

9-28-1998

Columbia Chronicle (09/28/1998)

Columbia College Chicago

Follow this and additional works at: http://digitalcommons.colum.edu/cadc_chronicle



Part of the [Journalism Studies Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

Recommended Citation

Columbia College Chicago, "Columbia Chronicle (09/28/1998)" (September 28, 1998). Columbia Chronicle, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/424

This Book is brought to you for free and open access by the College Publications at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Columbia Chronicle by an authorized administrator of Digital Commons @ Columbia College Chicago.

COLUMBIA CHRONICLE

VOLUME 32, NUMBER 1

COLUMBIA COLLEGE CHICAGO

SEPTEMBER 28, 1998

INSIDE

Viewpoints | 6

Why did Columbia say no to the CTA's U-PASS program?



Vitality

What's new on TV this Fall.



Sports | 15

Baseball is back from the dead.



School looks forward to the millennium

By Leon Tripplett
Focus Editor

If Columbia College President John Duff needs any confirmation that the school is growing, he has only to step outside of his fifth-floor executive suite and round the corner to see lines of registering students stretched up and down five flights of stairs, spilling outside onto Harrison Street.

Last week, that's just what he did.

He pumped hands with some students and asked the majors of others, pausing occasionally for photo-ops. His tall frame leaned rather gently against the trove of students hoping to end the registration process and, as if convincing himself, said, "This is why we need to expand — this is why we must continue to build."

The number of students flocking to Columbia this semester alone show that the facilities the college now occupies are hardly enough to meet the demands of a growing student body, now inching upwards to 10,000, a 5 percent increase from last year.

"We expected that there would be some kind of slowdown in growth...but it hasn't happened. The years that we didn't expect growth, we still grew."

Since Duff has been president, the college has acquired seven facilities: The Residence Center at 731 S. Plymouth Ct.; The Audio Technology Center at 676 N. LaSalle St.; The Center for Book and Paper Arts at 218 S. Wabash; Columbia 2 at 540 S. Michigan Ave., used for continuing education students; 1415 S. Wabash, used by film and theater students; 1014 S. Michigan, used by the music department, and the 33 E. Congress Building, which houses a learning center, radio/sound facilities, and both the English and educational studies departments.

"We buy almost everything that comes up," Duff said nonchalantly in an interview with *The Chronicle* late last week. "We have enough space to last us until the year 2000, but that's not a long way off."

And, as the millennium fast approaches, so does a considerable problem that the college will have to grapple with: What to do with a ballooning student population.

The population factor dogging the college had its roots in the late 60s when the school actively sought out real estate throughout the city. The goal was to carry the gospels of arts and arts education directly to the community.

"It was a fine idea at the time. The problem was that the College was getting bigger and enrollment was growing. We were trying to manage things that were so disparate the time, when Provost Gall was a Columbia student, tuition was a mere \$500, the main campus was a rented warehouse at 540 N. Lake Shore Drive, and student enrollment had risen since the 50s from a fledgling 200 to 700.

In the 60s the school's presence was felt throughout the city, although its physical structures were not clearly defined. Wherever an ailing, inexpensive structure could be morphed into a campus, Columbia showed the money. A midtown hotel became the dance center, a north side loft became the poetry cradle, a rented church became the theater department.

As the college was flexing its muscles by gobbling up as much property as it could afford, it was also absorbing the curriculum that the anti-war demonstrations and Civil Rights Movement were teaching.

"We tended to be on the cutting edge of youth culture and the progressive issues that were coming out of the 60s and 70s," said Gall, who played a role in many of the demonstrations. "They used to say that 68 percent of all the picket signs came out of some darkroom or art studio at Columbia College."

It was Mike Alexandroff, who preceded Duff as president of the school, and his "insightful vision" that hoisted the ubiquitous college into a major arts school and social force in the riotous city. His grand ideas for the college often outpaced the money he had in his purse.

The faculty Alexandroff corralled were often plucked from the grass roots. They were writers, poets, composers — artists who were actively involved in the community and had stellar resumes to boot.

One man who was making a lot of noise at many of the mass demonstrations heard the clarion call from President Alexandroff, and cast his lot with Columbia.

"Mike hired me to come and join the college, but the college couldn't pay for my transportation from England," said Bill Russo, who Alexandroff credited for putting Columbia on the map. Russo made his own way to Columbia, and Gall remembers him teaching rock and anti-war operas that played to thousands of people.

"I wrote a rock n' roll piece called 'The Civil War' about racial justice and the parallels of the Vietnam War and the Civil War. We

◆ Columbia School of Oratory —

◆ Columbia College of Expression — 1907

◆ The name was officially changed to Columbia College of Chicago — 1940's

◆ Mike Alexandroff assumes the presidency of Columbia —

◆ Columbia wins full accreditation by North Central Association — 1974

◆ Raised 3.5 million to purchase the old Fairbanks Morse Building at 600 S. Michigan — 1976

◆ College purchases Dance Center at 4730 N. Sheridan Rd — 1977

◆ College purchases the Theater/Music Building at 72 E. 11th Street —

◆ Acquires former Brunswick Building at 623 S. Wabash. — 1983

◆ College purchases Torco Building at 624 S. Michigan Ave. — 1990

◆ Columbia acquires Lake Side Lofts Building at 731 S. Plymouth Ct. — 1993

◆ College opens Center for the Book and Paper Arts at 218 S. Wabash Ave. — 1994

◆ College purchases property at 1014 S. Michigan Ave. — 1997

◆ College occupies 1 million square feet in 14 buildings. 198 full time faculty members, 861 part-time faculty members, 8,835 students —

1890

1963

1981

1998

**COLUMBIA
CHRONICLE**

James Boozer
Editor-in-Chief

Benjamin Treeroci
Managing Editor

Christopher LaPelusa
Acting Campus Editor

William O'Keefe
Viewpoints Editor

Lawrence Benedetto
Arts & Entertainment Editor

Jill LoPresti
*Assistant Editor-
Arts & Entertainment*

Robert Steva
Sports Editor

Vincent Johnson
Photography Editor

Robert Hart
*Assistant Editor-
Photography*

Timothy Lofgren
Graphic Design Editor

Sheryl Tirol
*Acting Special
Sections Editor*

Leon Tripplett
FOCUS Editor

Christopher Richert
Advertising Manager

Mark Dascoli
Web Page Editor

Tim Delaney
Danielle Narcisse
Ashley Willard
Copy Editors

Matt Giddens
Staff Cartoonist

David C. Kinnard
Cary S. Patton
Senior Correspondents

Jim Sushki
Faculty Advisor

The Columbia Chronicle
623 S. Wabash Avenue
Suite 205
Chicago, Illinois 60605

Articles, columns, pictures
and graphic art can't be
reproduced without written
permission from The
Columbia Chronicle.

Main Line (312) 344-7343
Advertising (312) 344-7432
Campus/Sports:
(312) 344-7086

Arts & Entertainment
(312) 344-7521
Photography (312) 344-7732
Fax (312) 344-8032

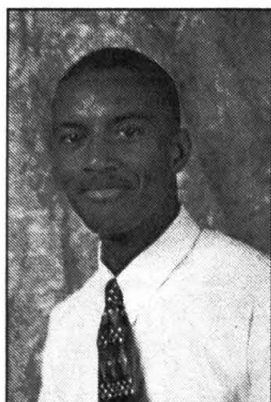
Web Address
[www5.interaccess.com/
chronicle](http://www5.interaccess.com/chronicle)
E-mail Address
Chron96@interaccess.com

The Columbia Chronicle is a
student-produced publication.
It is published on Mondays dur-
ing the spring and fall semesters.
Views expressed in this newspa-
per are not necessarily those of
the Journalism Department or
Columbia College Chicago.

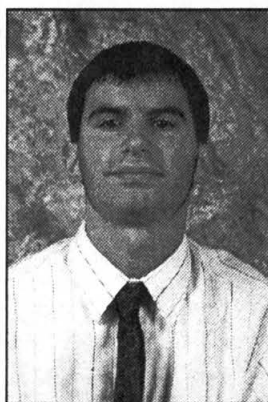
◆ OUR COMMITMENT TO COLUMBIA ◆

- *To provide you with balanced and accurate coverage of issues, events and people.
- *To be Columbia's choice for campus news, viewpoints, arts & entertainment and more.
- *To become an instrumental part of the Columbia College Community.
- *To be professional.

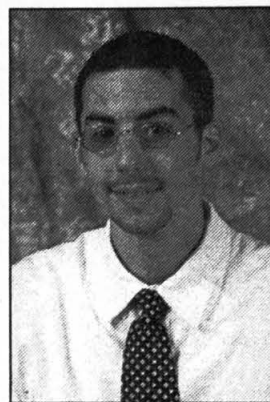
Expect nothing but the best from The Columbia Chronicle



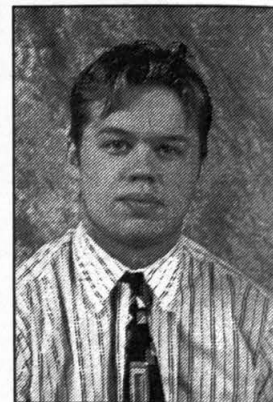
James Boozer



Benjamin Treeroci



Christopher LaPelusa



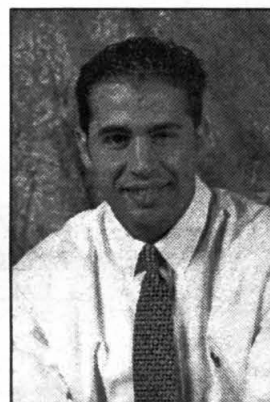
William O'Keefe



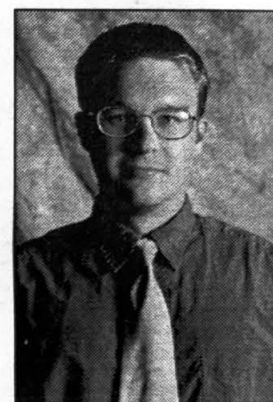
Lawrence Benedetto



Jill LoPresti



Robert Steva



Vincent Johnson



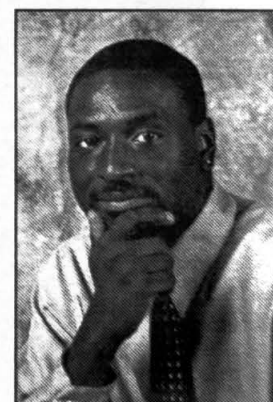
Robert Hart



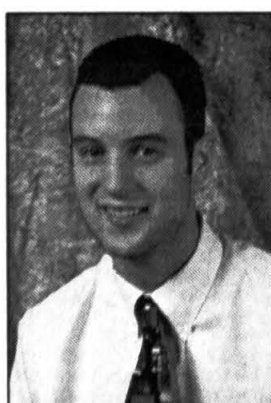
Timothy C. Lofgren



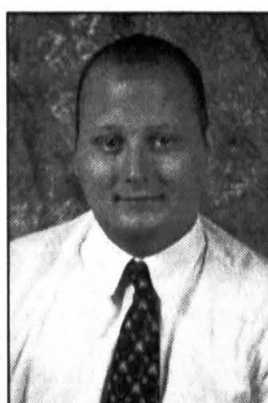
Sheryl Tirol



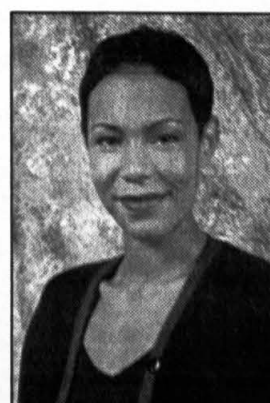
Leon Tripplett



Christopher Richert



Tim Delaney



Danielle Narcisse



Ashley Willard

VOICE YOUR CHOICE CAMPAIGN '98

By David C. Kinnard
Senior Correspondent

"A good tree cannot bring forth evil fruit, neither can a corrupt tree bring forth good fruit."

