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Columbia College Chicago

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Columbia Chronicle

VOLUME 21 NUMBER 6

NOVEMBER 14, 1988

COLUMBIA COLLEGE, CHICAGO

Class fees help keep tuition low

By A.L. Neris

Some students must pay a class fee and while it is no secret that attending a college or university today can cost a good bundle of change, it is the class fees which help keep tuition low.

Students do not see the need for class fees because they feel that tuition is high enough and they must spend money on materials and books for class, all of which take a toll on a student's pocketbook.

However, Executive Vice President Bert Gall said that class fees serve a purpose and that is to keep tuition and class costs down.

"Fees are assessed to help keep tuition low," Gall explained. "Compared to surrounding schools our tuition is kept below other school rates and part of that has to do with class fees."

Columbia College charges its students \$2498 for a semester which amounts to \$4996 for a full year and compared to other private schools in the area that seems like a deal.

Northwestern University, which has a downtown campus and whose calendar runs on quarters, has a yearly tuition of \$12,270 for a full-time undergraduate. DePaul University's full-time undergraduate program costs \$6864. To attend Roosevelt University full-time will cost about \$208 per credit hour, compared to \$126 for Columbia students. Loyola University's full-time undergraduate bill will cost \$6980.

There are schools with lower educational costs, but those are public institutions, whereas Columbia and all other schools mentioned are private.

Class fees at Columbia range

anywhere from as much as \$295 for a photography class to as little as \$3 for an English course.

In the Photography Department, students are supplied with photography paper, chemicals and use of the equipment. The same can be said for the Film, Video and Television departments which also help pay for the light bulbs and video tapes.

In art courses students are supplied with materials, pencils and papers and end up paying less money because the supplies are bought wholesale, whereas students would pay more if their supplies were bought at retail cost. It also eliminates the hassle some students do not want to face in having to take time out and to purchase materials. It saves them time and money, according to Gall.

Fees in other classes help compensate costs for papers handed out in class, copying and

handing out of materials and guest speakers.

Other fees, like the student activity fee, help with the ongoing operation of the Hokin Student Center. Gall said in the spring of 1987 a student referendum was passed and it was agreed that funding for the Hokin Center would come from student fees.

Donations for the construction of the center came from Myron Hokin, who serves the advisory board of Columbia, thus the name.

The \$20 registration fee "simply helps off-set registration costs." Some students who register are never seen again, but with a fee they are less likely to disappear and are a bit more serious about their educational commitment.

According to Gall, class fees are structured so that they are fair and equitable for all students



Executive Vice President Bert Gall

and they are based on what goes on in the market.

"We are simply the middle man with what goes on in the market and what is best for the students," Gall said. "But we think the class fees are a good idea and the students appreciate and benefit from them."



Pam Glinka

The torch fades

From left: Sen. Paul Simon, the Rev. Jesse L. Jackson, Kara Dukakis, Gov. Michael S. Dukakis and Kitty Dukakis front the Democratic presidential candidates Nov. 4 Torchlight parade on Michigan Ave. See photos on page 6.

National college attendance up

By Michael O'Keeffe

(CPS) The final figures are not yet in, but most evidence suggests there are more students going to colleges nationwide this fall than last year.

"We expect enrollment to be higher this fall," said Elaine El-Khawas of the American Council on Education (ACE) in Washington, D.C.

No one will really know what nationwide enrollment figures are until at least December when the U.S. Dept. of Education plans to release its official head count, department analyst Norman Brandt said.

In its annual back-to-school projections last August, the department predicted some 12,560,000 students would enroll this fall, up slightly from last fall's 12,544,000 students.

"Families are sort of cutting a deal" with their kids, James D. Tschechtelin, director of Maryland's State Board for Community Colleges, explained.

"They're saying to young people 'Why don't you go for a (relatively inexpensive) community college for two years, and then you pick it up.'"

Not all schools, of course, have increases. The numbers of students enrolled at Harvard and the universities of Illinois and Tennessee, for example, are down.

Campuses are getting overcrowded, moreover, just at the time when most demographers predicted college enrollment nationwide would drop precipitously.

The reason, they said, was that there are fewer 18-year-olds—the people who, of course, traditionally staff freshman classes—around.

The U.S. Education Dept., in its "Back to School Forecast," attributed enrollment's failure to crash to "a small increase in the attendance rate of the traditional college-age group (18-to-24-year-olds) and somewhat larger

increases in the attendance of women, older students and those attending on a part-time basis."

ACE's El-Khawas no longer agrees the number of 18-to-24-year-olds is declining. She believes the age group has hit a "plateau," while more of them are attending college.

But more significant, observers say, is the increased number of female and older students registering. "Now the average age of college students is 24, 25 years old," said Grosso. "There's a lot more adults, going to school."

"More and more women are finding themselves as the heads of their households, and they want the necessary skills to support their families," Grosso added.

College enrollments will hit a high of 12,585,000 in 1990, the Education Dept.'s Brandt predicted, but will drop to 12,408,000 by 1992 as the pool of 18-to-24-year-olds shrinks.

AEMMP Records' deadline nears

By Karen Brody

AEMMP Records, the school's in-house record label, is seeking a commercial band or solo artist to sign with a major label. They are currently accepting studio-mastered demos, singles or mini-albums for release in 1989.

The deadline to submit tapes is Dec. 1, 1988. Bands or soloists who have previously released recordings are not eligible.

"If we hit a home run, we'll interest a major label to take national and international interests," Irwin Steinberg, a founder of AEMMP Records said.

"We're not necessarily putting a limitation on the style of the music," Karen O'Connor, vice president of AEMMP Records said. "New age can be commercial. Jazz, Blues or Rock can be commercial."

"We're looking for something that appeals to our target music market range of ages 15 to 40," Kathleen Farrell, director of financing and publicity said.

Farrell said they are more interested this year in solo artists because of the popularity of Tracy Chapman, Sinead O'Connor and other solo artists.

Recording a studio-mastered tape can cost next to nothing or as much as \$3,000 according to O'Connor. "Because of the

quality and technology today, people can make these tapes in their basements using Midi systems, a computer with a keyboard that runs directly into an 8-track or a 16-track recorder. A person might also go to Midi Productions and spend \$3,000. It depends on the scale of the musician and the mixer," she said.

Chuck Suber, also founder of AEMMP Records and instructor of the related class, said spending a couple thousand dollars does not guarantee a quality tape. "Producing a quality tape means rehearsing, choosing good material, and if you have lyrics, making them heard and understood. It means having good technical balance among the instruments and getting your hook in the first 10 or 15 seconds."

Submitted tapes will be screened by the Management Department, although the final selection is made by students who participate in the AEMMP Record class titled, "Decision Making: the Music Business." In this two-part course, designed primarily for graduate students, the class is responsible for discovering a marketable band, promoting that band, issuing press releases, getting albums and tapes sold and getting the music "air time."

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News Briefs

Visiting Dance Company performing in Nov

The Lynda Martha Dance Company will perform its energetic brand of dancing at the Dance Center of Columbia College, 4730 N. Sheridan Rd., on November 18-19 and November 25-26.

The dance troupe performs one premiere in addition to three works from its repertoire as part of the "Dance Columbia Two" series.

