

10-26-1987

Columbia Chronicle (10/26/1987)

Columbia College Chicago

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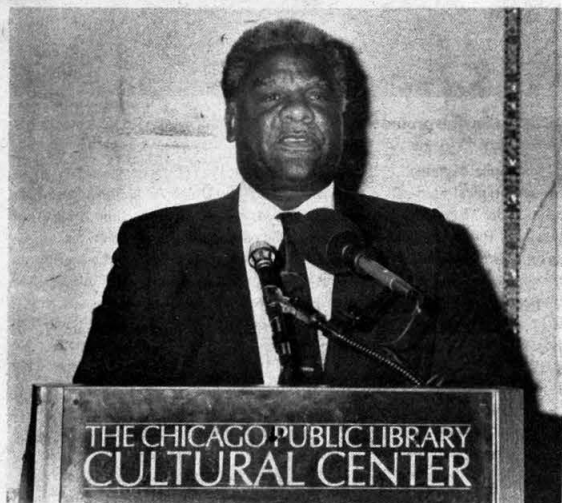
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Columbia Chronicle

Volume 18, Number 5

Monday, October 26, 1987

Columbia College, Chicago



Mayor Harold Washington delivered a ten-year proclamation to attendees of the Chicago Public Library Cultural Center's 10th anniversary celebration on Oct. 17.

Chronicle/Tom Holoubek

Center honors cultural era

By Karen Brody

The Chicago Public Library Cultural Center celebrated its 10-year anniversary Oct. 17 with a birthday party and a special tribute to its most prominent contribution, the Talman Dame Myra Hess Memorial Series.

The Hess Memorial Series serves as a reminder of Dame Myra Hess, a London native who, during World War II conducted underground noontime recitals for young artists, while public theaters, cinemas, and concert halls were ordered closed.

Her efforts encouraged young artists to remain active during the war, and as a consequence, Hess put her international

career on hold, to later resume it after the war.

With the desire to continue the tradition Dame Myra Hess instilled in London, Al Booth, president of the International Music Foundation, sought patronage for the concert series in Chicago.

He was offered the Cultural Center's Preston Hall, and consequently received the sponsorship of Talman Home Savings and Loan Association, which included live broadcast on WFMT-FM.

As a result, the series has presented classical performers on a noontime basis since Oct. 17, 1977.

The first performer featured at Preston Hall was opera star Jo Ann Pickens. Pickens returned this Oct. 17 for a one hour recital to commemorate her original performance.

Pickens, along with Booth and Talman Home, were awarded birthday plaques by Mayor Harold Washington.

During the celebration, Mayor Washington spoke of the importance libraries play in the community.

"Libraries are an intricate part of young people's lives," he said. "I'd like to thank you for making this success possible."

Madeline Murphy Rabb, Executive Director of the Department of Fine Arts, and host of the event, addressed the importance of the center's anniversary.

"Today two very auspicious occasions take place," she said, "the 10-year anniversary of the Cultural Center's most popular Talman Dame Myra Hess Memorial Series, and (the fact) this magnificent building was unveiled as the Chicago Public Library Cultural Center 10 years ago."

Rabb also explained how the Cultural Center has evolved over the past 10

Continued on Page 4

Consultants grapple with outdated computer system

By Penny Mateck

Columbia has hired two outside consultants to help solve problems caused by an overloaded and inadequate computer system installed more than nine years ago.

"At the time the present system was purchased we thought it would be able to last us for the foreseeable future," explained Hermann Conway, Dean of Student Services. "What we did not anticipate was a rapid growth in enrollment shortly thereafter."

The DEC computer system was installed at a time when the student population averaged 2,500. Since then, the school has more than doubled its enrollment to 5,600.

"In that sense we can look at it positively that we have to replace the sys-

tem," Conway said. "It's a reflection of growth."

The DEC computer system is the main computer which services a variety of essential school offices including Admissions, Records, Financial Aid, Accounting and the bursars.

While the computer is functioning and input time is about the same, the output function is considerably slower. As a direct result, big computer functions for various departments are being prioritized.

"Presently we're trying to establish some type of protocol depending upon what deadlines have to be met both internally and externally by various departments," Conway said.

Although computer processing in many school offices is taking longer,

backlogs are being avoided by manual work.

"Our main problem is getting print-outs," said Christina Johnson, accounts payable manager. "The input is okay but the output is considerably slower than it has been in the past."

According to Ann Kennedy, internal auditor for the college, work is taking a lot longer to get accomplished.

"When we were trying to close the fiscal year at the end of August, we needed a lot of special reports," she said. "(Because of the computers) we were about a week behind schedule in finishing the work."

"The first tuition billing statement was also a week late and required more physical work because the computer

Continued on Page 4

New tax law may trigger bookstore price increase

(CPS) — The price students pay for computers, stereos, greeting cards and maybe even textbooks at campus bookstores nationwide may be rising again soon, perhaps by as much as 20 percent, college store managers say.

The U.S. Treasury wants to change a small part of the tax code, and if it's subsequently endorsed by Congress — which will soon issue its opinion about the change — campus bookstores will lose the special advantages that let them charge less for the items they sell.

It's the small businesses that sell the

same things just off campus that want the code changed.

They say they can't compete with campus businesses that, in turn, are supported by state taxes that they themselves pay.

"I can assure you," Gerald R. Brong, owner of a computer store near the Washington State University (WSU) campus, in Pullman, Wash., told a House subcommittee hearing last summer, "that private, for-profit, tax-paying organizations would be overjoyed if they could develop an 80 per-

cent membership base in the community, enjoy special postage privileges, have direct access to the line of credit of the state university, receive discounted advertising rates in a local newspaper, have all utilities provided from a central utility service, have access to a government telecommunications system, plus have the good reputation of a university."

Brong's company declared a form of bankruptcy after being unable to match

Continued on Page 2

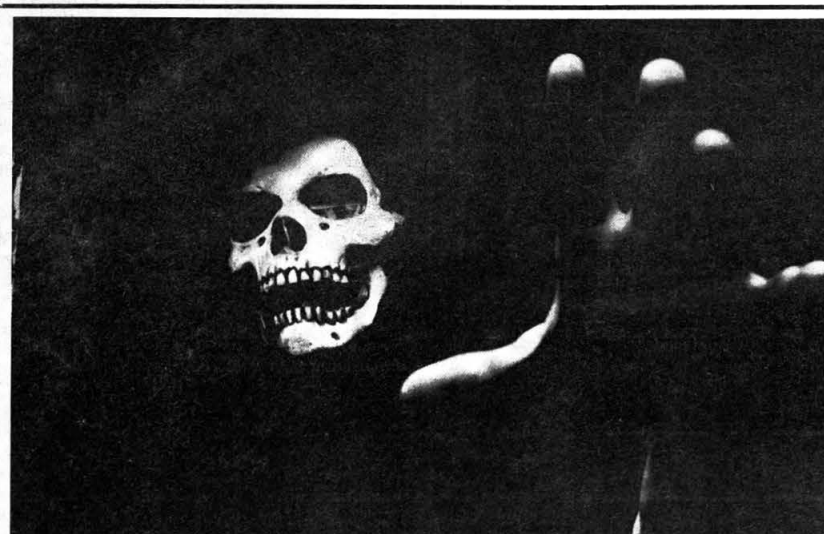
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Former Mr. Olympia muscles his way into comedy
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Ghouls resurrect holiday spirit

Chronicle/Tom Holoubek

"Don't fear the Reaper," after all, he's only one of 30 ghouls featured at the haunted house in the depths of St. Pascal's Church, 3945 N. Melvina.

The exhibit will be open evenings now through Halloween. Story on page 7.

News Briefs

Rich Little to appear at Centre East

Comedian Rich Little will perform at Centre East, 7701 N. Lincoln Ave. on November 8 at 5:50 p.m.

Opening for Little are "Four Guys Standing Around Singing," a popular local a capella group recently seen in commercials for the Chicago *Sun-Times* and McDonald's.

Tickets for the performances are \$23 and \$25 and are available by calling Ticketmaster at 902-1500 or Centre East box office at 673-6300.

DePaul University presents "Three Penny Opera"

The "Three Penny Opera," a play portraying the seamy side of life in a musical burlesque, will be previewed at the DePaul Performance Center, 2324 N. Fremont Ave. Nov. 2 through Nov. 4.

Regular performances run Nov. 5 through Nov. 15. Ticket prices are \$6 for the public and \$4.50 for students with a current student I.D. Preview tickets for \$3.50 are also available.

For show times and more information, call 341-8455.

Cultural Center offers professional fundraising program

The Chicago Chapter of the National Society of Fundraising Executives will hold its fourth annual Career Day Program at the Chicago Public Library Cultural Center, 78 E. Washington St. on Nov. 14.