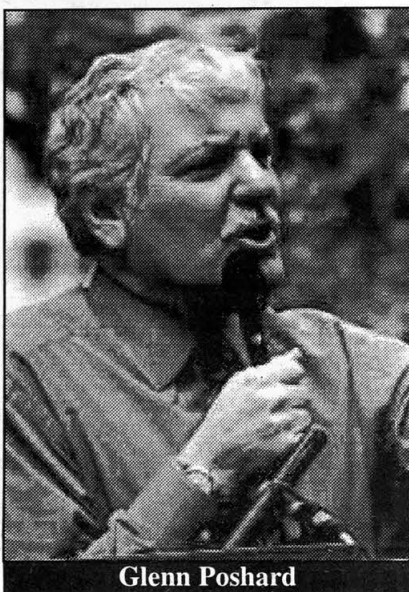
—Matthew 7:18

Or can it?

These are truly brilliant words of logic and wisdom from Matthew, a confidant of Jesus and his closest apostle. These are words that once held true, that made sense to people ... in biblical times. It seems in these higgeldy-piggeldy days-when a president can be so corrupt, yet be so good at leading a nation to prosperity and wealth-that truly anything is possible.

By successfully sticking his finger into the pie of traditional Democratic constituencies, Secretary of State George Ryan has gained a substantial lead over his rival Democratic congressman Glenn Poshard, in this year's gubernatorial race. Amazingly, Ryan has also gone one step further by claiming that electorate as the foundation of his political base.

This election year, the people of Illinois are going to see a change in traditional political stances. Ryan has become the "ideal" candidate for most voters by developing himself into a more socially liberal Republican. His support for gun control, along with his selection of state Rep. Corrine Wood (R-Lake Forest) as his running mate for lieutenant governor, has helped him make dramatic headway among female voters, leading Poshard 2-1 statewide in that electorate. As curious as it may seem, the gay community in Illinois has also decided to back Ryan's candidacy due to opponent Poshard's unwillingness to meet with powerful gay political groups. The Human Rights Campaign, a national gay rights organization, rates Glenn Poshard as one of the worst members of congress on gay issues. Ironically, the



Glenn Poshard

the race to one thing: Poshard is for taxes, Ryan is against them.

The same strategy worked for current governor Jim

Democrat is listed alongside Republicans like Senator Jesse Helms and former congressman Bob Dornan.

Currently, Secretary of State Ryan's \$12 million campaign is

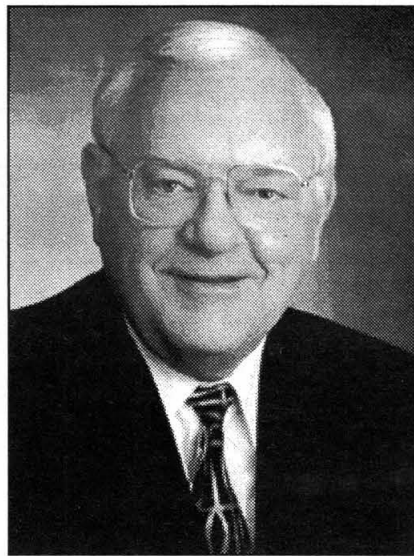
running television com-

mercials targeting African-American voters. Endorsements from civic leaders such as Ramon Price, brother of the late Mayor Harold Washington and curator of the DuSable Museum, who lauds Ryan's support for literacy, have allowed the candidate to make substantial gains among once democratic African-American voters. Forget that Ryan contributed heavily to Bernie Epton's mayoral campaign against Washington.

Fearing the worst, House Speaker Michael Madigan, a well-known powerful southwest side lawmaker, has called upon his legislative legion, seeking donations of up to \$25,000 apiece to the state Democratic Party. So far, Ryan's campaign has received three times as much funding as the Poshard effort. Despite President Clinton's

troubles in Washington, he is scheduled to appear at a Democratic fundraiser on Friday at the Chicago Mercantile Exchange for Glenn Poshard's campaign.

Ryan's television ads of late have been picking on Poshard's stance on taxes. During Poshard's congressional terms he has supported increasing income taxes and then lowering property taxes. Now that he has won the Democratic nomination for governor he has proposed an eradication of \$400 million in corporate tax "loopholes," finding another \$400 million in the state budget and putting those funds to work in public schools and property tax cuts. Meanwhile, Ryan's campaign, has been labeling Poshard as a tax-and-spender, ignoring his promised property tax cuts and reducing



George Ryan

Edgar in 1994. His opponent, Democrat Dawn Clark Natchez, promised a similar tax swap to Poshard's proposition. Edgar used that against her and won by a landslide. Unless Poshard finds the funds necessary to defend himself, Ryan will continue to trounce him in the polls and in the final election.

Ryan claims that he needs no more tax hikes to run the state of Illinois. He also supports tuition tax credits, something both Poshard and Jim Edgar oppose. The credit gives tax-relief to parents of the 300,000-some children in private schools in Illinois. This is undoubtedly appealing to voting parents, as well as the large fiscally-conservative demographic that already support Ryan over Poshard by 5-1.

In other words -- the smart money is on George Ryan. Ryan made the right platform changes at the right time, but it remains to be seen whether he'll stick to his word come his inevitable victory.

In this age, a very large proportion of registered voters would like to see a more centralized candidate, a candidate who could be socially liberal AND fiscally conservative. Then it would be up to the lawmakers, as it always is, to see that campaign promises are not broken. To bear good fruit from where there once had been evil.

What's next? If we see this centralist shift in politics, what group will oppose it? Which will be the evil tree and which the good? Sadly, the only way to tell is by the fruit they bear -- time and history.

School

Continued from page 1

only had a small band and a small chorus," said Russo.

It was in Lincoln Park, where Russo was sounding the alarm for solidarity during the first nights of the 1968 Democratic Convention, that the first tear gassing took place and flying police batons battered down on protestors. The park and the bedlam provided a stage for Russo and his performances, which became an immediate attraction to hundreds of eager students who wanted to be a part of Columbia's growing family.

It was also the first hint that Columbia College would have to stable itself in one location.

By the late 1970s and early 80s, the college secured footing on the edge of downtown Chicago and began to make its home in the sleepy, rundown South Loop area. The college had considerable real estate and was in the market to buy more. By 1976, Columbia College had purchased the former Fairbanks Morse Building at 600 S. Michigan Avenue -- its first permanent home.

The building was soon populated with eager students from all over the country, who aspired to be artists and broadcasters of some sort.

In just over two decades the college has gone from 175,000 to 1 million square feet, and student enrollment has mushroomed from 2,000 to close to 9,000, with revenues of nearly \$70 million a year.

And the brakes have yet to be applied.

"We're in a market where more and more people are considering what we're teaching. We can't go to our students and say 'there's only so many jobs in this field, don't come, we're not going to teach them to you,'" said Duff.

At the rate student enrollment is speeding, even more property is going to be ne house hunt for more property, perhaps stretching Columbia's presence through the entire South Loop area.

"I'm always looking to buy more property. We have to continue this pattern of developing the campus by trying to get appropriate buildings as close to the campus as possible," said Gall. "We're in this cycle of acquire it, clean it up, and fill it up."

Educators, Feds at odds over College links to terrorism

By Christine Tatum
College Press Exchange

CHICAGO - A recent spate of terrorist attacks worldwide and nuclear testing in India and Pakistan have fueled the ongoing debate about whether foreign students are denied access to American colleges and universities unfairly.

Though anyone can use science and technology for the wrong reasons, many government officials and researchers say there's reason to fear that foreign students - particularly those pursuing graduate degrees in the sciences - will use what they've learned in American laboratories to improve their native country's weapons programs.

Last year, the Washington Institute for Near East Policy urged federal officials to tighten their screening of foreign students in light of reports that in 1991 Saddam Hussein sent hundreds of Iraqi students abroad to study subjects that would help Iraq develop its nuclear-weapons testing.

Around the same time, the Department of Immigration and Naturalization Service launched an experimental system that eventually could track all foreign students and scholars in the United States. So far, more than 10,000 foreign students have been shuttled through the program, which requires them to report, among other things, how they're paying for their education.

While many educators agree that the country must carefully screen citizens

from countries with known links to terrorism, they also say feds are chasing the wrong crowd.

"I just don't think this is the population they should be most worried about," said John Pearson, director of Stanford University's Bechtel International Center. "If you are intent on getting into the U.S. to commit terrorism, there are lots of ways to get in that are much easier than the student route, which demands appropriate funds and documentation."

"And if you are intent on returning home to (make trouble) later, there's really very little any university can do to stop that. The decision to let that person into the U.S. in the fire by federal agents at the port of entry."

Which is precisely why a myriad of government agencies and offices, including INS and the State Department, are especially careful to inspect the backgrounds of citizens of countries associated with terrorism, said Maria Rudensky, a spokeswoman for the Bureau of Consular Affairs. Of the roughly 240,000 student visas awarded each year, only a handful of applicants - 610 students in fiscal year 1997 - from Iran, Iraq, Libya, Sudan and Syria are admitted, she said.

"There's no targeting of students," Rudensky said. "It's really their nationality that raises red flags."

Students from countries on the government's caution list have an even more difficult time getting into American colleges and universities if their studies lie

in fields considered outside of the country's best interest to export, such as nuclear engineering. Pearson said Stanford faculty members are "in communication with the State Department" over a doctoral candidate from India who wants to study physics at the university.

"Nevermind that his concentration within (physics) has absolutely nothing to do with the production of weapons," Pearson said.

Even more frustrating is the rising sentiment that foreign students should be looked upon as potential terrorists when no foreign graduates of American universities have been linked publicly to any acts of terrorism, said Gary Althen, director of the University of Iowa's office of international students and scholars.

"At least not to my knowledge," he said. "There might have been (according to a report released by the Washington Institute for Near East Policy) one man who graduated in the U.S. who was (later) very highly placed in Saddam Hussein's army. But that guy also graduated 20 years ago - before the relationship between the U.S. and Iraq was at the tenor that it is today."

"If we decided not to admit anybody to technical or science programs who might have interests inimical to those of the U.S. in the next 25 years, we wouldn't be let in," Althen added.

NEED BOOKS?