Works included in the program are: TALK, a fast paced series of images relating to rumors, conversations and negotiations set to the music of Chicago composer Steve Rashid; SCULPTURED GARDEN, inspired by the gardens outside the Smithsonian Institute and set to the music by Vangelis; CHROME, an energetic display of "syncopated unison" to music by Vangelis and Flock of Seagulls; and STICK OF IT, a lighthearted boogie ballet to music by Jimmy Buffet and Sandy Owens.

All performances for the two-weekend series begin at 8:00 p.m. Tickets are \$12.00 for general admission and \$8.00 for senior citizens and students.

The second concert of the "Dance Columbia Two" series showcases the Muntu Dance Theater the weekends of January 20-21 and 27-28.

For reservations to see the Lynda Martha Dance Company and to learn more about the "Dance Columbia Membership Package," phone the Dance Center at (312) 271-7928.

Magazine accepting entries for writing contest

Entries for Writers Block Magazine's first annual creative writing contest are now being accepted. Short story prizes are \$250 for first place and \$100 for second place. The grand prize for poetry is \$150. All entries are due by Dec. 15 and must be sent to Writers Block Magazine, P.O. Box 641741, Chicago, IL 60664-1741.

Career Opportunities

The AMERICAN ASSOCIATION OF ADVERTISING AGENCIES announces the 1989 MINORITY ADVERTISING INTERNSHIP PROGRAM. The deadline for the application process is Jan. 31, 1989. It provides the opportunity to work in (4) career areas: account management, media, research. Be creative while assigned to an agency in Chicago, Detroit, Los Angeles and New York. Applications are available in Career Services Room M607. See Monica.

CITE INTERNATIONAL DES ARTS is an artist's center which allows foreign artists and musicians to study and work in Paris for (1) year. Applications are being accepted in November and April. Contact Cite International des Arts, 18 Rue de l'Hotel de Ville, 75004 Paris, France.

SOROPTIMIST INTERNATIONAL OF CHICAGO service organization of executive, business and professional women announces the TRAINING AWARDS PROGRAM for 1988/89. An award is given to assist mature women to obtain training or re-training for re-entry into the labor market. Applicants should be over 30-years-old, head of household and completing and undergraduate degree or entering vocational/technical training. DEADLINE: Dec. 5, 1988. For details call Terry Phillips at 527-3099 (days) or write Soroptimist Training Awards Committee, c/o Mickey Nushawg, 332 S. Cuyler Ave., Oak Park, IL 60302.

THE JAPAN FOUNDATION, New York, NY announces the Nov. 15, 1988 deadline for its arts' exchange program—US. Contact the Japan Foundation: 342 Madison Ave. Ste 1702, New York, NY 10173 (212/949-6360).

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The Columbia Chronicle is the official student-run newspaper of Columbia College. It is published weekly 21 times throughout the school year and released every Monday.

Views expressed in this newspaper 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 a typewritten letter-to-the-editor.

Journal gives different perspective on black music

By Mitch Hurst

Perched up in his fourth floor office of the 11th Street Building, Samuel Floyd Jr. puts together a piece of black history that, up until a decade or so ago, remained largely undiscovered. Floyd, along with a few assistants, publishes the Black Music Research Journal, a twice yearly publication which features articles about black composers from as far back as the 17th century.

More than just an historical journal, the BMRJ also looks at black music from a philosophical and critical point of view. An article from the first publication in 1980 discussed how noncommercial black gospel groups actually lived the lives they sang about, a subject not covered in the black music section of the Encyclopedica Britannica.

The BMRJ is not the first journal dealing with black music history, but it is the first to look at the music critically and philosophically.

While there is a rich history in black music, obtaining information isn't always easy.

"One of the problems we have is that there is very little information published in traditional textbooks," Floyd said. "We do have some obscure, old sources, but we rely heavily on first hand interviews."

A musician himself, although retired, Floyd's subject is close

to the heart. "You've got to be a musician to understand what I am doing," he said.

Floyd also sees himself as part of the bigger picture of research into the whole realm of black history. There are all types of research going on now, he said, including social studies and fine arts. He is also doing some per-



Samuel Floyd Jr.

sonal study on the continuity of black music research in general.

The Journal is now printing 1000 copies, with subscribers including mostly libraries, scholars and a few laymen.

Though that number does not seem enormous, the Journal is starting to get exposure. Floyd receives more requests for copies with each new publication, and the Journal is starting to be quoted in other publications.

Floyd is also finding the students in his black music history

class to be very receptive. Thirty students are enrolled in his class this semester and 30 percent of them are white.

When the subject of modern black music or "pop" music comes up, Floyd, being a scholar of black music traditions, is a little more liberal than one might expect. He said one can see black musical traditions in all types of contemporary music, including music by white rock groups. While most classical music scholars would tend to dismiss modern rock and roll as mindless drivel, Floyd is positive about much of the present pop music scene. "If there is one musician today who is reinforcing black musical traditions; I would have to say Prince," he said.

Floyd's plans for the future include the continuance of the Journal and, hopefully, its widening exposure, and also his individual work on what he hopes will one day be a volume of his black music studies. The center also publishes a twice-yearly newsletter detailing its activities and upcoming studies.

The third floor of the Columbia College library contains much of Floyd's research material, and many sound recordings, and is open for those who wish to discover for themselves a piece of history that, thanks in part to Samuel Floyd and his Black Music Research Journal, is no longer missing.

AEMMP

Continued From Page 1

According to Farrell, the band is handled like a new baby. "They have nothing to lose and everything to gain," Farrell said. "They've got 25 people working for them. We're with them every step of the way, sometimes for a school year, sometimes beyond."

According to Suber, the heaviest part of this learning experience is developing an "ear" for what is marketable and what is not. He said knowing when not to book is a sign of good judgment. Suber said that in 1982, the class was not presented with a marketable band so they did not sign anyone.

However, should a band from Columbia College or an outside group be signed this year with AEMMP, Suber said the opportunities for that band are plentiful.

He said that by having already played in a commercial recording the band will be eligible for membership in NARAS (The National Academy of Recording Arts and Sciences). In addition, the band's networking increases, thus gaining associations in the commercial world. "That is important," Suber stressed. "It's a casting couch. Understanding how the game is played that automatically makes for professionalism."

Suber said a band's chance for success is one in a hundred. O'Connor agrees the competi-

tion is tough. "From my experience this is probably one of the hardest businesses to break in to," Steinberg said 10 percent issued by major record companies succeed.

"This is an incredible opportunity to enter the business," Farrell said, supporting the AEMMP label.

Steinberg, also an instructor in the Decision Making class, said there isn't a program like AEMMP Records in the country.

"There is none like ours. Our program has a much broader scope."

Steinberg said he intends to limit the AEMMP label to a learning experience regardless of its successes.

Last year AEMMP Records received 150 tapes. O'Connor and Farrell anticipate many more this year.

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Home away from home "Yuppifying" Loop endangers Leland

By Patti Menconi

It is not cozy or clean, but for some Chicagoans the Leland Hotel is home. But time may be placing a limit on how long the transient guests may call the Leland their home.

The cheap cost prevents many Chicagoans from sleeping on the benches in Grant Park. The red-brick, partially-dilapidated building at 50 E. Harrison St. rents rooms on a monthly basis only.