The program will focus on the career opportunities available in the field of professional fundraising and will include lunch and handouts. Partial scholarships are available to those who qualify.

The program fee is \$30 and pre-registration is necessary. For more information, call 526-1462.

University of Illinois offers flu vaccinations

Flu vaccinations will be offered to persons 18 or older at the University of Illinois Physician's Office, on the second floor of the State of Illinois Center, 100 W. Randolph, beginning Nov. 2.

The cost of the injection is \$12 and appointments are recommended.

For more information, call 996-9020 between 9 a.m. and 4 p.m. weekdays.

U of I features free film classic series

"The Third Man," a classic thriller set in post-war Vienna starring Orson Welles, will be featured as part of the Free Classic Film Series at the University of Illinois, 750 W. Halsted, on Nov. 2.

Showtimes are at noon, 3 and 6 p.m. and will be shown in room 605.

For more information, call 413-5070.

Scholarships and Opportunities

SHOOTING STAR REVIEW: Non-profit literary magazine seeks original work for publication. The Review features original and classic short fiction, poetry, essays and book reviews. Contact Sandra Gould Ford, Editor; 7123 Race Street, Pittsburgh, PA 15208. (412/731-7039).

The NATIONAL ENDOWMENT FOR THE ARTS announces the Dance Program deadlines: Choreographer's Fellowships — December 14, 1987; Dance/Film/Video grants, November 17, 1987. Choreographer's fellowships of \$7,000, \$10,000 and \$15,000, support creative development of professional choreographers. Dance/Film/Video grants provide project support to both organizations and individuals. Guidelines: Dance Program, NEA; 1100 Pennsylvania Avenue NW, Washington DC 20506. (202/682-5435)

National Institute for Music Theater offers project grants for singers. Grants range from \$150-\$1,000. Contact National Institute for Music Theater, Kennedy Center, Washington, DC 20566. (202/965-2800)

Affiliate Artists Inc. will hold auditions to identify exceptionally talented jazz artists with potential for major careers. Allocations accepted through November 1, 1987. Contact: Affiliate Artists Inc., Dept LN, 37 W. 65th Street; New York, NY 10023. (212/580-2000)

National Science Foundation/ Grad Research Fellowships for Minority Students. Deadline November 13, 1987. For information and materials write to: Fellowship Office, National Research Council; 2101 Constitution Ave; Washington, DC 20418. (202/334-2872)

(The above information has been provided by the Office of Career Planning and Professional Placement. For further details concerning the internships and opportunities list, contact Monica Weber Grayless in the Career Services office, Room 607, main building.)

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'Vinegar and Oil' adds flavor to ethnic cliches

By Lynn Paustian

Accomplished author, editor, and now playwright, English professor Fred Gardaphe, managed to shake up his audience in "Vinegar and Oil," his one-act play which successfully ran this summer at the NAB Gallery.

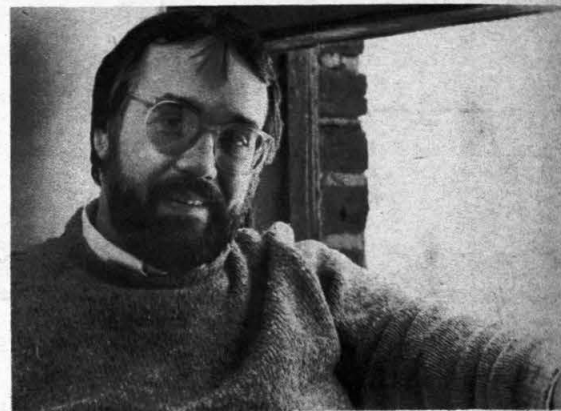
Gardaphe, an Italian-American, says there is more of a dimension to his ethnic subculture than what is perceived publicly through "Rocky" and "Rambo" movies, Mafia references and gold-chained gigolos.

"You and I know the 'Godfather' story and now we have the 'Untouchables,'" Gardaphe said. "The gangster stuff is too easy to do. I've worked at telling the details of the side of the story never told before. I want to keep the cultural dimension alive."

The story revolves around the conflicts between two immigrant fathers-in-law who engage in an afternoon's conversation in their children's parlor in 1959. One of the two men has become completely Americanized. He speaks only English and is proud of his self-made success with his pawnshop, buying into the New World notion that money represents both public and private worth.

He scorns the other man, his son's father-in-law, who still retains much of their native language and who, though often hard up for money, refuses to surrender his Old World joy of living to a materialistic definition of success.

"In many ways 'Vinegar and Oil' reflects the internal juggling act faced by him and other Italian-Americans today: maintaining their Italian heritage, while at the same time living like an Ameri-



Chronicle/Tom Holoupek

Columbia English professor Fred Gardaphe shook up the audience with his one-act play "Vinegar and Oil."

can, Gardaphe explained. "It has created stereotypical spin-offs for some; the mob, the 'Tony's' with their gold chains and Trans Ams and on and on, but I don't believe that's all there is. Italian food has no cultural barriers, but I want people to have a chance to see inside an Italian household. In an Italian house, no table is set unless the vinegar and oil are there. The same holds true with showing the good and the bad side of the family in this play."

In addition to writing plays, Gardaphe serves as the arts editor/columnist for the National Italian American monthly, "Fra Noi (Among Us)," is a free lance writer and he also has experience writing and producing film and videotape programs. He was a second-place winner in the Italian American

Causes 1987 Literacy Contest, sponsored by Unico, a national organization, and has been teaching English for the past eight years at Columbia.

"Vinegar and Oil," is based on an excerpt from Gardaphe's unpublished novel, "A Generation Removed."

Gardaphe hopes the play will ask more questions than it answers. He wants the audiences to think about what they saw and not just shrug it off.

"Italians have to assimilate the entire American experience, not just the stereotypes," he said. "Nor can people just sit in the garden and drink their wine. There is a median to be found and I think it will be an evolutionary process and a lot of these things will happen in art before they take place in real life. But I believe the process will take place."

Prices

Continued from Page 1

the computer prices offered by the WSU computer center.

It's happening in and around most campuses.

College store discounts are "definitely restricting the growth of some companies," said Kenton Pattie of the International Communication Industries Association, a trade group that represents small computer, video and audio retailers and manufacturers. "In some cases, they're killing off businesses."

"Small businesses have their backs up against the wall," Pattie said.

The small businesses' complaints, in turn, prompted the U.S. Treasury to propose to prevent non-profit groups like colleges from using their tax-exempt status to compete unfairly with off-campus retail stores.

But the change, campus bookstore officials say, would raise the prices of most items, and might even make it harder to get textbooks for small classes.

"Most colleges lose money on textbooks," claimed Garis Distelhorst of the National Association of College Stores, a Cleveland, Ohio based group that represents campus bookstores.

"That accounts for why stores sell other products: shirts, mugs and other things. They have a greater margin of profit and make up for textbook losses," Distelhorst said.

"Without the sale of supplies under the control of the university," he added, "supplies might not be available for a given class."

"Not only do schools have a right to be in these endeavors," Distelhorst asserted, "they have a responsibility."

Colleges, Dr. Caspa Harris of the National Association of College and University Business Offices in Washington D.C., added, "are there to serve the stu-

dents, not to make a profit for the small businessman. If they're seeing sales they can't compete for, well that's tough as long as we pay the proper taxes."

Such logic, of course, drives off-campus business people crazy.

"The whole philosophy is bad," said Jan Koal, who owns Asahel Computer October.

AAU President Robert M. Rosenweig wrote in a public letter that presidents, in fact, favor some of the proposed tax code changes, and that the college stores' insistence on opposing them undermines higher education lobbying on other funding issues.

"It's like the president of a corporation taking a public position and then having the cafeteria manager take an other position," he complained.

But the college store lobbyists remain adamant.

"We don't see any need for any change in the tax code," Dr. Caspa Harris of the National Association of

College and University Business Officers maintained. "Congress is just looking to raise more money by finding someone new to tax."

"Congress smells money. But if colleges have to pay taxes on anything, they'll have to pass the costs on to students, at a time when the Secretary of Education (William Bennett) is complaining about the increasing costs of education."

Garis Distelhorst of the National Association of College Stores warned that, if campus retailers lose their tax-exempt status, they may increase prices or stop carrying some items completely.

"I foresee higher prices for books," he said. "Any administrative burdens will be added to the cost of tuition. Education costs are skyrocketing, and these small businessmen don't care."

"That's not true," said Brong. "We enjoy working with the students. The university community is very important to us and we live in a university town because we like what's here. We just have to find a way to work this out."

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Bargain parking beats winter bus rides

By Kathleen Misovic

Now that winter is approaching, many Columbia students may want to abandon public transportation and start driving to school. Unless they're counting on being lucky enough to find a free parking space in the alley or on the street every day, students should know which lots offer the best parking fees.