Textbook Loan Center

Center Opens
October 5, 1998



- * Introductory Course Books (for your Major)
- * College-wide Course Books

**2-Day Loan Period with
Current Schedule and
Columbia College ID**

**HOURS: M 9-2
T 2-6
W 2-6
R 9-2
F 10-1**

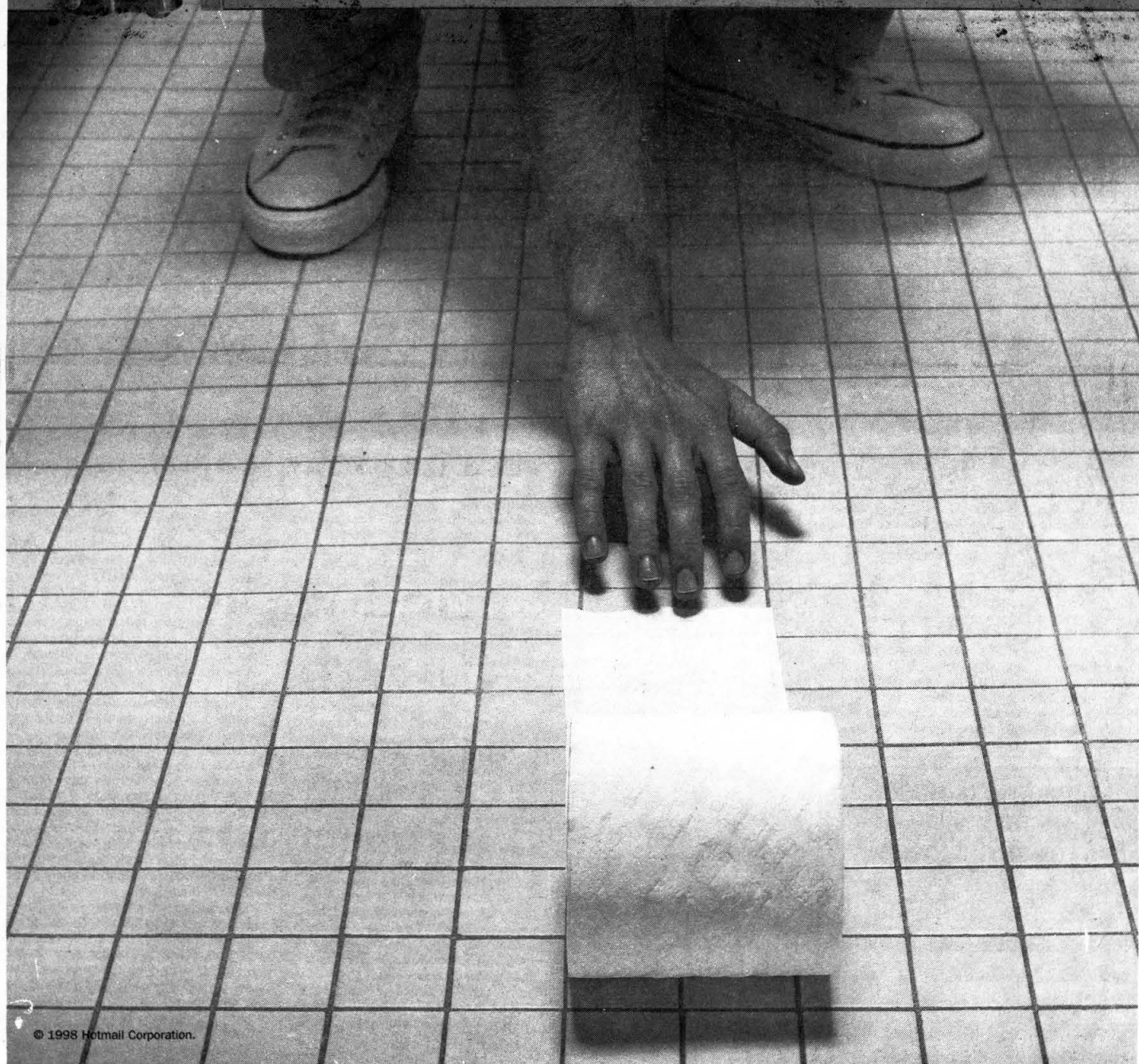
**623 S. Wabash Avenue
Room 306**

**For more information call
(312)344-7459**

If you can't get it when you want it, what good is it?

Email. While there's no chance you'll ever run out of it, there are times when you need it but just can't get to it. Unless, like 20 million other email users, you have Hotmail. Hotmail is a free service that lets you get your email from any computer with web access. So you can always reach it when you need it.

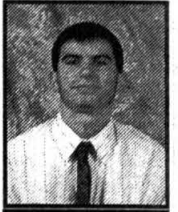
Sign up for your free email account at www.hotmail.com.



VIEWPOINTS

Columbia College- No Pass

While walking past Roosevelt University this summer, I saw a sign promoting the new CTA U-Pass. The sign read, "The New Money-Saving University Transit Pass, Sign Up Now!"



Benjamin Trecroci

For the first time this semester, the Chicago Transit Authority (CTA) is offering a University Pass to college students for a fee set by the participating colleges. The U-Pass would provide full-time students with unlimited access to all CTA trains and busses. Students could use the pass not only for school, but also for personal travel.

As I stared at the sign in disbelief, I thought: Why doesn't Columbia have the U-Pass?

Columbia and Roosevelt were in the minority of city colleges that did not endorse the idea of the U-Pass when it was first announced last semester. Apparently Roosevelt has since reconsidered.

Every other school in the city endorses the U-Pass. So why not Columbia? Every full-time student at any school participating in the U-Pass program is required to pay the fee, regardless of whether or not they use the CTA. Columbia officials feel that it is unnecessary for each full-time student to pay a \$60 fee.

Columbia has the greatest access to all seven train lines in the city. Fifteen bus routes are also accessible within a two block radius of campus.

A full-time student commuting to school via CTA three days a week, at a rate of \$1.50 per ride, spends at least \$9 a week, not including 35 cent transfers. Over a 15 week semester, that comes to \$135. This does not include trips to work, or the use of the CTA for class projects or other miscellaneous trips. The U-Pass, at \$60 per semester, would not only benefit students, but also Columbia College. The demand for parking would drastically reduce. With more students taking the CTA, parking would not seem so impossible. Columbia would gain student enrollment by reducing the traffic problem that sometimes discourages students from enrolling at a city college.

Universities that have successfully established the U-Pass Program include Illinois University-Champaign Urbana, Marquette University (Milwaukee) and the University of Wisconsin-Milwaukee (where the U-Pass was first developed in 1994).

Questions remain on how many Columbia students would actually use the pass if they received it.

According to school officials, the U-Pass has been a hot topic with students and parents. A survey with approximately 500 signatures was recently turned in to the Student Life and Development Department by student Aaron Munoz. During registration last week, Munoz petitioned fellow students in hope that the administration might reconsider the U-Pass in the future.

For the record, a survey or questionnaire sponsored by Columbia was never submitted to students.

With nearly 8,500 students enrolled at Columbia, it is time the administration gives something to the students that we can actually use.

Should Columbia have the U-Pass? Call our reader call-in line at (312) 344-7086 or visit our website at www5.interaccess.com/chronicle and submit your vote.

Editorial

Starting Over

Today marks the beginning of what we here at *The Columbia Chronicle* hope will lead to a very successful future. After several meetings this past summer, we decided that the time had come for us to change the way we do things. And believe us, things have changed.

If you've been attending Columbia for more than a year or you're a faculty member, you can easily figure out why changes had to be made. Over the last four months, the staff has been restructured. Both the newspaper and the web page have been redesigned and plans are in the works for a nine-week promotional campaign.

With this issue comes our commitment to you, our readers, to provide the best coverage we have to offer. Our new readers may be wondering why we chose to go in a different direction.

To be honest, *The Chronicle* has been a joke to many of the students and faculty members. While we have had our good moments, they were usually overshadowed by mistakes. One factor in our decision was an issue that came out late last semester. It was in no way one of our best issues and could be considered by some our worst.

Readership took its biggest hit in recent years by dropping more than half from the previous week. We received calls from readers asking why so many errors went unnoticed by staff editors. One caller, in particular, simply asked, "What happened?" A letter from the Writing Center said that the issue "merely served to embarrass the college." That incident made us realize how the little mistakes we make can become bigger ones.

With a new team and a newfound commitment to working harder than we ever have before, you can expect to see improvements in the way *The Chronicle* covers Columbia and Chicago.

It has never truly been understood that we have to balance classes, jobs, social lives and the work we do here at *The Chronicle* on a weekly basis. We care about what we do and will continue to work to make this newspaper what it should be.

Yes, we have made mistakes and will probably continue to do so, but that is part of the learning process. In order for us to become better at what we do, we must learn from what we have done in the past. We have always been an award-winning newspaper. Every time we come to work, we strive to become better. Our goal is to be Columbia's choice for campus news, viewpoints, arts & entertainment, sports and much more. That's our job and that is what we plan to do.



Letters to the Editor

To The Columbia College Chronicle:

For the past year or more the faculty has been looking intently at the college to prepare for the accreditation visit from the National College Association. Our self-study has prompted much discussion about what's wrong and what's right with Columbia, and our open admissions policy has come under fire repeatedly.

Columbia College is an institution with the goal and ideal of open admissions, i.e. an egalitarian opportunity to succeed in the applied arts fields. This ideal fosters an atmosphere of cooperation over competition that sets us apart from more elitist arts institutions.

I care passionately about Columbia's College's future, partly because my future is tied to it as well. I love teaching here and can't imagine teaching with this much dedication anywhere else.

Open Admissions

This is our strength, not our weakness. Yes, we graduate a small minority of our students who start as freshmen. Yes, we take anyone who cares to come. Why is this bad? Why aren't we celebrating the fact that we're offering an equal opportunity to anyone who has the desire, and yes, the finances to attend?

Is it better that our students shouldn't have the opportunity to try and risk failure? Is it our responsibility to guarantee their success? Of course it isn't. It is our job to set standards of excellence. Some students realize, often by looking around at other students' work, that they can't or don't want to meet the requirements for success.

Success story

Look at our growth rate, our "stars," and the increasingly high quality of work the average student produces. These successes may not be apparent in every department, but I have plenty of anecdotal evidence that we're succeeding in training and educating our students in the applied arts, in one of the largest departments at Columbia.

Most of the students I taught 10-15 years ago ranged from marginally talented to somewhat talented, and for the most part were very motivated to learn what they needed to know to get a job in the applied arts. They seemed to have little or no interest in issues or ideas beyond the practical. We were using the technology that was available at the time: hand tools, linotronic typesetters and stat machines.

The students I teach today range from the moderately talented to very talented, and they understand that they need theory as well as practice. They are highly motivated and better educated, and they come eager to learn the technology and concepts that will help them get a good job.

Today, we are using the latest and fastest technology available, at times outpacing industry standards. The quality of the work they are producing is, on the whole, far superior to the work our department produced ten years ago. There is a strong demand for our students as demonstrated by internships, job placement and freelance opportunities.

We need to celebrate these successes, as well as look at the improvements the college must make to continue to succeed.

