-Fox Film Corporation



Singer Kurtis Blow leads his girl singers in "Krush Groove," a motion picture released by Warner Bros.

One Tough Night

continued from page 6

"Dead?"

"Yeah he's dead alright," said Bicardy.

"Why did you come?"

"When I questioned Stanton's wife earlier I knew she was holding back something. After you were attacked in Stanton's office I went back to see her. Of course I had to threaten her before she would talk but finally she did."

Mrs. Stanton arrived early enough to hear the gun shots and see Michael leaving the scene. Obviously Michael did not check to see if Stanton was dead. He lived long enough to tell her about the tape in your porcelain doll and the cocaine business.

Joanne looked away feeling guilty about hiding the tape.

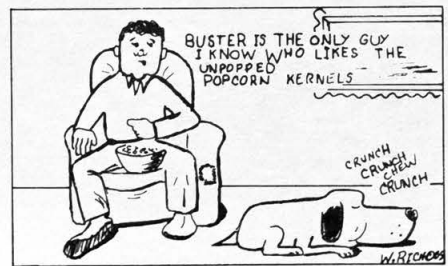
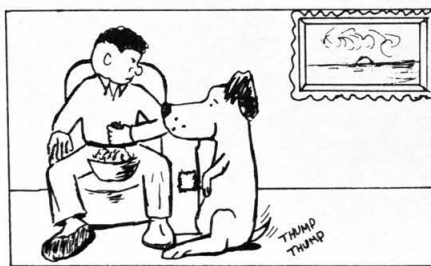
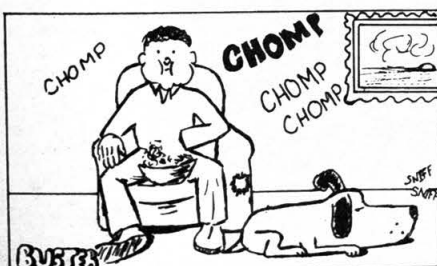
"I was about to bring you the tape when Michael came home and found me listening to it," she explained.

They both sat in silence. Joanne thought she ought to be upset or crying or something. She'd been through alot today. However she found that none of those emotions came to her.

Daylight began to creep into the room. Joanne signed and said, "You know something Det. Bicardy, this has been ONE TOUGH NIGHT."

Bicardy had been thinking the exact same thing. He was forced to echo her words since they were his also....

"Yeah, ONE TOUGH NIGHT."



DePaul, Loyola, Illini: fix for B-Ball junkies

By Greg Canfield

Can't find enough sports to watch? Crave for something else besides the NFL, NBA, NHL and NCAA football? Well, here's some good news. College basketball is just around the corner.

That's right. Before Thanksgiving arrives, many of the nation's top teams will be in action. Around the state of Illinois, basketball junkies can find plenty of quality teams to root for.

In the Big Ten there are the Fighting Illini. There is also Northwestern, but let's concentrate on the successful teams. In the Midwestern Collegiate, Loyola will be trying to defend its conference title.

Of course DePaul will be a force among the Independents and don't forget about the improving program at Chicago State. In the Missouri Valley, Illinois State is always a contender and Bradley has been picked by many coaches to win the title this year.

Now the only problem is which team, if any, can seriously contend for the National Championship.

Last year all eyes were on Illinois and DePaul, but neither lived up to expectations. The team that captured the heart of Chicago was Gene Sullivan's Loyola Ramblers. After having been snubbed by the NCAA and NIT tournaments in consecutive years, the Ramblers earned an automatic berth by winning the conference title.

They made the most of their opportunity posting victories over Iona and Southern Methodist be-

fore falling to Patrick Ewing and mighty Georgetown.

If the Ramblers are to return to the NCAA tournament this season, they will likely have to repeat as conference champs. A very difficult nonconference schedule could hurt the Ramblers' overall record and kill any chance of getting an at-large berth.

The Ramblers open with games against Bradley, Illinois and North Carolina State. Later they have a rematch with Bradley and contests with South Carolina, Cincinnati, Marquette and DePaul.