The fees of 13 nearby parking facilities were compared according to the amount they charged for all-day (eight

hour) parking. These facilities are listed in order of the most reasonable prices to the most expensive.

Even though it doesn't offer a student discount, Allright Parking Inc., 640 S. Wabash is the cheapest lot around with all-day parking costing a flat rate of \$3.50. Monthly passes cost \$70.

Claudia Lenart, a Journalism major, said she parks at Allright because "it's cheaper than the other lots for all-day parking, which is good because I'm in school all day."

"I hate public transportation," said Darrell Waller, a Television major. "Allright Parking is the cheapest one (lot) around, so I can afford to drive to school."

The Wabash-Harrison Garage, 610 S. Wabash, offers students four to eight hours of parking for \$3.95. Hourly rates are \$1.90 for one hour or less, \$2.15 for one to two hours, \$3.15 for two to three hours, \$3.40 for three to four hours and \$4.15 for eight to 12 hours. Monthly passes are \$70.

"I use the garage next door (Wabash-Harrison Garage)," said Scott Paul, a Communications major, "because it's convenient and I get along with people who work there, so I get quick service." "Familiarity" is the reason Ted Anani, an AEMMP major, parks at the Wabash-Harrison.

Loop Auto Parks, 33 E. Congress Pkwy., charges \$4 for four to eight hours of parking with a student discount. Tickets must be validated by security guards inside the school. Student hourly parking is \$2.25 for one hour or less, \$2.75 for one to two hours, \$3.50 for two to four hours and \$4.50 for eight to 12 hours. Hourly parking rates for non-students are \$3 for one hour or less, \$4 for one to two hours and \$4.75 for two to 12 hours. Monthly passes are \$60 for both students and non-students.

The Auditorium Garage Inc., 525 S. Wabash, charges \$4.25 for seven to eight hours of parking with a student discount. One hour of parking is \$2.25, two hours are \$2.75 and three hours are \$3.25 with each additional hour costing an extra 25 cents up to six hours.

"We try to give students a break since they pay so much for tuition," said Mort Siet, general manager of the Auditorium Garage.

Non-student parking for the Auditorium is \$3.25 a half hour, \$5 for an hour, \$7 for two hours and \$9 for three to 12 hours.

System Parking, located at State and Harrison, charges a maximum of \$4.75 for four hours or more of parking. Hourly rates are \$2 for the first hour, \$2.75 for the second hour and \$3.75 for the third hour.

Joe's Parking, 430 S. Wabash, offers all-day parking (five hours or more) for \$5.50. Hourly rates are \$2.50 for the first hour, with a \$1 increase for each additional hour. Monthly passes are \$90 for students and \$120 for non-students.



Chronicle/Tom Holoubek

Allright Parking, 640 S. Wabash, offers all-day parking for \$3.50.

A lot owned by Gansen-Ogus at State and Congress charges \$6 all day (over four hours). Hourly parking is \$3.50 with a \$1 increase for each additional hour. Monthly passes are \$100 and no student discounts are given.

Both Cross Town Auto Parks, 328 S. Wabash and Daily Parking, 410 S. Wabash charge \$6.75 all day (four hours or more). Cross Town Auto Park, which offers discounts to DePaul students only, charges \$3.75 for every half hour with a 50-cent increase after each 30 minutes.

"If Columbia were closer to our lot, we'd offer its students a discount, too," said Peter Ishava, garage manager.

Daily Parking, which offers discounts to DePaul and Roosevelt students only, charges \$4 for one hour with a \$1 increase for each extra hour up to four.

The 77th Street Garage, 710 S. Wabash, charges \$8 for six to 24 hours of parking. One hour of parking costs \$3, one to two hours costs \$4, two to four hours costs \$6 and four to six hours costs \$7. Monthly passes are \$92.

Parking over four hours at the Landmark Parking Co., 407 S. Dearborn, will cost \$8.50. One hour costs \$5 with a \$1 increase after each hour. After 4 p.m. however, Landmark charges \$4.50 for parking the rest of the evening.

Both locations of Peerless Service, 207 S. Wabash and 219 S. Wabash, charge \$10 for five to eight hours of parking. Hourly parking is \$3.50 a half hour, \$5 for one hour, \$7 for two hours, \$8 for three hours and \$9 for four hours. Evening class students pay \$5.50 for parking from 6 p.m. to midnight.



Chronicle/Tom Holoubek

The Auditorium Garage, 525 Wabash, offers a student parking rate of \$4.25 for seven to eight hours.

Faculty photos highlight show

By Matthew Kissane

Fifty professionally realistic and candidly personal photographs are on display at Columbia College's Art Gallery in the "Selections From the Illinois Photographers Project," which includes works of 13 Columbia faculty members.

The exhibit features work by professional Illinois photographers whose work has appeared in the college's Museum of Contemporary Photography.

Many of the Columbia faculty's prints on display are pieces of long-range projects, including Lynn Sloan-Theodore's "Mechanic, Chisholm, Minnesota," which is part of a documentary series of an iron mining community in Minnesota. The photograph is a close-up of a grim miner accompanied by a quote in which she wraps up the direction of the fading town.

Bill Frederking's "Quotidian" is one of a series of 45 pictures which depicts daily life. The picture is a color shot of his cluttered refrigerator, detailing things such as crayon drawings by his toddler daughter and a vacation travel agenda.

"I would photograph objects like my daughter's toys and adult items such as wine bottles or things that are just lying around the house, showing that people live there," Frederking said.

Peter Thompson's photograph is one of several digitized self-portraits.

"It's a single print from an extended series of more than 50," he explained. "All were produced on the Images II computer graphics system over a 16-week period in Toronto."

Karen Glaser's contribution is from an underwater photography series started in 1983. She is still working on the series and is interested in continuing it.

The untitled photograph is taken from an angle underneath the bodies of five children forming a floating star in a swimming pool.

Jay Wolkes's "Big Splash" is a color print of a crowded Chicago Park District swimming pool on a warm summer day.

Kerry Coppin's "From East of Eden: The Island of Oahu, Hawaii, 25 years after Statehood," depicts a single room in a humble shanty.

Other Columbia faculty whose contributions are included in the exhibit are Brian Katz, Angela Kelly, Arthur Lazar, Stephen Marc, John Mulvany, Charles Reynolds and Bob Thall.

Denise Miller-Clark, Director of the Museum of Contemporary Photography, selected the prints.

"The project shows the work of everybody in the print room," she said.

The Illinois Photographers Project Print Study Room, located in the college museum, houses recent work by 50 professional Illinois photographers for public viewing.

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Dance troupe captures spirit of African culture

By Tanya Bey

During a two-weekend engagement in Chicago following a world tour, the Muntu Dance Theater, an African dance company, premiered at Columbia's Dance Center.

It began with the thump of the xylophone, as the stage lights slowly lit up. Seconds later the crowd roared as the performers of the Muntu Dance Company appeared. The show began with "Old Mali," in which dancers appeared in red and black costumes as they moved to the beat of African culture.

"African Swing" is a mixture of jazz and African music from John Coltrane, Louis Armstrong and Count Basie. The scenery was that of a night club setting as the dancers appeared in gold and black show girl costumes. "African Swing" was the only skit performed in the English language. During the performance the audience began to clap to

the relative lyrics of some of the greatest jazz performers of our time.

Teague Yanice, a member of the Muntu Dance Theater, said she dances for fun and relaxation.

However, while the results are rewarding, Yanice explains, putting on a show takes time and hard work.

"We practice four days a week and three hours a day," she said. "In order to be good, it takes discipline, dedication and the desire to be the best."

Abdoulaye Camara, Artistic Director of the Muntu Dance Company has been a director of the National Ballet of Senegal for more than 15 years.

"I've worked a very long time," Camara said. Camara has written and choreographed themes and dances for several productions, including Muntu.

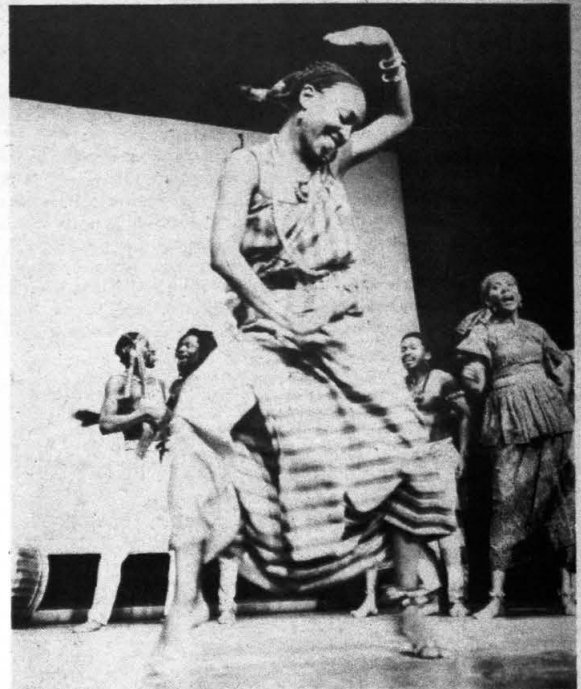
The theme of Muntu, according to Camara, is that no matter where you go African culture is there.