Kay Hartmann

Full-time faculty, Graphic Design Art & Design Department

Opinionated Students, we know you're out there.

If you're good with a pen and have something to say, *The COLUMBIA CHRONICLE* invites you to write in these pages as a Guest Columnist. If you are interested or have any questions, call 312-344-7343 and ask for Billy, or e-mail him at MrBilly78@aol.com.

COLUMBIA
CHRONICLE

Columbia's Choice

Editorials are the opinions of the editorial board of *The Columbia Chronicle*. Columns are the opinions of the authors.

Views expressed aren't necessarily the opinions of *The Chronicle*, Columbia's journalism department or Columbia College Chicago.

Letters to the Editor must include your full name, year, major and a phone number. Letters can be faxed to 312-344-8032 (as of October 1, 1998), e-mailed to chron96@interac

cess.com, mailed to 623 S. Wabash Ave., Suite 205, Chicago, IL 60605 or posted on the Chronicle's interactive forum at www5.interaccess.com/chronicle.

Is image really nothing?

By Andrew J. Bradley
Guest Columnist

Congratulations! You have successfully been brainwashed. Thanks for buying into our gimmick and shelling out your hard-earned dollars so we can foolishly spend the money and develop yet another marketing scam."

Sound like a familiar statement at the end of a musical performance? Of course not. The only way you would hear performers make a statement like this is if someone gave them a healthy dose of truth serum before they hit the stage. Even if a statement like that was made, the records would continue to sell simply because music is no longer about music.

Music has become something that peo-

out the shock-rock image? Would the number of people in the world who secretly own a Spice Girls CD decrease if the group was not constantly in the news?

The big question that one has to ask is, why is this nonsense believable to some people? I could probably produce the same quality of music that performers of this nature do, but if I dress up like a leather-clad vixen from hell I will probably have an even larger fan base.

People buy the image, not the music. Maybe it's because there is nothing else to turn to. Quite possibly, image is the only thing keeping modern music alive, since it's definitely not the quality of the music.

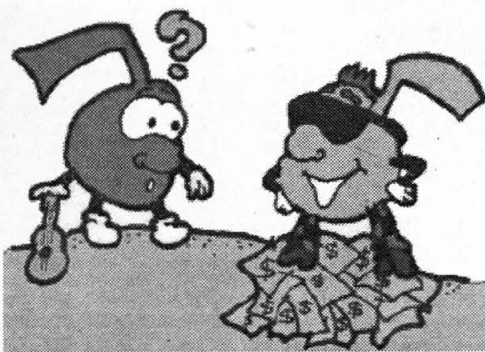
Don't get me wrong—there are still a handful of musicians who are doing their best to keep music alive, trying to prevent modern music from becoming nothing more than a commercial.

As the brilliant marketers and publicists have you running out to buy their latest creation, true musical talent is overlooked. Take, for example, Barrett Deems.

Deems, who died last week, was known in the jazz world as "The world's fastest jazz drummer." Long before the recent swing movement (thanks to The Gap) Deems performed with the likes of jazz legends such as

Louie Armstrong and Benny Goodman. Deems, unlike many of today's performers, possessed something that seems to be an endangered attribute of musicians: talent.

So weigh this out. On one hand, you have every pop/rock station in the country feeding you information about the status of performers like Madonna and Puffy Combs. On the other hand, you have a true musical talent whose years of work is recognized by a blurb in the obituary section of a local newspaper. The person who wrote the rule book of the music industry must have omitted the chapter on talent recognition.



Billy O'Keefe

ple relate to visually. If that seems shocking to you, it's likely that you've been asleep for the past 30 years. Even the Beatles, who I personally believe to be one the greatest things to happen to music, were not immune to marketing ploys.

Granted, the marketing of the Beatles was a little more engaging than the gimmicks you see today, but it shows that making music a visual medium is not a new thing.

The difference is that then it was a statement from a group of talented musicians; now it's a means of selling an untalented performer. Do you really think a witless quack like Marilyn Manson would sell as many records as he/she does with-

losing sight of what counts

By Sarah McNabb
Guest Columnist

My 12-year-old sister insisted that I sleep in her room the last time I was home to visit. Her eyes glowed with excitement as she said, "I decorated." So I followed her up to her room and she opened her door. Her room was a preteen media box, brimming with the Spice Girls, Christmas lights and Leonardo DiCaprio. I had to chuckle. From ceiling to floor it was nothing but "mainstream." She asked me if I liked her room and I looked at her, hesitated and said, "Well... it's very busy."

What could I say?

That night I was lying in her bed trying unsuccessfully to catch some Z's, so I flipped on her lamp, reached into a pile of magazines on the floor and started to thumb through them. Page after page I couldn't help but shirk at the extra-sugary "fluff" I encountered. The teeny-bop-per magazines of my decade were as shallow as air, but these poor excuses for literature take the cake! Try these headlines on for size:

- "Get Fit the Rock Goddess Way"
- "How to Dress to Impress (Him)"
- "The Super Cool Scoop on Celeb Guys"
- "A Guide to Kissing Like a Pro"

...and finally, my personal favorite: --"Become Popular: A 10-Step Plan to Be a Bomb."

As I was reading the headlines of these cheesy "mags" I felt my I.Q. going down like the Hindenburg. Growing up, I was never really gung-ho over boys, makeup or (and especially) popularity. As a natural-born artist I was dubbed an "Addams Family Loner." I spent most of my time wearing black, drawing in the basement, thinking, trying to define God, and, basically, finding myself. I guess this is why a small wave of sadness swept over me as I realized what my sister ranked as important in her life.

I hope she grows to see past all this garbage. This is the trash that causes girls and women to be categorized as materialistic, guy-crazy and without substance. Society tells us things like "It's what's inside that counts," "Be yourself," and "Education is the most important thing." Then society goes and publishes these hypocritical teen and preteen magazines and books that put such a strong emphasis on petty and frivolous things like how much makeup a girl should carry.

It is so superficial, so "plastic" to mold a young girl into the role of the air-headed Barbie cheerleader who wears too much makeup and has a reputation as a "great kisser." It's truly pathetic, but I saw situations like this all through high school.

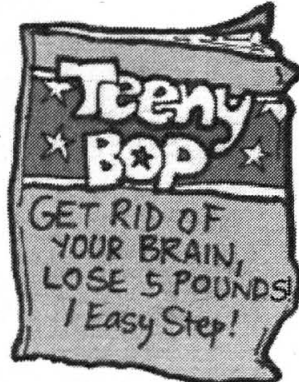
Cosmetics and clothes are certainly useful, but at 12 and 13 these types of things shouldn't be seen as LIFE. Society shouldn't rush girls into the false idea that life is glamorous and movie-star-ish. Instead of guys, clothes and makeup, the focus should be on personal expression, family relationships, education, role models, strength of the mind and spirit, abstinence, and future aspirations.

These are the types of things that we as a society should zoom in on since, for example, 50% of children are caught in the middle of divorces. Issues such as sexual abuse, drug use and teen pregnancies are peaking and need to be addressed. It saddens and humiliates me as a woman to think that publishers make zillions of dollars as they mold my gender into dainty, weak, self-absorbed, anorexic-looking females.

The neon and glitter language in these magazines is also condescending. Who uses words like "extra-funky-glam-cool"? Not only have I seen it in youth magazines, but in older women's as well.

As I began to feel sleepy, I put my little sister's teen magazines down, knowing that all the superficiality I despise so much makes up over 90% of the pages. If I ever feel like not thinking, I will be sure to pick one of these things up.

I turned off the lamp and said a prayer for my sis, hoping that her mind will grow to be her own -- not the Spice Girls', Leonardo DiCaprio's, or any teen magazine's.



Billy O'Keefe

Letter from the president of Columbia College

Dear Students:

Welcome to a year in which Columbia College is making significant additions to our full-time faculty, as well as much-needed improvements to our campus' facilities and physical appearance.

I am pleased to report that 26 new full-time faculty members have joined us this year, in Academic Computing, Art & Design, English, Film/Video, Journalism, Liberal Education, Management, Music, Photography, and Science/Math. The College has also committed to hire at least 25 additional full-time faculty members or academic personnel next year.

I also welcome two new administrators, Mary Oakes and Kelli Collins, who are respectively Director and Assistant Director of Residence Life. Both have extensive experience in residence hall management at major educational institutions. Mary comes to us from Southern Illinois University and Kelli from the University of Illinois/Chicago.

The College implemented many facilities improvements this summer. A partial list follows:

- In the most obvious physical improvement, the elevator renovation project is well under way. All elevators are being modernized in the 600 S. Michigan building and one new elevator is being added. One elevator in the 623 S. Wabash building has been modernized; over the next two years we plan to modernize all the elevators in this and the 624 S. Michigan building.

- The lobby of the 600 S. Michigan building has been remodeled to present a much more attractive appearance, and new washrooms have been installed on the fifth and 15th floors.

- The Music department is now installed in a handsome building at 1014 S. Michigan, purchased by the college last year from the Sherwood Conservatory of Music and completely renovated for our students. In addition to classrooms it includes practice rooms, a rehearsal hall, a performance stage, a piano lab, a film scoring suite and a student lounge.

- The Music department's move from the 11th Street building has provided that facility with increased and improved space for theater students. With the exception of tech courses meeting at 1415 S. Wabash, all theater classes can now meet at 11th Street for the first time in many years. Improvements include enlarging classrooms to make them more suitable for acting classes, adding air conditioning, and painting and recarpeting.

- Improvements to the Film/Video department include new digital editing and computer animation labs, a new screening room and equipment center, a new film-to-video transfer system, three new digital imaging systems



John B. Duff

and an expanded audio suite, all in the 600 S. Michigan building; a new screenwriting center in the 33 E. Congress building that includes classrooms, a computer lab and a script reading room; and new rehearsal rooms for directing at the 11th Street building.

- The Photography department's group black-and-white darkrooms have been renovated and expanded, and separate digital labs for undergraduates and graduates have been added. The department has also added computers and a new classroom at the 11th Street building, freeing the photography studio in that building for student projects.

- The Television department has expanded its Avid editing suites and its equipment center, added a new computer teaching lab, upgraded several computer systems, and replaced its lighting board with a state-of-the-art lighting console.

In other news, the College is right on schedule with the activities necessary to prepare for our upcoming ten-year reaccreditation visit by the North Central Association of Colleges and Schools. We have completed the self-study required by the NCA and are currently writing a report which will be presented to the association early next year, well before our April visit by its accrediting team.

Cordially,

John B. Duff
President

STUDENTS & FACULTY



Auditorium
Garage,
Inc.

Southeast Corner
Congress and Wabash Avenue

Discount Parking for Students & Faculty Day and Night

All rates include City Parking Tax

First 2 Hours	\$5.00	Over 5 Hours to 12 Hours	\$7.50
Over 2 hours to 5 Hours	\$5.70	Over 12 Hours to 24 Hours	\$9.00

Validate your parking ticket at school.
Discount only applies to the first 24 hours.



**Inspire kids.
Build a business.
Profit for life.**

www.score.kaplan.com

The Washington Post Company announces full-time opportunities at our national education subsidiary – Score@Kaplan!