Guests are required to pay \$180 a month in order to stay in one of the 85 single occupancy rooms with paint-chipped walls and furniture. Included in the cost is heat for the compact rooms. Air-conditioning is not provided during the summer, but fans are allowed. On each of the four floors, there are separate bathrooms for men and women.

Although the hotel is located near the campuses of Columbia College, Roosevelt University and DePaul University, the hotel houses no students. Seventy-five percent of the Leland's occupants are 60 to 70 year-old, low-

income or unemployed, white males living on Social Security and/or welfare benefits, according to desk clerk Ed Sufka.

Sufka, a hotel employee for six months, is one of three desk clerks, the hotel's only employees. The three clerks live in the hotel and pay the same rate as others. No complaints are made because it is a place to live.

According to Dominic Pacyga, a liberal arts teacher at Columbia who has studied the South Loop area, the single-room only (SRO) business is moving out. Although Pacyga has no idea of where the Leland Hotel is headed, he said, "Time is at an end."

"There is a 'yuppification' of the South Loop. The SRO's are being driven out by market forces," Pacyga said.

Pacyga believes that people who are borderline homeless may eventually become homeless because the cheap loop housing is now disappearing.

Pacyga attributed some of the South Loop changes to the increasing number of college

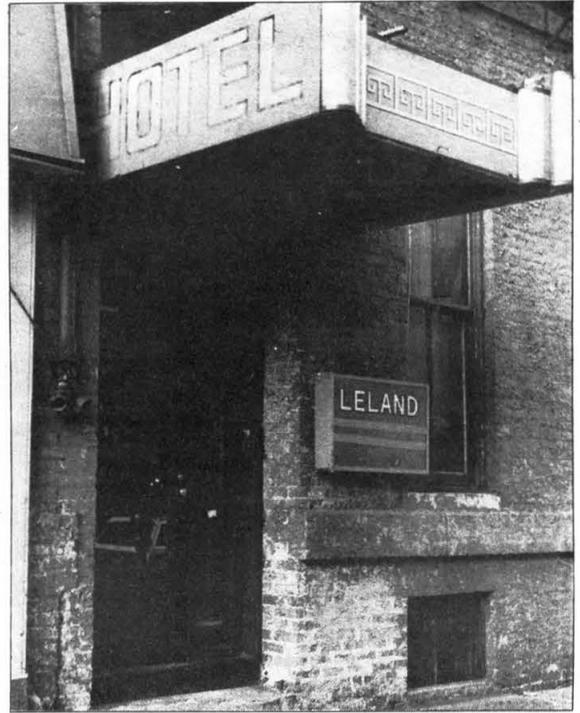
students. "There's a lot of suburban kids [in the South Loop]. Fifteen years ago we never had that," he said. The upgrading or "yuppification," according to Pacyga, is compounding the homeless problem.

"The South Loop was once a haven for the poor. Low-income Chicagoans worked cleaning restaurants or as maids and the SRO's provided them with housing," Pacyga explained.

"There is a real problem with housing the homeless," Pacyga added. "There is no place for them to go. They will end up sleeping in doorways of rich condominiums." Like other SRO's, the Leland may "fall prey to the redeveloper's ball," he said.

There is no certainty of the Leland's future, but the message is loud and clear. If the Leland faces redevelopment or is destroyed, what will become of its residents?

For now, the Leland Hotel does not offer plush carpeting or complementary soap, but it does offer an affordable home for some Chicagoans.



The Leland Hotel's existence may be jeopardized by the redevelopment of the South Loop.

A home for many despite appearance

By Maureen Lynch

For many people the Harrison Hotel is home. Walking down the street one may not notice the old, dingy looking building, but it is there and it is home for many people.

The Harrison Hotel is located on the corner of Harrison and Wabash. It was built in the early 1930s and has changed hands many times since. Presently, the owner is Harold Nyberg, but he was not available for comment. According to Emmanuel Bakus, one of the desk managers, the clientele is both permanent and transient. Many of the residents are students from Columbia College, Roosevelt University and DePaul University.

One may wonder why a student would choose to live in a hotel instead of a dormitory. Matt Morich, the director of the Herman Crown dormitory at Roosevelt University said, "Maybe the students are looking for a different kind of environment, or they like the idea of having maid service."

The starting range for a daily rate is \$25, a weekly rate of \$80 and a monthly rate of \$320. There is no time limit one must

stay and no lease so residents are free to come and go as they please.

The Harrison Hotel has 11 floors and 340 rooms. "The rooms are filled 70 to 80 percent of the time," Bakus said. The hotel advertises in a Japanese tourist book. The Japanese tourists help pick up business a great deal in the summer.

On one side of the hotel is the Harrison Snack Shop and on the other side is Charming Wok's restaurant and a parking garage. All three of these buildings are owned by the Harrison Hotel and are leased out to the different businesses.

The hotel has a security guard on duty at night and Bakus said they have no problems with crime or violence. The Harrison Hotel is fairly clean and upon entering, a strong smell of disinfectant is apparent. The lobby is dimly lit and dingy looking. The floors are covered with old tiles and the place is practically deserted. Visitors get the impression nobody stays there at all.

The Harrison Hotel may not be the most glamorous place to live, but to some it is home.



The Harrison Hotel houses both transient guests as well as students and tourists.

Neighborhood landmark continues as a fine arts classic

By Mary Stockover

"It's magnificent, simply lovely," Marsha Kaplan, 37, said about one of Chicago's oldest and dearest buildings, the Fine Arts Building.

"I love to come here and just walk around and look at everything and take everything in," Kaplan said.

Because of its contribution to Chicago, the Fine Arts Building, 410 S. Michigan Ave. was named a Chicago Historical Landmark in 1978 by mayor Michael Bilandic and the Chicago City Council.

The building, originally called the Studabaker Building, was built by the Studabaker family in 1885 for the assembly and display of their carriages and wagons.

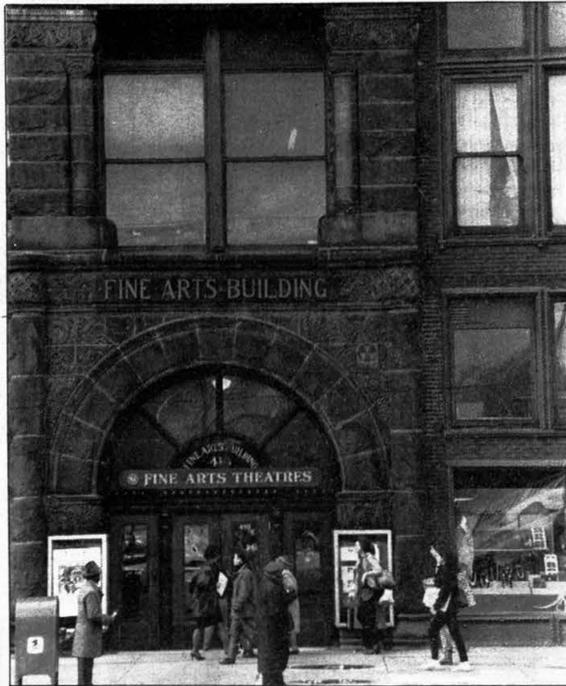
Soon the building became a meeting place for artists and craftsmen and in 1898 the Studabakers changed the name of their building to the Fine Arts Building and converted its rooms into studios and theatres for use by the artists and craftsmen.