The dancers reappeared dressed in red and white shingled costumes. Their bodies shook to the beat of drummers, as their bare feet pounced the floor. The dancers were performing "Ekonkon." This is a social dance performed by the people of Senegal, West Africa and included the interaction of both the female dancers and the male drummers.

"A dancer must feel the spirit and do it for the love of the dance," Yanice said.

According to Shirley Mordine, chairperson of Columbia's Dance Department, the thing she enjoys most about every performance is how well the dances are executed. "It depends on how well the dancers take on the subject and how the dancers deal with the matter," she said.

The Muntu Dance Company is a recipient of the first organizational development grant from the National Endowment for the Arts. The endowment was organized to assist emerging dance companies and to ensure their creative futures.



Members of the Muntu Dance Theater perform a traditional dance highlighting African culture. The troupe performed at Columbia's Dance Center during an engagement in Chicago.

Computers

Continued from Page 1

was doing weird things," Kennedy continued.

More manual paperwork has been going on in Admissions also.

"My own staff is manually sending out materials until we can get the data entered into the computer," explained Ken Stevenson, director of admissions.

According to Bert Gall, Columbia's Executive Vice President, the consultants are expected to review the present system, new proposals and various col-

lege-supplied information before submitting their preliminary report.

The consultants are currently looking at almost all brands of computers including an updated DEC system and those made by IBM and Wang.

Gall estimates that the new system will cost anywhere from \$350,000 to \$1 million and from 1-3 years to implement.

"While we don't want to be rushed into a decision, I would certainly hope before the first of the year we've got a purchase order in the mail (for a new system)," he said.

Center

Continued from Page 1

years. "This has also become a center for the performing arts and it is considered the most complete free-arts center in the country," she said.

Rabb added that the center also features 500 free programs almost every day of the year.

"We're proud of that," she said.

Speaking on behalf of Talman Home, Senior Vice President of Corporate Communications James Sherman described his approval of Talman's funding of the series.

"I realize what incredible foresight the first officer at Talman had each time I attend a Myra concert."

Following the concert and award ceremony, the Mayor took part in the official cake cutting along with other officials in attendance.



Chronicle/Tom Holoubek

Rock legend rolls on

Rock 'n' roll legend Chuck Berry turns author with a new autobiography, "Chuck Berry." Berry signed autographs Oct. 15 at Kroch's and Brentanos book store, 29 S. Wabash.

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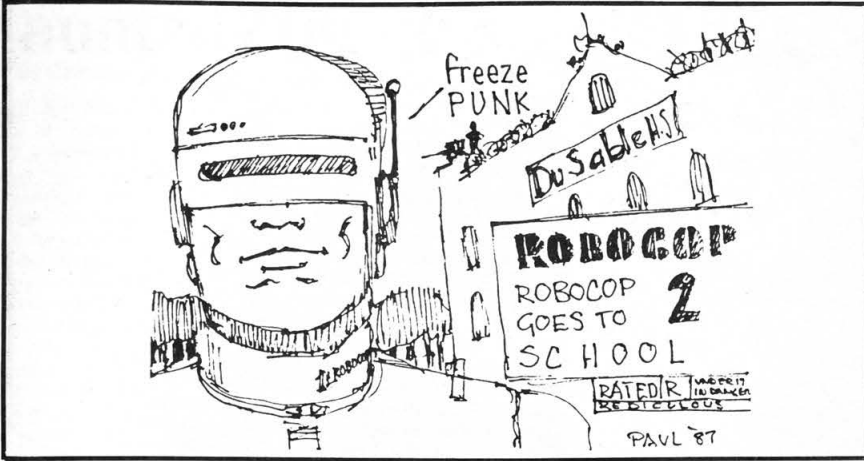
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Letters to the editor

To the Editor:

Since July of last year, a total of \$50 million in humanitarian aid has been sent to Nicaragua as part of a Quest for Peace nationwide citizens' campaign to challenge the administration Contra aid policy. The most recent shipment of aid—that put the campaign over the \$50 million mark—was named the "Oliver North Reparations Shipment," a symbolic attempt to make amends for the "brutality and terrorism caused by the policies of Oliver North, Ronald Reagan and others, funded or directed with public or private Contra aid."

Ultimately, the campaign hopes to send a total of \$100 million in humanitarian aid to match the amount the government is spending in military aid to the Contras.

Describing its overall program, a Quest for Peace statement says: "We feed the hungry children, clothe the naked refugees, bring potable water to thirsty villages, provide toys and sports equipment to young people, carry Bibles for pastoral workers. . . . And we don't need a shredder to 'clean up' the program. We don't need to lie about what we are doing. We don't fear to show the Congress or the American people what we are doing. We are patriotic Americans, we are a religious people, acting out our highest democratic and religious ideals."

Given our government's recent funding of an additional \$3 million in "humanitarian" aid to the Contras, I urge you to consider making a donation to Quest for Peace, so that the people of Nicaragua who shall be the victims of such "humanitarian" aid continue to see that the American people oppose in action as well as word our government's policy to Nicaragua, and ask forgiveness for the butchery financed by our tax dollars.

Send your donation directly to Quest for Peace or to me, so I might send a block contribution on behalf of Columbia faculty and staff as a spur to our colleagues in other institutions of higher education to follow in our direction.

Louis Silverstein
Dept. of Liberal Ed

To the Editor:

In the views section of the Oct. 12 issue there was a commentary on the NFL player's strike. My view of the article was that it was far too simplistic. In fact, it seemed to come as a knee-jerk reaction from someone who idolizes football players.

I am interested in the amount of thought and analysis that was put into the article. To say that the owners should give in to players demands for the reasons which were presented is insane.

Football is dangerous, — no doubt about that. But Buffalo quarterback Jim Kelly makes \$90,000 per week. It takes some people five years to make that kind of money. A lot of people would risk walking around with a limp the rest of their lives for half that money.

But, you say, what if Jim Kelly gets hammered and wrecks his knee and ends his career? No more 90-grand a week. That's true, but these players went to college for four years and earned a degree. You see, these guys go to school to prepare themselves for life after the games are over.

Should the owners be obligated to take care of pampered athletes all of their lives because these athletes can't manage their money for the future and didn't seize the opportunity to educate themselves? That question wasn't asked in the article.

Another question that went without analysis is why the players should be entitled to free agency. To say that they are entitled to work where they want because every other laborer can, lacks thought. The strike cannot be compared to a steel-worker's strike or any other kind of strike because these players are not laborers; they are just entertainers.

Yes, a person who works for a law firm or a hospital can lend their services to the highest bidder, but the odds on that person demanding money to make an appearance at a department store or to endorse a product are slim. The odds on that happening for an athlete are better than average.

So, while an average working person can work wherever the money is the best, his income is dependent upon his job, for the most part. An athlete has other income sources that are at his disposal, yet, they're bound by whomever wants them. What's right? What's wrong? I don't know, but it wasn't even mentioned in the story!

The argument that the owners should give in because some past and present New York Giants contracted cancer is beyond belief.

First of all, there has been no established link between the stadium and the disease, but it is definitely a concern. Should a San Francisco 49-er become a free agent because some Giants became ill? Where is the logic? That is a separate issue altogether.

I don't want to sound like a mouthpiece for management, because there are a lot of concessions that could have been made. None were mentioned in the argument for the players. It makes me wonder if the author of the piece even knew about some of them, or even bothered to do any research on it.

One thing is for sure, the article left much to be desired.

Robert W. Foltman
Senior

The Chronicle will reserve space
each week for reader commentary.
Letters should be 250 words or less.

End bloodshed

Should students have to attend school each day constantly looking over their shoulders for fear of a bullet striking them at any given time?

No.
But students at DuSable High School are doing so.
Two weeks ago 15-year-old Dartagnan Young was fatally shot in a crowded third-floor hallway at school by 16-year-old Larry Sims, a reputed gang member. Sims is being held in lieu of \$3 million bond, but his shadow still lurks in the halls of DuSable.

Gangs are visible and very active in a number of high schools, a situation which brings about expanding crime.

In 1982, a 16-year-old student was killed at Bowen High School and in 1985, a 15-year-old student was killed at Martin Luther King High School which in turn sparked the Safe Schools Act.

This law states that 15 and 16-year-olds caught with guns on school property would automatically be tried as adults, but it doesn't provide a provision for murder. Well what good is the law if it only prohibits the students from carrying guns but not using them? Had the law stated what would happen to students who kill others, maybe high schools wouldn't be so cramped with teenagers who carry guns as a part of their daily attire.