Score@Kaplan operates dynamic, educational centers for kids. We hire the brightest minds from the nation's best schools as we revolutionize American education. After all, we couldn't be the nation's fastest-growing educational company with just *anyone*.

Score offers outstanding candidates firsthand business and education experience as well as unique entrepreneurial challenges. We are looking for top graduates with an excellent academic record and a heart for kids. Applications are now being accepted for our Management Training Program.



Score@Kaplan Recruiting: Contact Liz Phythian

(415) 536-0855 ext. 14

liz_phythian@kaplan.com

Locations: San Francisco, New York, Los Angeles, Boston, Washington DC, and Chicago areas

Vitality

THE ARTS & ENTERTAINMENT SECTION OF THE COLUMBIA CHRONICLE

SEPTEMBER 28, 1998



Fall TV Preview

Full story on page 5



Inside...

Bob Mould plugs
in to the Riviera
Page 2

A look at two new
movies: Urban
Legend and Ronin
Page 4

A whole lot more
than just Shopping...
Page 6

...and more.

vitality *n.* 1. The characteristic that distinguishes the living from the nonliving. 2. The capacity to grow or develop. 3. Physical or intellectual vigor; energy.

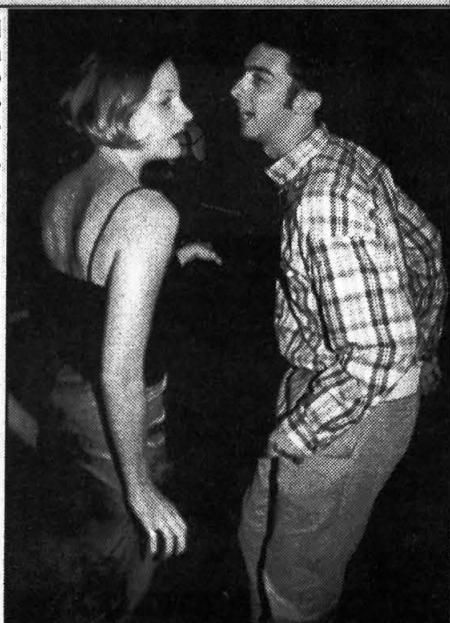
Welcome to Vitality, the new and improved Arts and Entertainment section of Columbia College Chronicle! We'll do our best to supply the Columbia masses with the in's and out's of happenings around town and here at school.

You must be wondering, why Vitality? Let's just say it sounded pretty cool compared to some of the other names that we came up with. Just think if we had chosen Creamy Filling! Imagine the complaints we would receive. Or how about The Middle Front Page? Wouldn't that have sucked?!? Hence, Vitality. Enjoy.

We'll work for you if you continue to work with us. Feel free to send us feedback and opinions. Embrace your own vitality and enjoy the entertainment resources and information embedded in the following pages and throughout your city!

Sincerely,

Lawrence & Jill



We're Vital!: Jill and Lawrence gettin' their groove on at the Blade premiere party in August at Excalibur.

Vince Johnson/Chronicle

Vital Pick of the Week:

On Thursday, Oct. 1, Navy Pier kicks off the 7th Annual World Microbrewers Oktoberfest with local rockers Freddy Jones Band headlining a show in the Grand Ballroom. Sponsored by WXRT 93.1 FM, Oktoberfest '98 features three nights of great music, a sampling of fine malts, and a very reasonable ticket price.

Thursday's festivities begin at 4 p.m. with up and coming band Agents of Good Roots takes the stage. Guitarist Andrew Winn's raspy voice, the result of a childhood skiing accident, leads a unique blend of vocal styles from three of the four band members. Saxophonist J.C. Kuhl fills out this Richmond band's sound.

Their major-label debut album, *One By One* is filled with a broad spectrum of pop, rock and soul tones and has gained critical acclaim. Fellow Virginians the Dave Matthews Band helped promote the new album by placing a link on their website.

San Francisco's Train released a self-titled album earlier this year through local label Aware Records. The album contains great melodies and an excellent blend of acoustic and electric guitars. Lead guitarist Charlie Stafford originally hails from downstate Morris, and his mom Judy puts out her own band newsletter. The five members put on a very strong live performance at Schuba's in late June and return to Chicago for the first time since that show. They will re-appear in Chicago at

the House of Blues on Oct. 9, when they headline a show with another Aware Records band, Guster.

Local veterans Freddy Jones Band will cap off

the long evening of entertainment. After a short West Coast tour this summer, during which the band recorded for an upcoming live album, FJB played a couple of shows around the Midwest. FJB are known for their amazing live sets filled with innovative jams by all four band members. In a performance at Milwaukee's Summerfest in early July, the band put together a two hour masterpiece that

had the crowd buzzing from beginning to end. Guitarist/vocalist Wayne Healy played out of his mind that night (it was his birthday) and the band was fired up around him.

If you go to see FJB this Thursday, be sure to catch Columbia College graduate Simon Horrocks working his magic behind the drum kit and newest member Mark Murphy digging in on the bass. Meanwhile, vocalists/guitarists Healy and Marty Lloyd team up to grind their way through melodic jams that are sure to have the well-microbrewed audience in a frenzy by 1 a.m. (when things are scheduled to wrap up).

It's a 21 and over show. Tickets are only \$12 (plus those outrageous and annoying Ticketmaster charges!) and were still available at press time.



Virginia-based Agents of Good Roots will lead off Thursday night's Oktoberfest concert at Navy Pier. AGR is (from L-R): Stewart Myers, Brian Jones, Andrew Winn and J.C. Kuhl.

Bob Mould electrifies Chicago for the last time

By Lawrence Benedetto
Arts & Entertainment Editor

He has been touring with an electric band for the better part of 19 years. From his explosive early days leading the powerful trios Hüsker Dü and Sugar, to his current solo career, legendary singer/songwriter/guitarist Bob Mould has been on the road for half of his life. He has decided that it is time to "reevaluate how I present my music," and will therefore no longer use a full electric band after the current tour. With that decision made, Mould revved up the band and ripped through Chicago (September 17—Riviera Theater) to promote his latest release, the aptly titled *The Last Dog And Pony Show*.

Mould, followed by his band, took the stage holding a sign proclaiming the earlier feats of the man most of Chicago was thinking about. The sign read, "Sosa 63." He flashed a smile to the sellout crowd and strapped on his guitar. From that point forward, Mould tore through a fast-paced set that included most of the new material and little between-song banter.

"Moving Trucks," a typical Mould song that features viscious guitar work and lyrics to match, was the opener. Drummer Matt Hammon wasted no time in starting up the next tune, "Taking Everything," another hard-charging Mould rocker from "The Last Dog And Pony Show." Hammon kept that pace all night, hardly giving the audience a chance to cheer for the previous song before hammering away at the next one.

Highlights of the set included "Anymore Time Between," which featured a wailing solo from Mould that emptied into a quiet lull where he spoke a soft passage as his hands raised up from his guitar. During "Brassilia Crossed With Trenton," Mould stormed back and forth across the stage while he shredded through another melodic solo. The energy was as visible as the amount of sweat that poured off the stage. Mould's gray T-shirt was completely soaked halfway through the set.

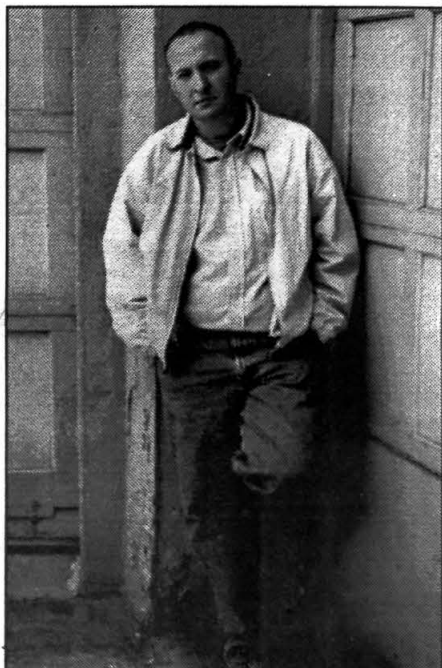
The other two members of Mould's tenacious band were bassist Jim Wilson and guitarist Michael Cerveris. Wilson, who kept up the heavy beats despite early trouble with the Riviera sound system, has known Mould since 1993 when they co-produced an album by Magnapop. Cerveris, whose claim to fame is playing the title role in the Broadway production of *The Who's "Tommy,"* sported a closely shaved head like Mould while doing wonders with the melodies on rhythm guitar.

Mould came back for an encore with "New #1," the opening song on "The Last Dog And Pony Show" which features a driving acoustic guitar and passionate lyrics that got the crowd zoned in on the singer. After "Who Was Around?" the band left the stage to loud cheers from an audience that clearly wanted more.

Moments later, the band was back on stage tearing into "EgoOverride," from Mould's self-titled 1996 solo album. From there it was on to a raw, draining performance of Sugar classic "Hanging Tree." Perhaps the absolute highlight of the night, "Hanging Tree" ended with Mould bent over forward, wailing into the microphone until he could not let out another sound as the crowd roared in approval. He threw down his guitar and stalked off the stage while the guitar continued to pierce the theater with feedback for over a minute.

Although it could have ended with that moment, the band returned once more and quickly pounded out "Disappointed," yet another song filled with crunchy guitar riffs and a great melody. "See A Little Light," a definite crowd favorite from Mould's Sugar days, capped off the very tight performance.

Mould will now move away from the sonic buzz of electric guitars and into another format of expression that he has yet to figure out himself. "I'm not even sure what I want to do, but that's part of the fun," he openly admits. With that attitude and the talent he possesses, Bob Mould will no doubt find a new way to create thunderous walls of sound to back his heartfelt lyrics, even if they grow a bit quieter.

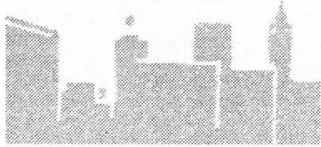


Legendary singer/songwriter Bob Mould decides to unplug the amps after 19 years of touring with an electric band.

**The
Chronicle**

&

**CASTLE
HILL
PRODUCTIONS**



WE WANT YOU TO TAKE A FREERIDE ON
THE WILD SIDE THIS THURSDAY NIGHT!