The ten story building, built by architect Solon S. Beman, originally housed two theatres but now houses four theatres primarily showing art films.

The life-size murals on the walls of the 10th floor attract art students

"I like to study them," John Tuami, a student at the Art Institute of Chicago said. "Some of these are dated as far back as 1910. That really blows me away."

"I was thinking of photographing them and then getting them blown up to poster size and hanging them in my apartment,"



The Fine Arts Building keeps a touch of history alive by having an elevator operator and maintaining the art work inside.

Tuami said. The building's high arched ceilings, wooden bannisters, marble floors and staircases have been left virtually untouched since the building's opening in the 19th century.

The building still uses elevator operators to operate its glass door elevators, a historic touch art student Sandy Verdiano enjoys. "I guess it makes me feel like I'm back in the 19th century, an era that I think would have been neat to have lived in."

"I think Chicago was a pretty happening place back then, too,

especially here [the Fine Arts Building]," she said.

Not only does the Fine Arts Building house theatres, but it is also home to the Jazz Institute of Chicago, The Classical Symphony, The Youth Orchestra, the Artists Restaurant and many more cultural organizations.

Verdiano continued, "Many buildings change - what they are used for and the way they look, but I don't see the Fine Arts Building changing. If it's been an art center for this long it will be an art center forever."

Letter to the President

Dear Mr. President-elect,

Congratulations! You are the choice of the American people, and not by a small margin. Now that you have cleaned the Duke's clock, you have a couple of months off, and then it will be off to the White House to step into the shoes of 'ol Gipper is leaving behind. So, as a few of America's concerned citizens, we would like to give you something to think about while you are laying on the beach with Barbara and the grandchildren.

First of all, your term as President does not begin next January; it began the moment you made your first promise to the American people. You see, Mr. Bush, those smiling, all-American, screaming, banner-waving volunteers you assigned to hog the TV cameras during your campaign were not the only ones who were listening. We all read your lips.

A young black woman who lives in an urban housing project heard you. She has three children, her husband has just left her, and the welfare checks are barely covering the Pampers. She heard your promises about taking care of the poor, and she is hoping they don't turn out to be empty.

There is another woman who lives in a nice house in the suburbs with her parents. She is attending college but she might have to drop out because laws passed under the Reagan Administration have excluded her from being eligible for a student loan. Her parents would help her out but they are broke from paying hospital bill for her father's illness because his employer refused to provide him with health insurance. She heard your promises about education. Do you remember those Mr. Bush? Something about making education more readily available to those who cannot afford it. She is optimistic.

There is also a middle-aged man living on the corner of Wilson and Broadway in Chicago. He does not live in a nice house, though, he lives on the street. He is a Vietnam veteran and he has been rewarded for his service by being displaced in American Society. He has no money and nowhere to go. But he pulled a newspaper out of a trash can one day and read that you, Mr. Bush, promised to concern yourself with the plight of the homeless. Of course, he has heard this before, but now he has a faint hope that someday he will be off the streets.

These are just a few of those who are counting on you, sir. There are millions more but we realize your time is limited. During your campaign you spoke of a kinder and gentler America, and we think it would be kind and gentle to take some of the money used to create weapons designed to kill the enemy, and help out those whose only enemy is their lack of opportunity because of race or financial position. We are hoping your dream of a "thousand points of light" wasn't just a flash in the pan idea to divert attention away from the Republican Party's pathetic record on helping out the less fortunate.

Have a nice vacation, Mr. President elect. We are anxiously looking forward to the America you promised us during your campaign.



Department walls should fall

In Evanston, there is a community newspaper with a fully-equipped newsroom, type setting room, photography darkroom and photo-sizing machine. The newspaper, which circulates 8500 is called the Daily Northwestern.

The university radio station, WNUR, is consistently considered one of the top college stations in the nation by Rolling Stone readers.

Students who transfer to Columbia College from other schools, especially larger universities, often expect an openness at the college for media outlets, but find interdepartmental cooperation more difficult.

The Chronicle, whose circulation is one-eighth of the Daily Northwestern, is grateful to have received, last January, a newsroom equipped with a light table, three telephones, working computers and a fully-equipped darkroom. But the task of hiring an outside printer, typesetter and photo-setting makes the process of putting together a small weekly more difficult and time-consuming than Northwestern's or the University of Illinois dailies.

A week ago, two Chronicle editors found themselves in a dire predicament. A major headline, several photographer credits and some captions were not typeset two days prior to distribution.

With a last-ditch effort, one of the editors contacted the graphics shop of the Wabash Building's 9th floor, where a saint named Scott did some overtime to typeset the needed copy on a Desktop Publishing machine. Although limits were being stretched to extremes, had we known such facilities were within our access, we could have saved a lot of time and money. On top of that, our schedules could be better balanced.

The walls that exist between each department and facility at this school must fall in order to push the quality, production of the school's utilities, such as the newspaper, radio station, theater, graphics and art facilities.

Columbia has made great gains in recent years. The interdisciplinary arts program has helped students take advantage of their art in all fields. The computer graphics program has

helped visual art students electify their talents.

But when a student asks the Chronicle to run an advertisement and becomes irate when we charge them, they have a right to their feeling. A student facility should include all students.

Why should the Chronicle not be able to use the school's print shop, typesetting facilities and photo setting facilities? Because the administration hands us money and lets us hire cheaper companies.

The backing to such reasoning, is that the students should learn how to put such a project together themselves, but we also have deadline obligations.

Another backing to such exclusivities is that students in each department should get priority in that department over "floating" students.

There are many students who are critically affected by those walls. They don't speak out. The students those departments notice are the only students who benefit from them - the students who find WCRX a professional springboard, the Chronicle a chance to make a news story out of any issue and the graphics shop a place to practice their own profession.

If the school can interact like Northwestern or U of I, we can produce relatively professional results. Of course, we are much smaller, which is the effectiveness of the school, but nothing should keep us from winning our division.

Headzone

By Chris Basis



LETTER TO THE EDITOR

To the editor:

In response to an article which appeared on the front page of last week's Chronicle, based, among other sources, on an interview with Keith Cleveland and myself, I have some comments. It is misleading to your readers to report an administration's position as your reporter did. There was a fairly lengthy and thorough discussion of what may be involved in making administrative changes affecting the entire institution. Yet your story simplifies and summarizes it by reporting that "When asked whether the administration would consider a change based SOLELY on the opinions of the students, Cleveland said, 'No.'"

What other response would have been appropriate to that specific question? Would we not be derelict in our responsibilities as administrators if we considered nothing but the opinions of students, as expressed in an opinion poll, in making a decision which might have significant impact on the institution? Your reporter failed to add that the discussion also addressed specific factors which would need to be considered in such a decision, and how the institution could seriously pursue and explore the advantages and disadvantages of alternative calendars if, indeed, there is widespread interest. The reporter does go on to report views of faculty members who express some of the pros and cons also identified by administration representatives. Good!

I would like to raise another point, growing out of my concern with polls. Since I have considerable training and expertise in research methods, I thought it important to point out to your reporter that sampling methods can affect the validity of results. For example, to report the results of a poll does not establish facts (although sometimes such reports may elect presidents) 18 of 30 instructors (or 60%) sounds more impressive (and tells us less) than 18 of 630 (the number of faculty members teaching at Columbia), which is less than 3%! We raised the issue of the validity of the sample, to suggest that broader sampling might bring out additional considerations, but apparently he was not convinced.