The majority of the students commit crimes because they see there is no security to monitor their actions.

There was one police officer on duty when Young was killed. One officer to oversee a student body of 1,600 in a school with a history of gang violence is ludicrous. If the law was enacted to discourage students from carrying guns, high schools with a history of gang violence: including Rezin Orr, Crane Technical and Roberto Clemente, should have officers on duty around the clock who are as visible to the gang members as the gang members are to students.

The Safe Schools Act should be enforced soon. There are a number of students who go to school everyday with weapons to "protect themselves."

If officers were around with hidden metal detectors students wouldn't have to worry about losing their lives while passing through halls.

CTA off track

Chicago Transit Authority (CTA) fares will increase on January 1 if a proposal is passed following next month's public hearing.

Under the proposal, regular fares will increase six percent, from .90 cents to \$1, with monthly passes rising from \$46 to \$50. Dial-a-ride fares for the disabled will increase 39 percent.

CTA officials say the fare increase is necessary because they are low on funds. Chicago commuters, however, have a right to wonder about the CTA's lack of funds. Bus and train service hasn't gotten any better since the last fare increase. A commuter may still expect a long wait for a dirty and dilapidated bus or train to pick them up. That is if the bus or train doesn't break down on the way.

So if the CTA's funds haven't gone toward transportation improvements, which they obviously haven't, where has all the money gone?

Actually, CTA records show that a large amount of CTA cash has been used on transportation. Not on commuter transportation, mind you, but on CTA staff transportation.

Since mid 1986, the CTA has spent an estimated \$173,249 to send 178 of its staff members to conferences in the United States and Canada. Not only has the CTA picked up expenses for the staff's plane fares and rental car fees, but also for hotel lodging and meals. Consider the following examples:

Two CTA board members, who attended a recent transit conference in Newport Beach, Calif., charged the CTA \$325.45 for two rental cars, even though they were staying in the same hotel where the conference was being held.

CTA claims that a superintendent, who attended a 13-day transit management workshop in Milwaukee last June, requested \$3,100 for lodging and meals. CTA officials approved the request.

A total of 25 CTA members, including one-third of its top managers and board members, attended an American Public Transit Association convention in San Francisco. It would have saved the CTA quite a bit of money if only two members were sent to the convention with orders to take notes to share with fellow staff members back in Chicago.

Buying new buses and trains and repairing the old ones should have been the CTA's top priority when it came time to spending money, not sending its members to a conference. After all, when commuters are forced to pay increased fares, it's their assumption that the money will be used to improve the buses and trains they ride every day, not to send CTA staff members on vacation.

By Kathleen Misovic

Columbia Chronicle

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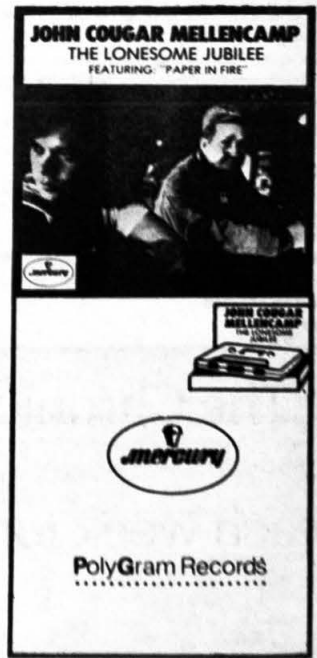
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Haunted church scares the devil out of parish

By Matthew Kissane

The creatures are alive, growling and howling in the depths of St. Pascal's Church, a romanesque replica of an old European church at 3945 N. Melvina on Chicago's northwest side.

To meet them, the willing must pass through the courtyard under the buttresses that span between the chapel and the school and past the bell tower in which you swear that a descendant of Quasimodo must dwell.

Follow the werewolves' howls and the squeals of wild bats to the doorway that leads into the "tunnel." Dean, the doorman, greets you at the thick wooden door. He knocks on it with his "creature stick" to let the hosts know that you have arrived.

The door opens and you are greeted by a brave young lady who warns you that heart attacks and human births are not allowed within the bowels of the tunnel, if you get that far.

The physically inept turn back as she opens the door. You and your friends step down into a dark labyrinth only to be unwelcomed by Frankenstein, Freddie Kruger, Jason, the Chainsaw Man and an array of other merciless ghouls who want only to scare you to death.

"It feels like you're in a dream," says Jason Mayans, 12, of St. Pascal's parish. "I stayed in back to make sure they didn't pop out and scare us to death."

"It was totally awesome," adds his companion Adam White, 12.

"It was great," says Jan DeBartolo, a parish mother. "My stomach hurts from screaming, my eyes are tearing. It was fantastic."

The haunted house, which is actually a maze set up in the basement of the 75-year-old church, has been run by the parish for nine years. Although attended mostly by parish families and neighborhood adolescents on weeknights, it draws many outsiders, even tourists, who sometimes have to wait in line for an hour.

"A sailor came through here over the weekend," says coordinator Bob Teubert, who helped originate the attraction. "One of the security guards followed him, and was he scared."

The idea was conceived as a school project, when a drama teacher at the grade school asked if he could have an eerie environment for his class to act out horror stories. Teubert was one of the original four creatures to enliven the scenes.

"The kids were horrified," he said. "One girl ran home and her mother said to me, 'My God, what are you doing to my daughter?'"

"We were scared that we were all going to get fired," Teubert said.

The pastor and the principal both accepted the teachers' explanation and the "haunted house" moved from the school to the tunnel, the nickname of the boiler room in the church basement. The Home-and-School Association became involved thereafter, and the house was open for the next seven years to the parish body.

Teubert and the Association brought it up to legal requirements. Security and emergency measures were taken and it opened to the public last year.

Work begins every August for Teubert, his wife Judy, Home-and-School vice-president Anne Sullivan, and Drew Palinkis, a parish mother. All the props are made from scratch by Teubert and several other working parish fathers.

A working guillotine was made with two-by-fours and a paper-cutter blade, which routinely sliced off the head of a dummy until they realized the danger of it when the blade cut the structure. It is still a prop, but remains unused.

Another special effect that took a lot of preparation is the "never-ending hallway," a small black corridor which Teubert painted black, added fluorescent orange stripes from the ceiling to the floor, and a mirror on each end to create the continuous effect. It seems like it never ends to a visitor trapped inside, but is actually about 20 feet long.

Frankenstein, whose role is shared by parishioners Bela Csongradi and Hans Palinkis, hides behind the door of a wooden room built by the parish men. He slams open the door with absolutely no respect for its structure nor the visitors' and tries to make them run for safety.



Freddie Kruger, of "Nightmare on Elm Street" fame, prowls within the depths of St. Pascal's Church.

"They think I'm the main attraction," Csongradi, a nine-year mainstay, says of the character who has been challenged by the newer horror-film antagonists recently. He adds with a sly grin, "But I think Frank's dead."

"Half the kids don't get past Frankenstein," says Teubert.

The creatures, all played by parish parents and teenagers, as convincing as they may be, are not allowed to touch anybody.

"We don't want to get crazy," Teubert says. "It's all psychological."

To prevent visitors from physically touching a creature or vice-versa, eight security guards and several neighborhood policeman patrol the tunnel.

"It's stupid if the police take you out, because the creatures won't scare you then," comments young Jason Mayans.

The project is presented by the families of the parish, who use the funds to

keep tuition down. The workers, who are paid in tuition rebates, include 71 teenagers and 123 adults. Only 40 work each night, including 30 creatures, eight security guards and kitchen workers.

"It's a parish function," Teubert said.

"It's the families that make it work—a lot of work by a lot of people."

"The security has more fun watching the people go through than they do inside the tunnel," he adds.

The project drew more than 1,500 people last weekend. It was closed Monday for a visit by the Bishop, but will be open every night until Halloween for a fee of \$2. The attendance last year exceeded 10,000, and the house has doubled that rate this year already.

"It was definitely worth it," says Mike Schwocher, 12, who attended the house bravely with his companions Mayans, White, Eric Bjornsen and Chris Kranicki, who at 14, is the oldest of the five. "It took Chris 15 minutes to get inside."

If visitors are able to get out without suffering major physical stress, snacks, including Frankenweiners, Skeleton Snacks (popcorn), and Devils' Mist (hot chocolate), are offered in the rectory kitchen.

It might not be a five-level, mechanically run, big budget show, but St. Pascal's offers the best inexpensive haunted house around, provided fully by people willing to give their time for the fun of scaring people. But don't expect a shoe-string "gym" show, just follow the creatures' howls up to west Irving Park Road and see for yourself. If the haunted house is not enough to spook you, wait until you have to walk through the courtyard to your car.

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Personals

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Sue
P.S. Wear your beret!