WITH SPECIAL APPEARANCES BY



**JOHN
CUSACK**



**GILLIAN
ANDERSON**

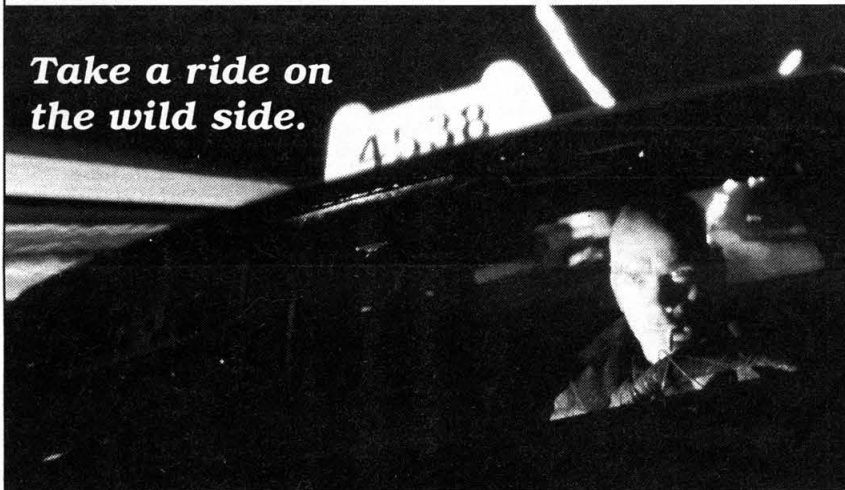


**LAURIE
METCALF**



**JULIANNE
MOORE**

*Take a ride on
the wild side.*



CHICAGO CAB

KEY ART PHOTO: STEVE KAGAN

GFT ENTERTAINMENT PRESENTS A CHILD'S WILL PRODUCTION IN ASSOCIATION WITH NEW CRIME PRODUCTIONS
STARRING GILLIAN ANDERSON JOHN CUSACK PAUL DILLON MICHAEL IRONSIDE JOHN C. REILLY LAURIE METCALF JULIANNE MOORE
DIRECTOR OF PHOTOGRAPHY HUBERT TACZANOWSKI EDITED BY MARY CYBULSKI JOHN TINTORI PRODUCTION DESIGNER MARIA NAY
COSTUME DESIGNER CAROLYN GRECO ORIGINAL MUSIC BY PAGE HAMILTON CO PRODUCER JAMIE GORDON LINE PRODUCER PAUL MARCUS
WRITTEN BY WILL KERN BASED ON THE PLAY "HELLCAB" MUSIC SUPERVISORS SUSAN JACOBS LYNN GELLER
EXECUTIVE PRODUCERS GARY HOWSAM KATHY MORGAN CHARLES WEBER EXECUTIVE PRODUCERS JOHN CUSACK DV DIVINCENTIS STEVE PINK
PRODUCERS PAUL DILLON SUZANNE DE WALT DIRECTED BY MARY CYBULSKI JOHN TINTORI
DISTRIBUTED BY CASTLE HILL PRODUCTIONS, INC.
© COPYRIGHT 1998 A CHILD'S WILL PRODUCTION
ALL RIGHTS RESERVED



Featuring unreleased songs by:
FU MANCHU/HI FI KILLERS/PAGE HAMILTON/PEARL JAM/SUPERGRASS

Just come to the Columbia Chronicle office, 623 South Wabash room 205, between, Monday, September 28th and Thursday, October 1st to receive a free pass (admit two) to an advance showing of "CHICAGO CAB" at the Three Penny Cinema, 2424 N. Lincoln, this Thursday, October 1, 7:30 pm.

**A limited number of passes will be available on a first-come basis.
No purchase necessary and employees of participating partners are ineligible.
While supplies last.**

"CHICAGO CAB" OPENS EXCLUSIVELY AT THE 3 PENNY ON FRIDAY, OCTOBER 2ND!!

Urban Legend gives the audience another Scream

By Chris LaPelusa
Acting Campus Editor

Here comes another one of those trendy movies in which a bunch of young, good looking students get stalked by a deranged killer who uses sharp objects to knock 'em off one by one. Let's recap:

The story goes that right here in America there was an author named Kevin Williamson who wrote a book called "Scream." It is said that this book, about a group of high school seniors being killed by someone dressed in a black robe and skull mask, was later turned into a movie. The story's hooded killer mimicks horror film plots, using the notorious buck knife as his weapon. In the end, there are only two survivors, some guy and some girl. Come to think of it, the girl kind of looked like Julia from "Party of Five."

About one year later, another movie came out that almost mirrored "Scream." It was called "I Know What You Did Last Summer." As far as I know about this movie, these sassy teens were driving along one summer night and hit a man crossing the street. They decided that they didn't want any trouble and "supposedly" threw the body in a nearby lake. The following summer, suspicious letters reading "I know what you did last summer" started appearing. Next thing you know, a man packing a hook and wearing fishing slicks begins murdering all these kids for the crime they committed the previous summer. Only one girl and one guy survive, and—once again—the girl curiously resembled another "Party of Five" cast member.

This is when the story becomes really interesting. Shortly after the release of "I Know What You Did Last Summer," a sequel to "Scream" emerged. The black-garbed, buck-knifed killer was back, mimicking all of the previous horrors while chasing the same girl. Surprisingly enough, the girl and some guy were the only survivors.

Go figure.

These stories sound outrageous, but I heard they were true. Ya know how that goes—from a friend-of-a-friend, and that sort of thing; probably just another urban legend.

Like I said before—a new, trendy cast of pre-supermodel college students, with an "alternative to the alternative" lifestyle, have taken to the silver screen again. From the producer of "I Know What You Did Last Summer" and Australian writer Jamie Blanks comes "Urban Legend."

The young, all-star cast is made up of many familiar faces. Natalie (Alicia Witt) is

a paranoid girl who's convinced that her friends are being killed by an urban legend serial killer. She is seen as Zoe on the CBS series "Cybil." Brenda (Rebecca Gayheart, otherwise known as the "Noxema Girl"), doesn't take the killings seriously because she's preoccupied with Paul, the cool, handsome school reporter played by Jared Leto (from the television series "My So-Called Life").

Michael Rossenbaum plays Parker, the party-oriented frat boy who thinks the killings are just a prank. Damon, the dashing prankster played by Joshua Jackson (widely known as Percy Witt on "Dawson's Creek") is always ready to lend a sympathetic ear with high hopes for a sexual reward. Tara Reid, also in the motion picture "The Big Lebowski," plays Sasha, a steamy college talk-show host. Joining these youngsters as Professor Wexler is horror film veteran Robert Englund, better known as Freddy Krueger. Wexler is an urban folklore teacher who believes that all these legends are just a way of telling girls how they should act.

With all the makings to be a great suspense-thriller, "Urban Legend" is definitely one of the better story-ideas for the screen today. Unfortunately, it appears that writer Jamie Blanks has seen "Scream" one too many times. This movie was utterly predictable from the opening act to the unveiling of the mysterious killer.

Surely a film of this nature could not go without some flavorful cheese. In one scene, Brenda is accused of looking like the "Noxema Girl." In another, Damon starts his car and Paula Cole's "I Don't Want to Wait" (the "Dawson's Creek" theme) is on the radio. These were both desperate attempts to give

this movie some more trend.

On the other hand, it was interesting to see these urban legends we have all heard and told ourselves come to life. Robert Englund's performance as Wexler was astonishing. He dazzled the audience and had everyone wondering if he was the killer.

I'm afraid that "Urban Legend" will go down in movie history as another trendy teen horror flick of the late 90s.

"Urban Legend" had all the potential to be a hit, but ended up a "Scream."



TOP: Robert Englund plays a college professor in the new movie "Urban Legend."
BOTTOM: Damon (Joshua Jackson) gives his fellow students a fright.



RONIN: A Most Beautiful Disaster

By Billy O'Keefe
Viewpoints Editor

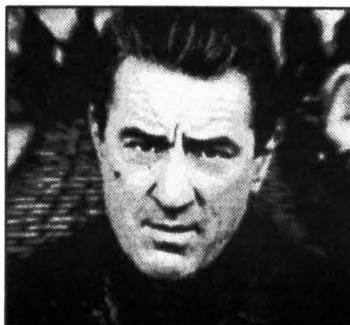
Imagine being locked in a dark warehouse somewhere in Europe, forced to work with people you don't trust in order to serve the needs of someone whose identity you will never decipher. Imagine that the prize -- what it could be, you may never find out -- is the goal, that it's discreetly every man (and a woman) for him/herself. Imagine, if you can, being one twitch of your trigger finger away from killing the woman you only just kissed, in order to save your own life from the diabolical grip of one of your supposed own.

Then hit your nearest multiplex and see the whole thing for yourself.

Directed by John Frankenheimer and starring one Robert DeNiro, "Ronin" is a real shark in the water, a moviegoing experience that is not to be missed.

DeNiro stars as Sam, a CIA Yank who joins a proverbial all-world squad of intelligence. The mission? Find a briefcase, the contents of which are as mysterious as the players involved. If that sounds vague to you, don't feel bad, for you know as much as they do. But while the task is simple, interpreting the task and sharing the reward is another matter entirely. And that's when people start playing dirty.

DeNiro has been on a serious roll all career long. With Sam, he delivers once again. It is a breath of fresh air for a genre that is drowning. A subtle yet intense forerunner who often



Robert DeNiro stars as Sam in "Ronin."

plays his cards too dangerously for his own good. Sam is devilishly slick sometimes, a brutal novice others. Best of all, he doesn't hide it, making for a hero that's impossible not to root for.

But while DeNiro shines as the featured player, he is not alone. Rather, "Ronin" boasts a loaded ensemble of complex, colorful personalities whose motivations change as their fates dictate the way. Vincent (Jean Reno, the only thing worth watching in "Godzilla" and a terrific supporting player here) is a clever frenchman who slowly befriends Sam. Throughout the movie, they are the Batman and Robin of the international set, taking turns saving each other's lives and finishing each other's thoughts.

Deidre (Natasha McElhone from "The Truman Show") is the tenacious head of the group, and she gels wonderfully into the role. For what seems like the first time ever, Hollywood has created a tough female leader who really is tough. Cynical? Just wait until you see her behind the wheel, driving against rush-hour traffic, dodging bewildered motorists like a one-chance game of Asteroids.

Stellan Skarsgard stars as Gregor, a seemingly innocent (although as one quickly learns, "seemingly" is as innocent as these characters get) electronics specialist. He plays his role sharply, slowly building his anger like a kid who's been kidnapped and suddenly wants in on the ransom. Seamus (Jonathan Pryce) is a little more transparent as one of the bad guys, but is no less fun to watch; you cannot help but wonder, even in Hollywood, how he lives as long as he does. Rounding out the main cast of players, Spence (Sean Bean) provides the hooligan flavor, full of power and spark but low on intellect.

"Ronin" will not save Hollywood or start any cinematic revolution, but the flick is big-time fun, a whimsical piece that uses its environment as another character, a thriller that actually thrills. The movie is an unforgettable piece of intense humanitarianism, a delicate character study that ticks like a time bomb in the wrong hands. Stacked against its contemporaries, it stands as the only movie you absolutely must see this fall.

Fall TV Preview '98

By James Boozer
Editor-in-Chief

"Let's get ready to.....watch tv!" No, that doesn't sound right. How about, "Are you ready fro some.....no that doesn't work either. Wait! I think I have it. "Got TV". Okay, so I'm not an expert at slogans, but as The Chronicle's resident TV critic, it's up to me to inform you on what you should watch and what you should try to avoid.

And with the Fall TV season now underway, this is a perfect time for you to sit down and plot out your TV viewing schedule. Don't worry, I'm here to help you or at least try too. So grab your pen and paper and get ready to write down my picks for the Fall TV season.