I commend you for addressing issues which are of concern to students, faculty, and administration at the institution. The process of interviewing and polling is valuable. However, substantive decisions cannot be made on the basis of opinion polls alone. Careful research and deliberation are necessary to develop viable options—and decide among them.

Thank you for allowing me to respond.

Lya Dym Rosenblum
Vice President and Academic Dean

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

Frankly speaking: Lightning strikes for soaring photographer

By Matthew Kissane

Some teachers are chosen as role models by students more than others because they are highly respected in their fields or because they have a charisma that keeps the class in high spirits. Photojournalism instructor John H. White has a small cult following of students because he practices what he preaches: modest dedication.

At least one photographer came to Columbia College from Colorado with White's class specifically in mind.

As the Pulitzer Prize-winning *Sun-Times* photographer sat in a colleague's office overlooking Grant Park, he explained why he calls his current Photojournalism I class "Lightning '88."

Expanding his hands like clouds over an imaginary globe, he said, "There are two types of people. Thunder is impressive and makes a lot of noise. Lightning does things."

White is very religious and makes every attempt not to waste one bit of his talent. Several photojournalists throughout the Chicagoland area, including Al Podgorski of the *Sun-Times*, who have been educated by White's wisdom, charm and professionalism have praised him for applying those principles to them.

He is currently authoring a photographic autobiography to be titled, "Keep In Flight." White keeps in flight by keeping up on his job. He explained one job in which he had to shoot the old Sears building, reproducing an image in a photograph taken in 1956. He waited until sunlight appeared through the clouds with the perfect lighting, getting through security hassles and climbing up on a roof for the photograph that would appear deep within the pages of the *Sun-Times*.

He interrupted the interview when he noticed the setting sun shed light on the Adler Planetarium in rays of pink and orange.

"Look at those colors," he said as the reporter and photographer followed him to the window as if a great historic moment was passing before their eyes.

White's awards, which exceed 100, and his large portfolio, which he will narrow down to one book, stand by themselves. His production of photojournalists, however, have made

Columbia one of the foremost gardens of talent in the industry.

You are currently authoring a book. What does it entail?

It is a collection of photographs that represent the things I feel visually.

What stage is it in?

It is like a mother carrying a child. It has not completely developed yet. You cannot rush nature.

What is the difference between photojournalism and any other type of photography?

Photography is a form of visual communication. It is a universal language with many categories. Music is a form of communication. They are both universal languages.

Photography is a combination of words and pictures, one that I feel comfortable with.

Is that how you define it to your students?

I let them define it by being exposed to the world. It's a roadmap. It tells different things to different people.

Life consists of summer, autumn, winter, spring, night, day, rain, rainbows and sunshine. All of those are ingredients in the theme of photography.

What I try to do is wake the giant up in them and let them discover it. It's just simple things around them. It's not teaching them anything. It's like lighting their light to see those things.

What are the photojournalist students at Columbia like?

If you go into a classroom and the students put their prints over a board and you make a point about the tones or composition, it is going to help them think about how to shoot it.

Most students at other institutions would react very negative to that. I can care less. But, you will see that the same work from the same class a week later is better than it was.

If you take ten papers and you count how many people are from Columbia there would not be one without a Columbia student. The seeds planted here are producing good products. The soil of Columbia is rich soil. Seeds planted here will grow.

Columbia has spent so much time producing, nobody has taken time to look at the harvest.

Jesus said, "You know a tree by the fruit it bears." It is as simple as that.

Do you draw inspiration from your students and colleagues?

I am the student. I am inspired by them. I can't expect them to go out and do what I don't do. I am inspired by my colleagues, my teachers, God and people. I am inspired by the privilege and the opportunity to be a part of an institution like Columbia College.

I know what it is like at other institutions. Compared to here, they are like antiques. I don't think the people here realize what they have.

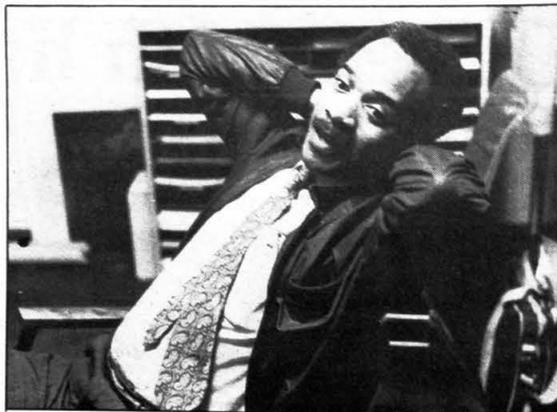
How everything works together is like a pie. Someone can take a course like photojournalism, Advanced Lighting, Fashion, Studio or all these things and it is a healthy ingredient. They are going to be a stronger person. They are going to be better in their classes because they are all ingredients to make one product.

I have a degree in commercial art and design, not photography. A paintbrush at that time became to me labor. It was through art that I discovered what was best for me.

That is why it is hard for me to label photojournalism. Someone has a car. Some call it a Chevy, some call it a Mercedes, some call it a Ford, some call it a Volkswagen. But they all do the same thing.

I see things twenty different ways. I have twenty different people take a portrait of Columbia College and I see twenty different portraits. It is really inspiring.

One thing students have is a rookie spirit.



Chronicle/Russ Phillips
John White discusses his class and his developing photo biography "Keep In Flight."

Life is short when you look back. The opportunities are always there. If you don't have the proper attitude, you rob yourself and others of your principles.

Muhammed Ali would go to see all the fighters he could and he would remember all the things that would work for him. The other things he would forget. That's the way it works in photojournalism.

I was at an institution recently in which a camera was used to spot cancer in a body. The power of photography is a great tool.

My father died recently and all the grandkids will always know what he was like because of photography. Everybody in some way is affected by photography.

If in America, for one day, there were no visuals—TV, newspapers—it would be an invisible day.

Photojournalism is a slice of life in that time and it happens to be a slice I am involved in.

I won a Pulitzer Prize in 1982 and the great thing about it was being a part of a team. I took the pictures. I didn't do the engraving. I was not a part of the cir-

cultation. I did not do the editing. I was a part of it.

The class understands they are part of a unique world. Everyday is different and they are part of it. Everybody appreciates a pretty picture. It could be a picture of a park or some clouds or what it is like to see the President of the United States.

Each photographer does what they feel, what they see, and it is something they cannot take away.

It is keeping in flight. There is no limit. We have a class motto:

Good, better, best
Never let them rest
Until your good is better
And your better is best.

You were the runner-up for the Illinois Press Photographer Award last spring. Have you won anything or received any major recognitions since?

I do not remember things like that. That is not what is really important. Winning to me is doing the daily job, making the deadline or running a print to somebody else to make the deadline. It is part of a whole teamwork. Every day is winning if you do what you have to do for that day.

Luncheon to benefit Weisman fund

By Christopher Dever

CBS news correspondent Andy Rooney, WFLD-TV co-anchor Robin Brantley, and *Chicago Sun-Times* columnist Irv Kupcinet will be convening Wednesday, Nov. 16 at the Hotel Nikko to raise funds for the school's Albert P. Weisman Memorial Scholarship Fund.