To the sexy, dark guy who wears a Swatch - I love you! Me, you, Anita Baker, Reunite and the Holiday Inn next week - don't forget.
Love G.B.

Zanies hosts college comics

By Victoria Pierce

There was a full house at Zanies, Friday, Oct. 16, as Pete Schwaba from DePaul University was declared Chicago's funniest college student and the winner of a \$500 grand prize in the "Chicago College Comedy Hot Shot" competition.

There were five finalists in the competition sponsored by Hot Shot Tropical Fruit Schnapps and the comedy club, Zanies, 1548 N. Wells, where the contest was held.

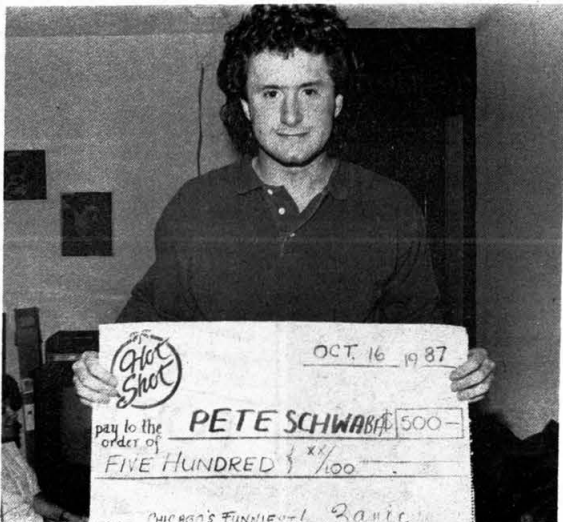
Finalists wrote their own material and had three to five minutes to do their routines which had to be prepared in advance. The sponsors judged the contest with help from the audience.

Schwaba, a junior studying communications at DePaul, was surprised by the enthusiastic audience.

"I don't even know anybody here," was his opening line. When Schwaba was announced the winner and given his oversized check, the crowd was on its feet.

Jeff Sapan, the "Hot Shots" representative from New York, said the contest was designed as "an outlet for young aspiring comedians. Many talents are focused on people already out of school," he said, "but there is also a lot of talent at the college level. We just want to give them a chance."

Schwaba, who is considering coming to Columbia for graduate studies in



Pete Schwaba, named "Chicago's funniest college student" in a stand-up comedy contest at Zanies, displays his prize.

film, said he usually sticks to things he knows when thinking of a routine.

"I usually use things I think are funny, like the CTA," he said, referring to a funny sketch about the joys of riding the bus in Chicago.

The runners up were Scott Storper, a Political Science and Theatre major at Northwestern, G. Mac, a Business Psychology major from Jackson State University in Mississippi; Mary Jackman, a Theatre major at Northwestern, and

David Phelps who intends to study drama at Olive-Harvey College.

All five contestants said they would like to continue doing comedy in the future, but only Phelps said he plans to "be another Eddie Murphy."

Jackman said she would like to try some improvisation because she likes to interact with the people in the audience.

All finalists received \$100 and Hot Shot Tropical Fruit Schnapps satin jackets.

Chronicle/Margaret Horton

Schwarzenegger stars in gruesome new thriller

By Matthew Kissane

Legendary commando-terminator Arnold Schwarzenegger takes on the ruthless world of futuristic television in his latest movie, "The Running Man," set for release November 13.

The film is based on the novella of the same name written by Richard Bachman, pseudonym of Stephen King. Bachman/King fans might be a bit disappointed that his message is overshadowed in this movie, but it is filled with as much or more action, violence and gore that the mad genius has provided his audiences with for years.

The twist in "Running Man" is Schwarzenegger, who brings Bachman/King's eeriness out of the twilight zone down to earth. Although his character is of superhuman strength and abilities, he is realistically frank and righteous. But the film pushes Schwarzenegger too far, even selling him on the basis of the popularity of his previous films, with the highlighting of such lines as "I'll be back" and "It's show-time!"

Director Paul Michael "Stansky" Glaser ("Miami Vice" and "Band in the Hand") and producer Tim Zinneman ("The Jericho Mile," "Tex" and "The Long Riders") chose not to make the movie a social comment, which it very easily could be, but an entertaining thriller.

"Running Man" is set in Los Angeles in the year 2019. A devastating earthquake destroyed much of the area in 1996 and the country is being run by its first totalitarian government. The public is controlled by the seductive and deceiving medium of television. On a billboard-like video screen towering over the city's slums, a cheery woman reminds people to respect the curfew, while government ads tell people that they have little product choice.

People love the television and, especially, the violence it displays. Shows such as "The Hate Boat" and "Pain American Style" are popular, as is a game show called "Climbing for Dollars" in which contestants climb a burning rope from a pit of vicious Dobermans while trying to grab as many fall-

ing dollar bills as possible.

The talk of the nation, however, is an immensely popular game show called "The Running Man" in which convicts are chosen as contestants to race through a burned-out section of the city and confront futuristic assassins with their bare hands. The prizes are suspended sentences, full pardons and vacations. In the show's long and successful history, winners are either few, like the show's promotion states, or none.

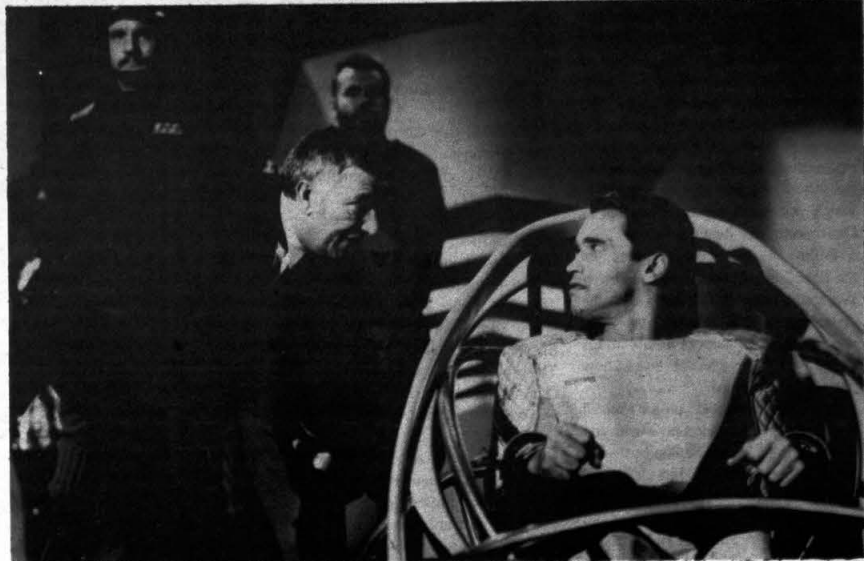
Schwarzenegger plays Ben Richards, a government cop framed in a civilian massacre by the lying camera's eye, who is forced to serve his sentence in a labor camp. The prisoners are bound by an electronic collar that detonates when a prisoner breaks camp.

Yaphet Kotto and Marvin J. McIntyre play two inmates who, with Richards, devise an escape from the camp. When the three are caught, they are punished by having to compete as running men.

The program is hosted by sadistic, self-loving, public seducing game show host Damon Killian, played by Richard Dawson. In the game, Richards and his two prison buddies are forced to fight and run from "Stalkers," vigilante supermen who are crosses between the most theatrical professional wrestlers and He-man type cartoon characters.

The Stalkers include a 350-pound sumo wrestler dressed in hockey gear who utilizes a reaper-like stick that cuts sheet metal clean; an opera-singing maniac who uses a device on his hand to shoot electric bolts at his prey generated from his Christmas light-like outfit; a psychopathic biker who wields a ferocious chainsaw, and a napalm-shooting Jim Brown.

Another Stalker, Captain Freedom, played by popular wrestling commentator Jesse Ventura, has the smallest, yet most important Stalker part. Freedom is a throwback to the old days when the game was fought hand-to-hand. He was the five-time champion Stalker then, but couldn't compete with the high-tech weapons of the new game. He is the only one with an intelligent brain and the only one who confronts Killian



Game show host Damon Killian (Richard Dawson) briefs contestant Ben Richards (Arnold Schwarzenegger) on the details of "The Running Man" game.

about the barbarism of his show.

In a recent interview, Ventura spoke about the movie's comment on the direction of television violence.

"The only thing that can compare to 'The Running Man' concept is the Great Depression although the violence in 'Running Man' is slightly humorous," he said.

Commenting on the humor in "The Running Man," Schwarzenegger said, "I like to put humor in (my movies), just to let people know not to take it seriously."

Although Schwarzenegger has serious plans to do more comedy, and is slowly incorporating it into each new movie, the humor in "Running Man" falls pretty flat. The black humor in the background, such as the extremely violent and hate-filled show names, is very good, but Schwarzenegger's cutesy quips and satirical repeats of his earlier famous lines are enough to make a fourth grader laugh. Most of it should have been cut.