Sunday

"60 Minutes" at 6:00 p.m. on CBS 2.
"The Simpsons" at 7:00 p.m. on Fox 32.
"That '70s Show" at 7:30 p.m. on Fox 32.
"The X-files" at 8:00 p.m. on Fox 32.
"The Practice" at 9:00 p.m. on ABC 7.

Monday

"Monday Night Football" at 7:00 p.m. on ABC 7.

or

"7th Heaven" at 7:00 p.m. on WGN-TV.
"Ally McBeal" at 8:00 p.m. on Fox 32.
"Dateline" at 9:00 p.m. on NBC 5.

Tuesday

"Buffy the Vampire Slayer" at 7:00 p.m.

or

"King of the Hill" at 7:00 p.m. on Fox 32.
"The Hughleys" at 7:30 p.m. on ABC 7.

"Felicity" at 8:00 p.m. on WGN-TV.

or

"Spin City" at 8:00 p.m. on ABC 7.
"Sports Night" at 8:30 p.m. on ABC 7.
"NYPD Blue" at 9:00 p.m. on ABC 7.

Wednesday

"Beverly Hills 90210" at 7:00 p.m. on Fox 32.
"Charmed" at 8:00 p.m. on WGN-TV.
"Law & Order" at 9:00 p.m. on NBC 5.

Thursday

Entire NBC lineup from 7:00 p.m. to 10:00 p.m. on NBC 5.

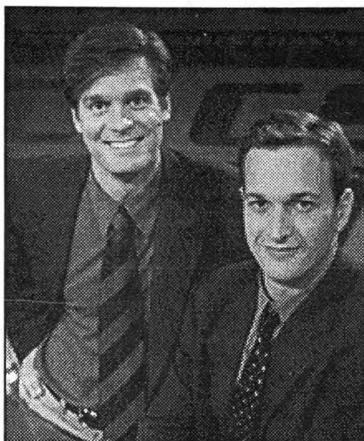
Friday

"Living in Captivity" at 7:00 p.m. on Fox 32.
"Boy Meets World" at 7:30 p.m. on ABC 7.
"Sabrina the Witch" at 8:00 p.m. on ABC 7.
"Brother's Keeper" at 8:30 p.m. on ABC 7.
"Homicide" at 9:00 p.m. on NBC 5.

Saturday

"Early Edition" at 7:00 p.m. on CBS 2.
"Pretender" at 8:00 p.m. on NBC 5.
"Cupid" at 9:00 p.m. on ABC 7.

Those are my picks for the Fall. I suggest you try to watch everything I listed, but keep in mind, I'm no expert. It's up to you to decide what to watch.



From top left to bottom: "Sports Night", "The X-files", "90210", and "Dawson's Creek" start off this year's Fall TV season. But which one will make Boozer's list?



Sex, Drugs and Shopping?

By Jill LoPresti

Assistant Arts & Entertainment Editor

Drug addiction, homosexuality, semi-poverty, nudity and sexual abuse are all rolled up in one emotionally drenched, mind-numbing play. You're wondering where to get your dose of exaggerated reality? The Bailiwick Repertory, 1229 W. Belmont, is where to find the appropriately titled "Shopping and Fucking."

This intense emotional dose of raw British theater, directed by Jeremy Cohen, is only in its second U.S. production. It opened in 1996 at the Royal Court in London and was a huge success. The Chicago run closes Oct. 11th, so get on the ball and check this controversial performance out!

"Shopping and Fucking" is an interesting and fulfilling mix of dark satirical comedy and sincere drama. It's set in London in a cluttered, run-down apartment occupied by three of the most needy and confused characters I have ever seen. Lulu, played by Meredith Zinner, is an aspiring actress. In her quest for success she runs into an "opportunity" to prove herself that turns deadly. She and her homosexual roommate Robbie, played by Joseph Foust, lose \$3,000 of drugs and wind up at the end of a receiver working phone sex in order to stay alive.

Running alongside Robbie and Lulu's quest for cash is their hot-and-cold, ferocious relationship fueled by drug addiction and sexual abuse. Danny Belrose, who graduated from Columbia College last year, plays Gary, a 14-year-old sexually abused hustler searching for a rich bloke to take him away. The third roommate, Mark (played by Michael Szeles), sort of licks his way into a relationship with Gary that sends them on a role playing, highly graphic sexual escapade.

In the middle of all this emotional madness stands twisted yet moral character Brian, who gets them into the drug fiasco in the beginning but kicks them into reality and responsibility in the end.

Brian sets the limits and serves as a pseudo-parent to these abandoned youths. With his toilet-training techniques mixed with humility and domination, he brings hope of survival back into their emotionally disadvantaged hearts. With advice like "toilet paper is for wiping

your arse" and "a handkerchief is for wiping your tears," somehow Brian manages to get through. Don't ask, just see.

Jeff Ginsberg, who plays the dominant character Brian, is a faculty member at Columbia College. He has spent ten years teaching in the theater department and continues to direct, act and freelance. Ginsberg's performance in "Shopping and Fucking" is his first in four years.

"Acting shouldn't just be emotional vomit. As a teacher of acting I relish that kind of raw, in-your-face emotionalism," says Ginsberg. "The honesty that stems from the script creates a very raw and audacious feel.

Great theater reflects society, and "Shopping and Fucking" focuses on a despair about a certain strata of lost young people, not just in Britain but in all of Western Culture."

This primitive roar of the script will leave you with the satisfaction of having experienced strong work. The roles are rich with emotion and feeling, so much that I felt arguably exhausted after the performance. The actors seemed committed and not afraid of their characters.

The play has been compared to "Rent" and the brilliant "Trainspotting." "Rent" seemed a bit more objectifying and "Trainspotting" a bit less human, but "Shopping and Fucking" was a realistic in-between. The depth and bleakness of this play may haunt some, but if taken as an honest dose of realistic theater you can get past the controversial content and identify with the need and fear of the characters. This is definitely a must see! Tickets are \$20 for Thursday and Sunday nights and \$25 for Friday and Saturday nights. So get down to the Bailiwick and pick up some tickets before it's too late!

The Bailiwick Repertory, 1229 W. Belmont



Lulu (Meredith Zinner), Robbie (Joseph Foust) and Gary (Danny Belrose) star in the controversial play "Shopping and Fucking."



COLLEGE STUDENTS NEED MORE THAN
CAFFEINE, BLUE BOOKS AND PIZZA MONEY.
HERE'S WHERE YOU'LL FIND IT.



Where to find jobs anywhere
across the country.

chicagotribune.com



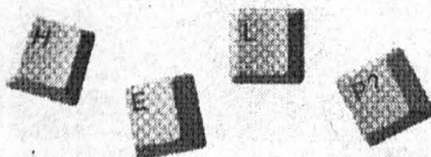
Where to order food online,
discover what's happening around town,
and purchase tickets on a tight budget.

metromix.com

Archives

Where to research your
next term paper
that's quick and easy.

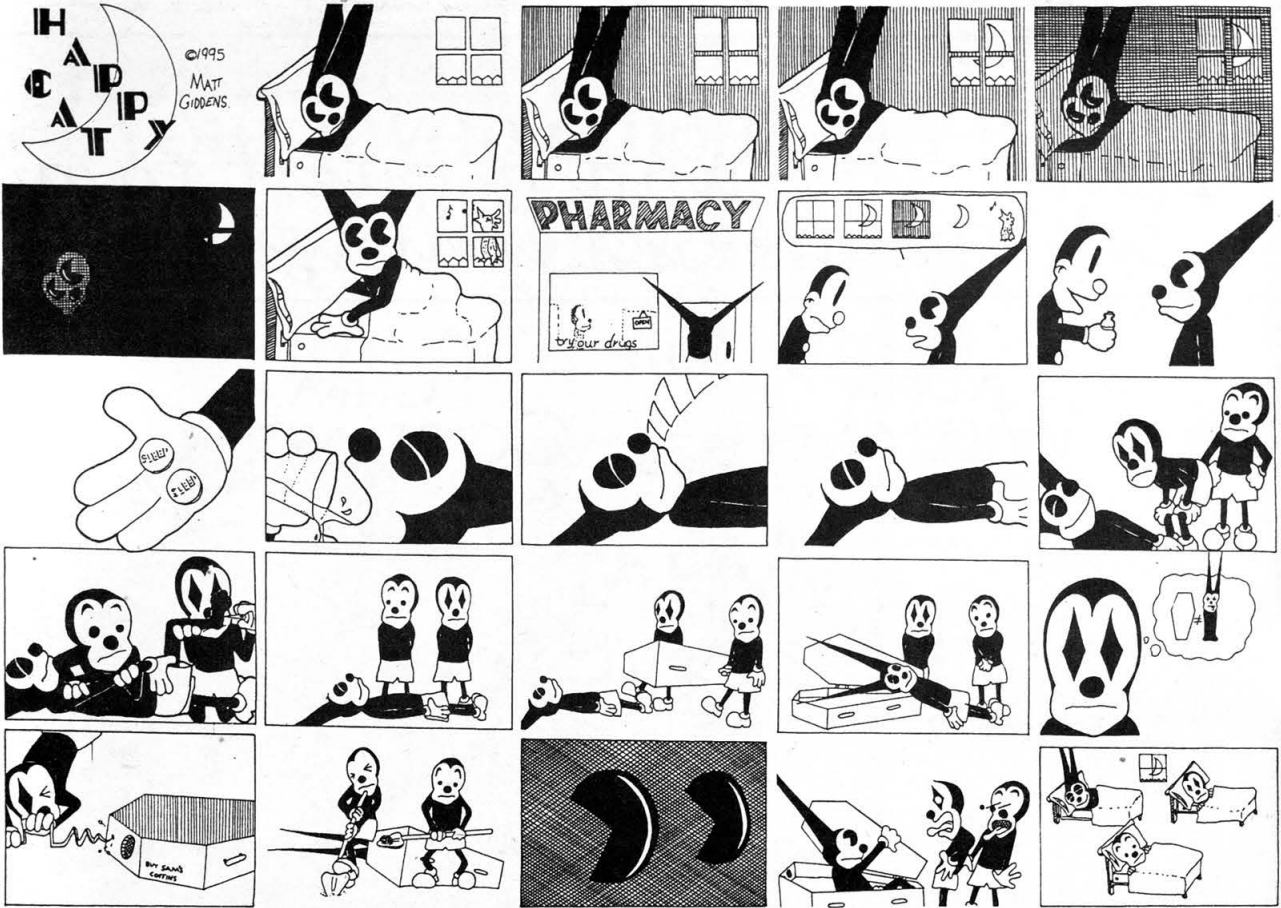
chicagotribune.com



FIND IT HERE.

Chicago Tribune

chicagotribune.com



The Fantastic Adventures of Columbia College's Imaginary Athletic Program

By Billy O'Keefe





&



*Invite you and a guest to a
special screening!*

ROBIN
WILLIAMS

CUBA
GOODING, JR.

WHAT DREAMS MAY COME

AFTER
LIFE
THERE IS
MORE.