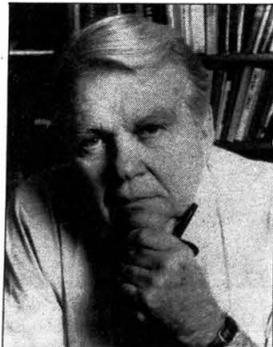
All 720 seats have been sold for the luncheon. Chairperson Carol Jean Carlson, Crain's *Chicago Business*, publisher Joe Cappel, Women's Business Development Center's Hedy Ratner and Connie Zonka of Chicago Communications will be among those attending.

Chicago Communications is a consortium of 43 Chicago area communications organizations who's sole purpose is to increase communication between these groups. The organizations gather together to raise money for the Weisman Scholarship.

Albert P. Weisman was a trustee and faculty member of Columbia College.

"Helping students was his real passion in life," Tony Weisman, his son, said. "He really cared about giving his needy pupils a break. As it turned out, most of them went on to be successful communicators and journalists."

Shortly after Weisman's death in 1974, a group of his col-



Andy Rooney

leagues established the communications scholarship fund in his honor.

Another television personality, Robin Brantley will provide the introduction. She has appeared before at Columbia as a guest speaker.

Irv Kupcinet will be the honorary chair of the event. He has entertained Chicagoans for more than four decades. The city has named a bridge after him and his book, "Kup," was released recently.

Students interested in grant applications for the Weisman Scholarship should see Theresa Poling on the third floor of the Wabash Building for further information. The deadline for applications is April 1, 1989.

Chicago Communications, by

producing the annual luncheon, has raised more than \$170,000 during the past 13 years. From this fund, nearly 200 students have received scholarships for projects in photography, film/video, public relations, advertising, graphic arts, and audio-visual production. Numerous Weisman scholarship recipients have had their works published or shown on TV.

Keynote speaker and three-time Emmy award winner Andy Rooney will speak free of charge.

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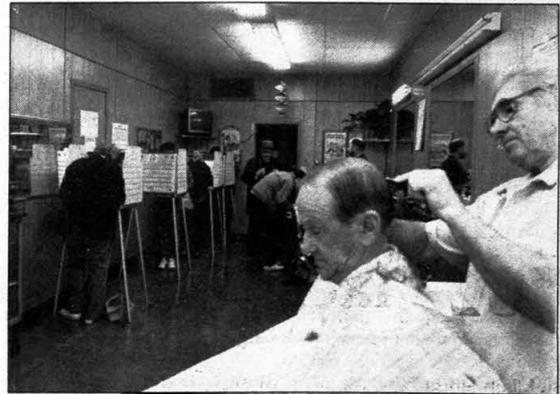
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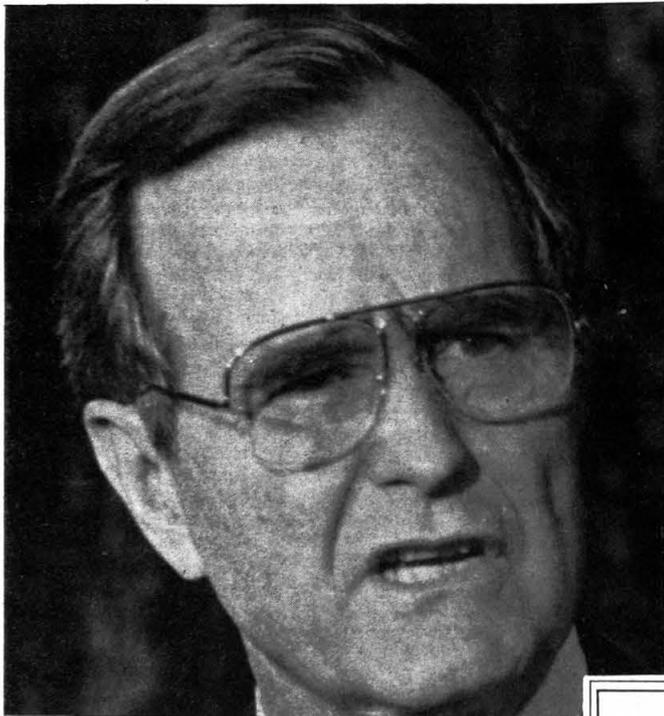
Chronicle/Lucis Larson



Marty Benz



Dave Darochik



President-elect George Bush

Clockwise from upper-left: Gov. Dukakis addresses supporters, including Rep. Neil Hartigan, at his Nov. 2 Loop rally.

Torchlight participants come out for the locals.

An aerial view of two Park Ridge voters at Mary, Seat of Wisdom School.

A Chicago man makes use of his waiting time at one polling place.

Old Glory marks the entrance to Oak Park-River Forest High School on Nov. 8.



Keith Strickland

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"Hair" keeps message intact

By Karen Brody

"Hair," long beautiful hair—ring a bell? The American Tribal Love-Rock Musical is back, not on Broadway, but at Chicago's Vic Theater.

For most college students, hatched too late to see the original, it's all there: it's all hair, and yes, that nude scene really does exist.

Hair is rich in song. A young cast of leather-clad hippies breathe life into old spine tinglers: "Aquarius," "Let the Sunshine In," and "Hair." The choreography is nostalgic, fast paced: the dancers fluid. The interaction is personal and a lot of touchy-feely body formations are erotic.

Hair is enjoyable. But it's more than just fun. It's a reminder of the turbulent 60s when a dirty war was a very real fear. From this fear stemmed a rebellious youth—typically liberal in thought, namely concerning sex and drugs. "Hair" marks a time when individualism was not ideal.

The recreation of "Hair" is produced by Michael Butler, the original producer of the Broadway production of 1968. The musical broke all box office records when it ran for 1,742 performances. Its all nude scene and political content sparked controversy, however, this hardly hindered its successful run of four years.



Twenty years since the love-rock musical "Hair" first appeared, an all-new production comes to the Vic Theater, 3145 N. Sheffield Ave.

Today, "Hair" is staged in its original form utilizing the technology of today. Its message is dated. Its dialect is dated. But more, the dialect is simple—almost empty. The issues of the 60s, homosexuality, mixed marriages, and anti-war movements hardly lift a brow today.

While being taken through the nightmares of one main character, we experience his fears. He's drafted, he's shot in some very realistic war scenes, and eventually his body is delivered to the cast in a netted box. His friends carry his dead body overhead in a very moving scene. This is the musical's message—war is death.

Sure the tie-dyed t-shirts, the

headbands, and the uplifting songs all work to camouflage the real message of "Hair," but this musical like the Vietnam films of today are important reminders of where we've been. "Hair" is a fun way for students today to experience the lives of their early counterparts.

It's easy to overlook the dated nature of "Hair" because the musical content is so rich and the choreography so powerful. There isn't a bad seat at the Vic, but the acoustics are weak in the balcony.

Tickets are priced at \$22-\$29.50 at the box office, 3145 N. Sheffield Ave. or call 472-0449.

"U2" lacks off-stage materials

By Mitch Hurst

In its attempt to be an original rock 'n' roll movie, "U2 Rattle and Hum" turns out to be a rock 'n' roll Dr. Jeckyl and Mr. Hyde.