Last week Schwarzenegger completed the on-location filming for his yet unnamed second movie in Chicago. His first film shot here is a Russian spy thriller with James Belushi titled "Red Heat."

"'Red Heat' is less physical than 'Running Man,'" says the star, who plays a defecting Russian policeman in Chicago in that film.

"In another film or two I'll work on comedy," Schwarzenegger said. "It's a type of film that I would really love to do."

He plans to start shooting a comedy next spring, although a script has not been proposed. The former Mr. Olympia, who did 90 to 95 percent of his own stuntwork in "Running Man," including an all-night shoot of a scene in which he is dragged in circles by a motorcycle, has no plans for sequels to his popular characters in "Terminator" and "Commando."

"I always like to do something original like the 'Running Man' idea," he

said. With humor gradually slipping into the themes of his films, romance is gradually slipping out. His role opposite Maria Conchita Alonso in "Running Man" provided for minimal romance.

"I don't believe in putting in romantic parts for the sake of it," he commented, "That's selling out."

"There's pressure in acting but I don't let it affect me," he added. "I have a tremendous joy filming now. Ten years ago there was much more pressure."

Although Schwarzenegger would like to try producing, he won't give up acting.

"I would like to produce, but I won't disappear from the front of the camera," he said. "I enjoy acting. It will make me feel good today, and ten years from now, that I have entertained a lot of people."

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by Rich Goodfriend



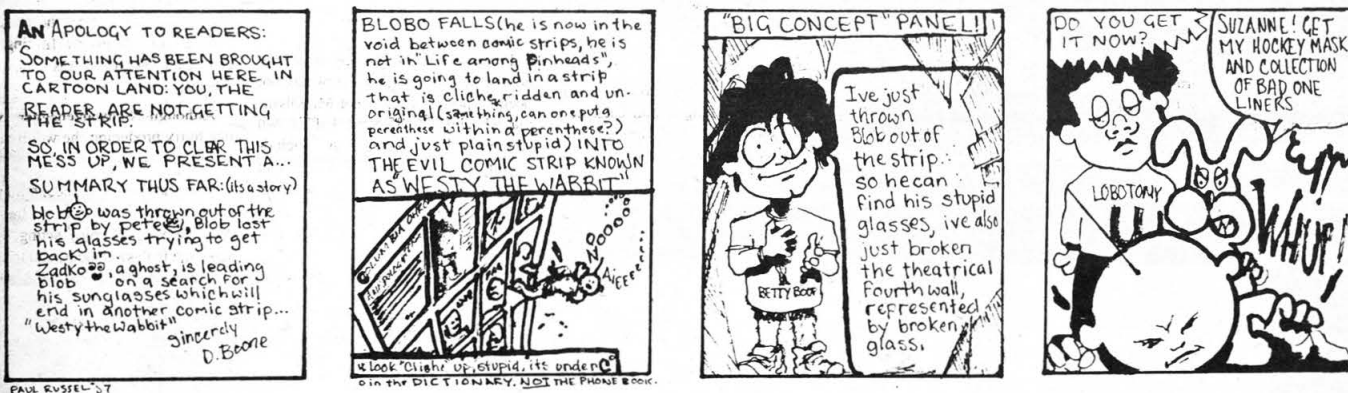
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Loyal fans "spared" by replacement Bears

By Jeff Copeland

Three successive Sunday afternoons of "Spare Bear" football has come and gone. But the gutsy performances of no-names such as Hohensee, Heimuli and Norvell have grasped the hearts of Bears' fans throughout Chicago.

It's Sunday, October 18, 1987, exactly one hour before the final Bear-replacement game kicks off. The Bears' opponents today are the replacement Saints from New Orleans.

As the sea of orange and blue wearing fans swarm through the turnstiles of Soldier Field, one would be inclined to believe that quarterback Mike Tomczak and linebacker Mike Singletary were inside getting set to do battle against the Saints' regulars. But a powerful "Let's go Spare Bears!" by an obnoxious fan, suddenly puts everything back into perspective.

Karl Hildebrand, 32, of Kankakee, openly expresses the sentiments of many Bears' fans.

"These replacement guys are a lot better than originally expected," he said. "The fans are the bottom line. The strike only hurt the fans."

While the die-hards continue to file into the stadium, Wally Quinlan, 45, of Tinley Park, takes another bite of a char-broiled burger. Quinlan, joined by nearly a dozen other "Spare Bear Back-

ers," is eagerly participating in one of several tailgate parties being held in the east parking lot.

"If there's a football game, we're gonna be here to watch it," Quinlan said. "I'll still be a die-hard fan when the real Bears come back, but I've lost a little respect for some of the players

sounds of the day as the referee blows his whistle to begin the game.

Carol Rosa, 33, of Chicago's South Side, is enjoying the pre-game festival-type atmosphere with her husband. Rosa unashamedly admitted her attendance at the first Bear-replacement game.

up to NFL standards, but a game is a game," he said.

"I think the fans are upset because of an analogy used by one of the real Bear players," Lechner explained. The analogical statement, "If you go out and buy a Coke, you want the real thing in-

the individual stars. Where are these superstars gonna be 10 years from now?"

Andrew Ducay, 63, of Woodale, has been a Bears' fan for more than 40 years and attended the Bear's championship game in 1963.

"I know we're real Bears' fans, but we still want to see football," he said. "Football is football. If the players would have continued to stay out, I think the stadiums around the league would have been full by the end of the season."

"I don't hold any personal discontent for any of the players in general," he continued. "I just think it was bad judgement on their part to go on strike in the first place. It's sad to see it happen. Hopefully, they'll come up with something so that it won't happen again in the future."

It's now 11:52 a.m. The Bears, upon entering the field, are receiving a standing ovation from the largest crowd in the entire NFL on this particular day, 46,813. The roar from the crowd is deafening during introductions.

At approximately noon, the Bears, having lost the coin toss, are lining up to kick off. At the same time, a handful of fans in Section 126 unfold a huge banner. The banner, which takes five enthusiasts to unroll and hold, sums up the true feeling of Bears' fans throughout the stadium. It reads: "Thanks Spare Bears."



"The October, 1987 Chicago Bears"

"I think the replacement games have been interesting," she said. "There's been a lot of action and high scores."

Al Lechner, 34, an Arlington Heights native and season ticket holder for the past 10 years enjoys the games but admits it's not the same.

"The level of play really hasn't been

side the can," may have backfired in the players efforts to keep the fans away from the substitute games.

"A lot of fans feel that this game is just a form of entertainment, period," Lechner said. "Whether it's the Spare Bears or the real Bears, Chicago fans will always be loyal to the NFL. We've got to back the NFL and not necessarily

with some of the comments they've made about the fans."

As the first quarter rapidly approaches, the lines at the ticket stands outside the complex continue to grow in length. Several fans who have already purchased their tickets are content with sitting back and taking in the sights and

Sutter, and Wayne Thomas. It's a long way until the end of the season, but depth on the left and right sides of the line and toughness on defense should keep them strong for a tight ride with the Blues and North Stars.

Although the Bears are back in play and the Fall Classic is outdoors for a few more games, recognition will be positive for the most loyal cult in sports. More than 17,000 know the Hawks are better this year, although a few fresh skaters will be more than welcome.

Newcomers

Continued from Page 12

five Pang has had his ups-and-downs in the pre-season and the Hawks have given the key starting job to the high-salaried Mason.

Despite left wing Thomas' troubles with the same stomach muscles that plagued Secord last season and Fraser's early season troubles, the Hawks are off to a good start for coaches Murdoch,

Weekly Schedule

	MON.	TUE.	WED.	THUR.	FRI.	SAT.	SUN.
BEARS							At TAMPA BAY Noon
HAWKS		At NY 7:30				At TOR. 7:30	At BUFF. 7:30
BULLS		At DAL. 7:00	At HOUS. 7:30				At GS 9:30

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Newcomers aid Hawk vets in season face-off

By Matthew Kissane

The feeling started when I turned on the television last Sunday. I had thought it was years since I had seen a hockey game on free television, when in a vain attempt to find the Bears, I instead found a helmeted team with players bearing the names Kozlowski and Hohensee. But it was once I saw the ball fly through the air that I had realized that it was not hockey, but a bunch of hockey players trying to play football.

A few nights later, I again sat down in front of the television, this time with the intention of observing two baseball teams compete for the world championship. However, all I heard was a rock concert-like crowd screaming its way through a brutalization. In Minnesota, even. This is it, I thought, mid-October. Hockey time.

It's October and the Blackhawks began a season that will extend to late April, maybe June if the team is strong enough to make it to the Stanley Cup finals. Starting with the opening game crowd of 18,471 against Toronto, the Hawks will sell out each game. Win or lose, the crowd will be present at Chicago Stadium to express its emotion.