Leading the Rambler attack is 5-9 guard Carl Golston, who proved to the country he should be considered one of the best in the country when he dribbled through the Georgetown press on national television.

Golston is also an excellent outside shooter, who will be called upon to improve his 14.8 scoring average because of the losses of Alfred Hughes, Andre Battle and Greg Williams.

Center Andre Moore, who led the league in blocked shots and rebounding will be back, but the key to the Ramblers' success rests in the hands of the returning reserves and transfers Bernard Jackson (Wichita State) and Brian Boyle (Iowa).

If they come through with strong years the Ramblers should repeat as conference champs. If not, Xavier which has all its starters back and handed the Ramblers their only conference loss last year is the team to watch.

Should the Ramblers reach the NCAA tournament they will still be hard pressed to do as well as last year. Illinois, however, will be a disappointment if it doesn't last longer.

Georgia Tech bounced the Illini from the tournament in its second game. The Illini return virtually everybody, plus Anthony Welch, who was injured all last season and have added top recruit Lowell Hamilton from Providence St. Mel.

The Illini lost only George Montgomery, who was injured most of last year. In the backcourt Doug Altenberger and Bruce Douglas might be the best combination in the conference.

In the frontcourt the Illini has plenty of depth with Efreem Winters, Scott Meents, Ken Norman and Welch. There is no doubt this team has the ingredients to go all the way.

DePaul isn't worried about going all the way, but just getting by the first round. That's been a problem. The Blue Demons lost Tyrone Corbin and Kenny Patterson, but recruited and outstanding guard in Rodney Strickland.

Inside the Demons have one of the best forwards in the country when Dallas Comegys feels like playing up to his potential. Comegys is the key to the DePaul season. If he finally plays up to All-American expectations the Demons could be in the top 15 in the country.

If not, Joey Meyer is going to have another tough year.



Loyola's "Little Big Man," Carl Golston proved last season he is one of the best point guards in the nation. Golston will lead the Ramblers in their season premiere Nov. 22nd against Bradley.

Have Chicago fans forgot about der Sting?



Leading scorer Carl Heinz-Granitz

By Marty Walsh

Does anyone remember the Chicago Sting?

Because of the media attention surrounding the Chicago Bears, the Chicago Sting is almost unheard of. The soccer season has started and no one seems to care.

The Sting's season started on a losing note. The Sting failed to hold a goal lead in the Chicago Stadium losing 5-3. St. Louis is in 1st place in the Eastern Division.

Losing leads indoor has been a problem for the Sting.

In the last eight outdoor seasons the Sting has won to North American Soccer League Champion. The Sting has failed to make the outdoor playoffs only twice since 1977, but they don't play in the outdoor league anymore.

The Sting is now a member of the MISL (Major Indoor Soccer League). Competing in the tough Eastern Division with the likes of St. Louis and Dallas.

Head coach Willy Roy's regular season indoor record of 106 wins and 66 losses is admirable but he has had problems in the playoffs. Under Roy the Sting has a 8-14 playoff record. The Sting has been

playoffs four of five seasons and have only one playoff match in each of the four years.

The playoff record should improve now that the team no longer plays in the outdoor league. The break between season was only a month and many of the players were "beat up" from the tough outdoor season.

The Sting's scoring attack is led by Karl-Heinz Granitz and the ailing all-star forward Pato Margetic.

The defense should be strengthened with the addition of free agent forwards Ricardo Alonso and Robert Mescbach.

If the Sting is to make a real effort to win the MISL championship, owner Lee Stern is going to have to acquire one or two more quality players. Roy and Stern promised improvement after the Sting blew the game against St. Louis.

According to the Chicago Sun-Times the Sting is trying to reach an agreement with the Cleveland Force, to acquire forward Carl Valentine. Roy said of Valentine, "When he's healthy he is the kind of player who can produce on any team."

The Sting plays all home games at the Chicago Stadium.

Next Week:
Cold Steel, 'No Ice'