Wavering far from the formulas which were used in previous rock movies by The Band, the Rolling Stones and The Who, director Phil Janou has pieced together a pseudo-documentary which is sometimes emotionally stunning and other times absurdly dull.

"Rattle and Hum" was designed to tell the story of U2's activities following the hugely successful Joshua Tree album and tour. The problem is, excluding the live sequences, there is very little substance to the movie. It is as if they attempted to

make a sort of rock 'n' roll home movie but no matter how hard they tried, they could not forget the camera was there. The band tried to take millions of dollars and make a low-budget movie. In the first interview scene the band is asked a question and instead of answering it, the four members simply stare blankly into the camera.

What they are trying to say is not clear; but if they are saying they would rather not talk to the camera then why is this scene in the movie? Almost all the interview scenes are either too short to gather anything substantial about the band or just mindless bantering by the band's four members.

Why this footage was included, in the movie is a mystery. I you

are looking for an in-depth look into the minds of U2's band members, read some lyric sheets from their albums. That is the bad news.

The good news is "Rattle and Hum" contains some of the best live concert footage ever seen. The opening song, a cover of the Beatles' "Helter Skelter," shows there may not be a better live band on the planet today.

With scenes shot in color and in grainy black and white (giving the appearance they were shot in the '40s or '50s), U2 rips through a mesmerizing set of songs leaving no stone unturned.

From a wrenching cover of Bob Dylan's "All Along the Watchtower" in San Francisco to a touching session with legendary bluesman B.B. King, the

band shows its masterful ability to make just about any type of music come alive. Versions of "Bullet the Blue Sky" and "Exit" from The Joshua Tree album are particularly worth noting. The band's political message comes through in those two songs and it is obvious the band speaks much more effectively on stage than off.

Director Janaou, whose previous credits include "Three O'Clock High," uses a wide variety of camera angles and lighting techniques to capture the band in the live shots and he has successfully portrayed the essence of the band's live performances.

One recurring theme throughout the movie is the band's fascination with American culture, especially America's musical

history. We get a glimpse of the band's utter awe of the Elvis Presley phenomenon as they visit the Graceland mansion; and lead singer Bono looks as if he feels like he is in the presence of God in the scenes shot with B.B. King.

In a day when most pop music in America has abandoned the best of American musical traditions, such as blues as gospel, it is ironic that a band from Ireland has discovered at least part of the soul of America and used that discovery to create some solid rock 'n' roll.

If "Rattle and Hum" proves one thing, it is that U2 is a better band than they are rock stars. A full concert movie would have shown what "Rattle and Hum" half does; that no other band can light up a stage like U2 can.

Calendar

Monday Nov. 14

At 12 p.m. the Hokin Student Center will feature a comedy routine by Ron Baker. Also, Tim Thomas will perform a guitar solo.

Lily Tomlin's "The Search for Intelligent Life in the Universe" has been extended through Saturday, Nov. 19 at the Shubert Theatre, 22 W. Monroe St. Call the box office at 1 (800) 233-3123 for details.

Ted Bace's "Scapin" opens for a four week run at the Ibis Theatre Company. For tickets call Carol-Ann Blace at 364-0294.

Tuesday Nov. 15

Judy Gorman Jacobs and Allen Schwartz will perform "Music and Political Change" at the Chicago Public Library on 78 E. Washington St.

Wednesday Nov. 16

The Hokin Student Center will feature the piano playing of Paul Asaro at 1 p.m.

House of Mirrors, The Luck of Eden Hall and The Fracos will perform at the Cabaret Metro at 10 p.m. Tickets are \$4 for men; ladies admitted for free.

"Steel Magnolias," starring Anne Francis and Marcia Rodd will at the Royal George Theatre at 1641 n. Halsted. Call the box office at 883-2767. Prices are \$21.50 and \$26.50.

Thursday Nov. 17

The School of the Art Institute at Columbus Drive and Jackson Boulevard features artist Howardena Pindell, an advocate for minorities and women in the arts, who will speak on her paintings at 2 p.m. in the auditorium.

Friday Nov. 18

The Goodman Theatre presents Charles Dickens' "A Christmas Carol" which will run through Dec. 28. Tickets may be purchased at the box office at 200 S. Columbus Dr. Prices range from \$18 to \$23, depending on time and date.

The Red Hot Chili Peppers with Ungh plays at the Cabaret Metro at 7:30 p.m. Tickets are \$14.

The works of sculptor Natalie Clark and painter Helen O'Toole will be featured at the School of the Art Institute of Chicago at 1040 W. Huron.

The Statler Brothers will perform at the Holiday Star Theatre through Sunday Tickets are \$19.

Saturday Nov. 19

The Hispanic Alliance Career Enhancement Conference will take place at the McCormick Place from 8 a.m. to 8 p.m. Contact Jorge Ortega at the Hokin Student Center for more information.

The Cabaret Metro features The Mekons along with local Band Tribe at 7:30 p.m. Tickets are \$10.

Also performing at the Cabaret Metro will be Deep Blue Dream. The 11 p.m. show is for anyone 21 and over. Ticket prices are \$6.

Sunday Nov. 19

The Fox River Valley Symphony will perform at 7:30 p.m. featuring Brahms, Copland and Tchaikowsky's Symphony No. 6 at the Paramount Arts Centre. Tickets range from \$9 for students, \$12 for general admission and \$14 for reserved. For information call 896-1133.

The Admissions Office is looking for students to work the Annual Fall Open House - Saturday, November 19 (8:00 a.m. - 4:00 p.m.)

Criteria: GPA: 2.5 or above Sophomore status or above
Articulate, Outgoing, Responsible

Contact: Brenda Mabry-Scott, Admissions Office (M605) for initial sign up - Interviews will be scheduled in mid-October.

Iowa looks out West

By Jeff Copeland

The Seattle Kingdome has not been the most pleasant of places for Iowa during recent years. In the last two years the Hawkeyes have had their season cut short under the dome.

Two years ago, the Hawkeyes, just one game away from an NCAA Final Four appearance, wasted a 19-point lead against University of Nevada, Las Vegas (UNLV) in the West Regional, and in 1987 it was a red-hot Arizona team that eliminated them in the semifinals.

This year's Final Four, coinci-

dentally, will be held in the Kingdome where the Hawkeyes plan to shake off the ghost of tournament's past and bring home their first NCAA championship title.

To do so, the Hawkeyes (24-10 overall last season, 12-6 in Big Ten play—third place), will need consistent performances from their big three; 6-foot-2-inch, 170-pound senior guard B.J. Armstrong, 6-foot-6-inch, 190-pound senior forward Roy Marble, and 6-foot-8-inch, 230-pound senior center Ed Horton.