It's a good thing that Hawks' fans are liberal, because they have a new team to root for that is being guided by a new coach. Former Calgary assistant coach Bob Murdoch replaces general manager Bob Pulford behind the bench, bringing



Doug Wilson

his five years of coaching experience with him. Murdoch is interested in getting the Hawks to be more physical in the division that has been called the "Chuck" Norris Division because of such aggressive teams as St. Louis and Minnesota.

He doesn't have Al Secord or former Clydesdale Ed Olczyk, but they've been replaced by power defenseman Bob McGill and forwards Rick Vaive and Steve Thomas, all from Toronto.

"You have to win the one-on-ones and get loose pucks," Murdoch said. "We feel we're improved in that area, significantly improved."

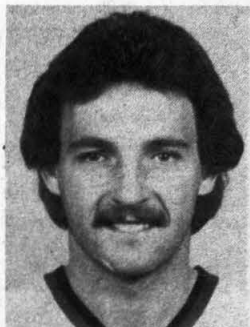
"Bob McGill is not going to be a Doug Wilson," he added referring to the veteran Hawk defender who is one of the best puck-handling defensemen in the league.

"He's not an offensive hockey player. He has to be a big, tough, physical defenseman. He has to continue to play that role."

The defense has another new face, Glen Cochrane, who was acquired in the waivers draft from Vancouver, and a returning familiar face in veteran crusader Behn Wilson, who was injured all of last season. With veterans Keith Brown and Bob Murray returning to help both Wilsons and the newcomers, the defense should be reliable enough to slow the big guns of St. Louis and Minnesota.

Although Vaive has had three 50-goal

seasons and is a much better puck-mover than Secord, somebody has to replace Big Al as scrappy center Denis Savard's bodyguard. Steve Larmer cannot do it by himself. And, with the Hawks in need of a consistent center,



Denis Savard

Savard cannot afford to get hurt. The coach is depending on offensive consistency.

"The Denny Savards and the Steve Larmers, they've got to play a complete game and not just look forward to scor-

ing goals," Murdoch said, referring to the veteran offense.

"The Denny Savards and Steve Larmers" include veterans Troy Murray, Curt Fraser, Steve Ludzik, Wayne Presley and newly acquired Thomas and Duane Sutter. Right wing Sutter, the brother of assistant coach and former team captain Darryl, should provide the toughness that Olczyk vacated on the "Clydesdale Line" that included Murray and Fraser. He is one of six Sutter brothers to have played in the NHL, contributing in four Stanley Cup victories for the New York Islanders.

Also on offense, rookie Brian Noonan will try to provide depth at center, along with youngsters Everett Sanipass and David Mackey to balance the veteran lines.

Fading goalie Murray Bannerman is no longer a load on the Hawks' shoulders since the seemingly invisible sticks of Bob Sauve and Wayne Skorodenski have been dispersed for former Capitals goalie Bob Sauve and Wayne Skorodenski have been dispersed for former Capitals goalie Bob Mason and promising rookie Darren Pang. The five-foot-

Continued on Page 11

Bulls place season's hopes on '87 draft

By Jeff Copeland

If the Chicago Bulls go on to capture the 1988 National Basketball Association (NBA) championship banner, the organization will most likely look back to one specific date as the period of transition. Surprisingly on this day, not a single point was scored nor a single rebound made by the Bulls. The day, June 22, 1987, was draft day.

The Bulls' establishment, lead by Jerry Krause, is quite simply, on a roll. In the past three drafts, the Bulls have acquired superstar Michael Jordan, Charles Oakley and the up-and-coming Brad Sellers. Yet, even with these impressive first-round selections, the Bulls were still lacking the chemistry to survive in the NBA's toughest neighborhood, the Central Division.

Owning the rights to two first-round selections because of an earlier deal with the New York Knicks, the Bulls didn't waste any time in continuing to piece together their puzzle.

Following some wheeling and dealing with the Seattle SuperSonics, the Bulls eventually made their initial first-round selection, Scottie Pippen. Pippen, from the University of Central Arkansas, was considered a darkhorse by many NBA scouts before he was named an All-Star and won the dunk contest in Hawaii's annual Aloha Classic. The fact that he is versatile to play guard as well as small forward, attracted the attention of the Bulls' management.

Chicago's additional first-round pick was the Atlantic Coast Conference's Player of the Year for the 86-87 season, Horace Grant. Our of the University of Clemson, Grant averaged more than 20 points a game and corralled more than 500 rebounds during his college career.

As good as the first-round was to the Bulls, the second may have been even sweeter. It was during this round that the

Bulls possibly discovered the missing pieces.

Much to their delight, a pair of very high ranking players were left standing through the opening round. They were Rickie Winslow, a forward from the University of Houston, and Tony White, a guard out of Tennessee. Bulls' management jumped at the opportunity of seeing these two collegiate standouts in a red and white uniform.

The recruitment of Winslow and White, along with their first-round acquisitions, was cause for celebration. But because no celebration is complete without cake, the Bulls went shopping for the icing. They instantly found it in the name of an old seventies throwback, Artis Gilmore.

Gilmore, a center, is a ten-year veteran who spent his first six seasons crashing the backboards of the Chicago Stadium before being dealt to the San Antonio Spurs for Mark Olberding and Dave Corzine. The Bulls reacquired the "A-Train" for nothing more than a 1988 second-round draft pick.

Although some experts feel that the 38-year-old Gilmore has engaged in one too many tip-offs, Bulls' officials disagree. Immediately following the trade for Gilmore, second-year coach Doug Collins was quoted in the Chicago Tribune as saying, "We feel he's got a couple good years left in him. He's been wanting to come back to Chicago so bad, he's like a little kid right now. I think he's revitalized. He's not coming back here to retire. He wants to play and we're not looking at him as dead baggage."

Collins, who's not only excited about the Gilmore deal, but also about the entire Bulls' draft, said, "On paper, I think we had the best draft by far. We got some young, aggressive, live players and their enthusiasm will lift the team up."

Besides fervor, the Bulls' newcomers will add an ingredient invisible to the franchise in recent years — competition. Second and third round draft picks are not automatic cuts anymore.

"I have no problems keeping four rookies, as long as they can play," said Collins, in the same Tribune article. "I have no problem starting a rookie if he shows me he can do the job."

"It's to the point now where instead of somebody handing you the job, we're going to see how badly you want to play. Right now, we are three deep at every position," he said.

A deep bench, above all, means a

stronger Michael Jordan come crunch time. No longer will "Air" Jordan be forced to endure nearly 48 minutes worth of action per game. He can, for the first time in his career, stop worrying about carrying the entire team on his back and start concentrating on his game and relying on his teammates to fill in for him when needed.

"I see Michael Jordan only playing 35-36 minutes a game now and being fresher for the fourth quarter stretch run," said the coach. "He felt we really improved ourselves."

What the Bulls accomplished, in a nutshell, was knowing what they really wanted and then going out and getting the job done.

If each member of the Bulls plays up to his capabilities, they shouldn't have any problems contending for the divisional title.

Perhaps Krause summed up the complete draft occurrence best when he said, "We think we did a good scouting job." Now, it will come to fruition if these guys are as good as we think they are."



Aided by a promising draft, Michael Jordan will have less of a burden leading the Bulls this year.

Sports Trivia

- 1) Andre Dawson led the league in home runs this year becoming the first Cub to do so since who?
 - a) Leon Durham
 - b) Dave Kingman
 - c) Ernie Banks
 - d) Billy Williams
- 2-5) Match Bear quarterbacks with the colleges they attended.

2) Jim Harbaugh	a) Eastern Illinois
3) Jim McMahon	b) Brigham Young
4) Doug Flutie	c) Michigan
5) Sean Payton	d) Boston College
- 6) Now that the Bulls have Artis Gilmore back, who did they originally trade him for?
 - a) Orlando Woolridge
 - b) Charles Oakley
 - c) Reggie Theus
 - d) Dave Corzine
- 7) What uniform number did Brian Bosworth wear in his first NFL game?
 - a) 44
 - b) 45
 - c) 55
 - d) 58
- 8) What former Blackhawk played a part in the movie, "Youngblood" starring Rob Lowe?
 - a) Eric Nesterenko
 - b) Keith Magnuson
 - c) Bobby Hull
 - d) Stan Mikita
- 9) Who holds the record for the most grand slam homers in a season at six?
 - a) Babe Ruth
 - b) Lou Gehrig
 - c) Don Mattingly
 - d) Ernie Banks
- 10) What collegiate player holds the record for most rushing touchdowns in a game at six?
 - a) John Cappelletti
 - b) Gale Sayers
 - c) Tony Dorsett
 - d) George Rogers

ANSWERS: 1) (c) 2) (a) 3) (b) 4) (c) 5) (d) 6) (c) 7) (b) 8) (d) 9) (a) 10) (a)