The trio, which together accounted for almost 44 points

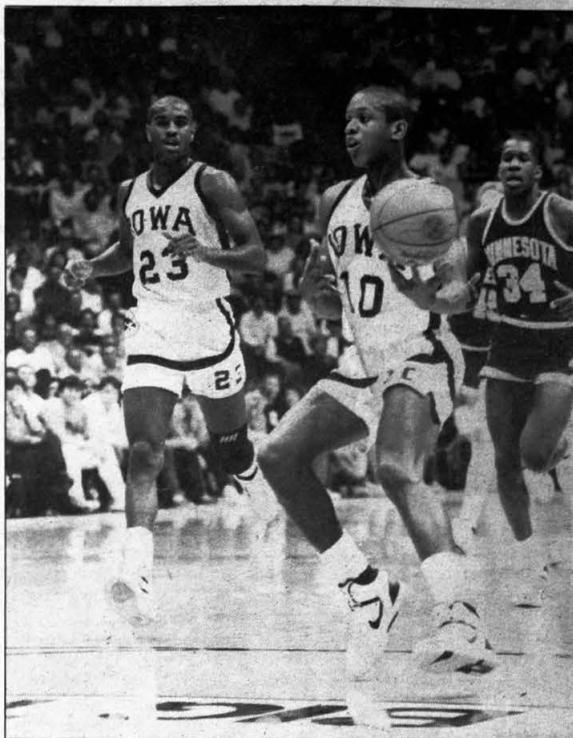
per game last season and 3,318 in the last three years, are the only returning players on the Hawkeyes 17-man roster who have substantial playing experience.

"This is a very unusual situation," coach Tom Davis said. He has guided the Hawkeyes to a 54-15 record (.783) in his first two years at Iowa after spending 15 years as head coach at Lafayette, Boston College and Stanford.

"Our games in November and December are going to be very critical in the development of this ballclub," he continued. "It's going to require patience and a great deal of hard work for this team to achieve another first-division finish in the Big Ten. It certainly has less experience than any team I've ever coached."

Still, Armstrong, who led the Hawkeyes in scoring (17.4ppg) and assists (155) last year, Marble who finished second in Big Ten field-goal percentage (59.6), and Horton, who was ninth in Big Ten rebounding (6.3 rpg), should provide enough power to balance the roster.

Matt Bullard, a 6-foot-10-inch junior transfer center from Colorado, who led Colorado in scoring and rebounding in both his freshman and sophomore years, and Michael Ingram, a 6-foot-8-inch junior center transfer from Missouri will give the Hawkeyes much needed depth inside. Les Jepsen, 7-foot, 230-pounds, is



Hawkeyes B.J. Armstrong (10) and Roy Marble (23) are two returners expected to lead Iowa to Seattle in March.

expected to come off the bench to relieve Horton.

Ten freshmen and sophomores make up the rest of Iowa's roster, including Chicago native Ray Thompson, a 6-foot-5-inch freshman guard, who led Argo High School to a 23-2 record last year and was named the Daily Southtown Economist's "Player of the Year."

If the Hawkeyes can develop a positive chemistry early on while surviving key nonconference games against North Carolina and Georgia, look for them to receive their tenth tournament invitation in the past 11 years. This time, though, they'll make their annual visit to the great Northwest one worth remembering.



Coach Tom Davis has the highest winning percentage in Iowa history.

Ditka prone to adversity

By Dave Silbar

Mike Ditka's heart attack opened many eyes around the city and taught a major lesson in the course of human life. Both coaches and athletes alike are vulnerable to life threatening diseases.

No one, except Ditka's doctor, ever dreamed this sort of thing could happen to "Iron Mike," the man who storms the sidelines each Sunday, the man who plays his weekly "try and misquote me" games with the media, and most importantly, the man who puts the work "Bear" in the Chicago football team.

Unfortunately, we as sports fans, have been conditioned to view our favorite team athletes not as the individuals that they are, but merely as objects out on the playing field. After the recent shellacking by the New England Patriots and the injury to quarterback Jim McMahon, Ditka's illness only solidifies this belief.

Not surprisingly, it did not take long for someone to try and cash in on Ditka's heart attack. The *Chicago Sun-Times* obviously saw the incident as an opportunity to make a little money, by selling space in their paper for people to wish Ditka a speedy recovery. How capitalistic of them.

Ditka's illness adds another twist to an already erratic NFL season, and locally, is another week's script to the Chicago Bears soap opera. It is just what the writers of "Yound and the Restless," or "All My Children" would have done. Right when the routine was going well, McMahon gets hurt and we lose our head coach.

The NFL is usually congruent with your old algebra class. If A is greater than B, and B is greater than C, then A must be greater than C. Instead it is a league where the Packers whipped the Patriots, who demolished the Bears, who pummelled the Packers. Try and figure it out.

Still, with or without Ditka on the sidelines, the Bears need to prove they are a force to be dealt with. As we hit the latter half of this "tilt-a-world" season, the Bears will be put to the test, mainly when they face both the L.A. Rams and Minnesota.

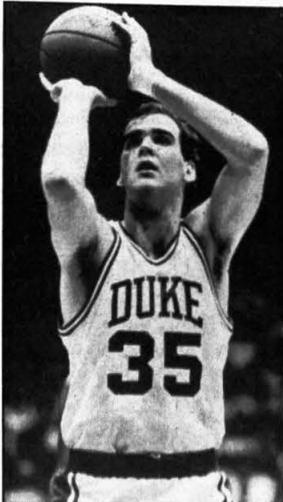
Let's cross our fingers and hope that this soap opera has a happy ending both on and off the field.

Duke aims for Final Four

By Tim Brown

When the NCAA levied a three year probation on the Kansas Jayhawks, it became a certainty that there would not be a repeat champion. There is a team, however, that should make a return trip to the Final Four and come out on top by being crowned National Champions at the Kingdome next April.

Duke returns with three of



Danny Ferry

their five starters including All-American Danny Ferry.

The Blue Devils are coming off an impressive year, with a 28-7 record, and a trip to the NCAA final four, losing to Kansas, the eventual winner.

Coach Mike Krzyzewski's schedule includes an easy first half. Their first real test will be on Jan. 16, when they face Atlantic Coast Conference (ACC) rival North Carolina.

The backbone of the Blue Devils will be Ferry, the ACC player of the year for last season. Ferry led Duke in scoring, averaging over 19 points per game (ppg) and over seven rebounds per game (rpg).

"He's what I call a unique player," Miami (Fla.) Coach Bill Foster said in a *Sporting News* article. "He's the biggest guy on the team. He shoots threes [three-point-play] (38 of 109 attempts last season). He handles the ball against the press."

Ferry came off a frustrating summer. He didn't make the Olympic team due to a sprained knee he suffered during tryouts. Ferry along with Olympic coach John Thompson agreed that he should drop out of the tryouts.

Ferry's supporting cast includes defensive standout Robert Brickey, a 6-foot-5-inch junior, who averaged 10.5 ppg and 5.1 rpg. Also, 6-foot-3-inch senior guard Quin Snyder will lead an experienced Blue Devil team. Snyder averaged 8.3 ppg and 5.7 assists per game last year.

Dukes' first 13 games will play a major part in maturing the highly recruited 6-foot-10-inch



Duke Coach Mike Krzyzewski

freshman forward/center Christian Laettner. Laettner will fill the shoes of former teammate Kenny King.

Krzyzewski, who coached under Indiana University's Bob Knight, has guided his Blue Devils to the NCAA tournament the last three seasons but being eliminated each year by the eventual tournament champion Louisville, Indiana and last year to Kansas.

The competition in the ACC should prepare the Blue Devils for post-season play.

Also, competing for the conference title will be North Carolina, North Carolina State and Georgia Tech.

Probably joining Duke at the Kingdome for the Final Four will be Louisville, UNLV and Michigan.