POLYGRAM FILMED ENTERTAINMENT PRESENTS AN INTERSCOPE COMMUNICATIONS PRODUCTION IN ASSOCIATION WITH METAFRAMES A FILM BY VINCENT WARD ROBIN WILLIAMS CUBA GOODING JR. WHAT DREAMS MAY COME
ANNABELLA SCIORRA MAX VON SYDOV MUSIC BY MICHAEL KAMEN COSTUME DESIGNER YVONNE BLAKE EDITOR DAVID BRENNER EXECUTIVE PRODUCERS MAYSIE ROY PRODUCED BY EUGENIO ZANETTI DIRECTOR OF PHOTOGRAPHY EDUARDO SERRA EXECUTIVE PRODUCER RICHARD MATHESON
PRODUCED BY ALAN C. BLONAUZST EXECUTIVE PRODUCER TED FIELD SCOTT KROOPF ERICA HUGGINS AND RON BASS PRODUCED BY STEPHEN SIMON AND BARNET BAIN SCREENPLAY BY RON BASS DIRECTED BY VINCENT WARD
INTERSCOPE PG-13 PARENTS STRONGLY CAUTIONED Some Material May Be Inappropriate for Children Under 13 © 1999 POLYGRAM FILMS ALL RIGHTS RESERVED READ THE TIE-INS VISIT US AT WWW.WHATDREAMSMAY.COM

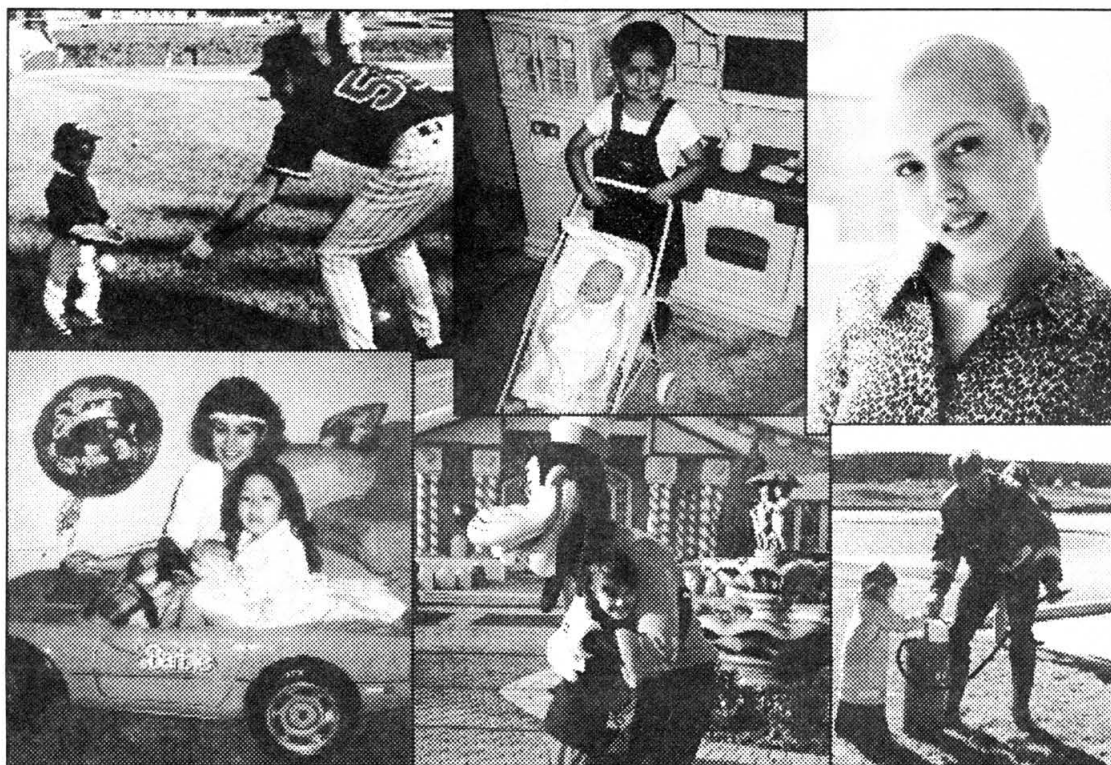
ON OCTOBER 2 THE END IS JUST THE BEGINNING.

Just come to the Columbia Chronicle office, 623 South Wabash room 205, between, Monday, September 28th and Thursday, October 1st to receive a free pass (admit two) to an advance showing of "WHAT DREAMS MAY COME" at the 600 N. Michigan Ave. Theatres this Thursday, October 1, 7:30 pm.

*A limited number of passes will be available on a first-come basis.
No purchase necessary and employees of participating partners are ineligible.
While supplies last.*

"WHAT DREAMS MAY COME" OPENS IN CHICAGO ON FRIDAY, OCTOBER 2ND!!

Your involvement can make a world of difference in the life of a sick child.



At the Make-A-Wish Foundation® of Northern Illinois, volunteers work as the leaders; as a Disney character at an airport party; behind a silent auction table; as a summer intern; or as a wish granter. Our volunteers are a diverse group of busy individuals who offer their time and skills to help execute and further the mission of the foundation.

Are you interested in working alongside others who deeply cherish the happiness of children, especially those with life-threatening illnesses? To learn more about how you can get involved in the foundation, please call us at (312) 943-8956.



**Make-A-Wish Foundation®
of Northern Illinois**

The Make-A-Wish Foundation® of Northern Illinois works to fulfill the favorite wishes of children between the ages of 2-1/2 and 18 who suffer from life-threatening illnesses.

640 N. LaSalle Street • Suite 280 • Chicago, Illinois 60610 • www.wishes.org

Call to all Columbia College Students: The Hokin Student Advisory Board

is now accepting and reviewing applications for the 98-99 school year. Comprised of a student representative from each academic department, the Hokin Advisory Board oversees the budget, policies, and procedures of the Hokin Center.

ENHANCE YOUR LEADERSHIP SKILLS!
SERVE YOUR FELLOW STUDENTS!
GET INVOLVED!

**In order to be considered for the Hokin Student Advisory Board,
you must meet these application requirements:**

- Be an enrolled student
- Have a good academic standing
- Give a one year committment
- Be available 5-10 hours a month

The Hokin Center is a Multi-Media Arts Center,
created by a need for students to have a forum to exhibit and perform their work.

**Pick up an application in the
Hokin Center Office 623 S. Wabash Building,
1st floor, or call (312) 344-7696.**

COLUMBIA COLLEGE CHICAGO

WELCOME BACK DANCE

OCTOBER 23, 1998

7:00-11:00 P.M.

CHICAGO HILTON AND TOWERS, 720 S. MICHIGAN
WILLIFORD ROOM

SPONSORED BY STUDENT LIFE AND DEVELOPMENT



- Please Join Us for an evening of dancing!
- Make new friends!
- Join a club, meet representatives from the organizations!
- Get acquainted with the Student Life Representatives!



FOR INFO: 312-344-7459

STUDENTS & FACULTY



Auditorium
Garage,
Inc.

Southeast Corner
Congress and Wabash Avenue

Discount Parking for Students & Faculty Day and Night

All rates include City Parking Tax

First 2 Hours	\$5.00	Over 5 Hours to 12 Hours	\$7.50
Over 2 hours to 5 Hours	\$5.70	Over 12 Hours to 24 Hours	\$9.00

Validate your parking ticket at school.
Discount only applies to the first 24 hours.

See the world from
a whole new perspective.



IZ COMING 10·2·98

www.pepsi.com/antz

Weekly Horoscopes

By Linda C. Black
Tribune Media Services

The moon's in Capricorn Monday and Tuesday, clashing with the sun in Libra. The main conflict is between workaholics and ditzes. Ditzes gain more power on Wednesday and hold the field through Thursday, as the moon is in air sign Aquarius. They actually dominate through Saturday, but for different reasons. The moon's in Pisces by then. Libra and Pisces are a very artistic combination. On Sunday, the moon goes into Aries, so the situation gets back under control.

Aries (March 21-April 19). Monday and Tuesday are not good days to fight City Hall. City Hall has the advantage. Do whatever your mate wants, especially on Wednesday and Thursday. It'll be fun for you, too. You'll be pleasantly introspective on Friday and Saturday. Not to worry. It looks good on you. On Sunday, you'll re-emerge, able to handle even the toughest competition.

Taurus (April 20-May 20). A foreigner is your link to fame and fortune on Monday and Tuesday. Technical skills are required on Wednesday and Thursday. If you've got any faith left, pull it out and use it on Friday and Saturday, and by Sunday you'll easily face a difficult situation on Sunday.

Gemini (May 21-June 21). Ask for the money you need on Monday or Tuesday. Surrender to love on Wednesday and Thursday, the intellectual type, of course, and you'll be rejuvenated for a tough assignment coming Friday or Saturday. By Sunday, you'll be ready for a celebration, so set one up for then.

Cancer (June 22-July 22). Your competition has the advantage Monday and Tuesday, so hide out. Home is where the heart is on Wednesday and Thursday, but travel beckons on Friday and Saturday. Help fierce predators reach a compromise on Sunday.

Leo (July 23-Aug. 22). Concentrate on your work Monday and Tuesday and learn as fast as you can to keep up. By Wednesday and Thursday, you'll be able to relax, partly through a partner's help. The money starts coming in Friday and might continue through Saturday. Sunday is your best day this week for travel.

Virgo (Aug. 23-Sept. 22). You're drawing attention Monday and Tuesday because you look marvelous. Stay tuned into the grapevine Wednesday and Thursday for all the latest developments pertaining to your job. Keep your mate's secret on Saturday, even if you're dying to tell somebody. And it's OK to borrow the money you need on Sunday.

Libra (Sept. 23-Oct. 23). Stay home Monday and Tuesday and take care of problems there.

Wednesday and Thursday are better for romance anyway, and by then you'll have time. That may not be the case on Friday or Saturday. Looks like you have work piled up, but you get a break again on Sunday. Team sports are suggested just for the fun of it.

Scorpio (Oct. 24-Nov. 21). You'll learn easily Monday and Tuesday, so study to keep up with a demanding person's requests. Don't argue with a roommate's strange friends on Wednesday or Thursday. It's not worth the bother. Schedule your big date for Friday or Saturday and the first part of Sunday. Help out a friend with your labor Sunday evening.

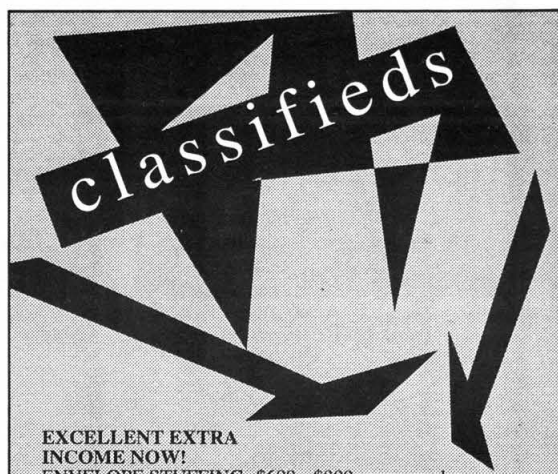
Sagittarius (Nov. 22-Dec. 21). Ask for money on Monday and Tuesday. Study to improve your skills and also your range of influence on Wednesday and Thursday. The support of your loved ones empowers you to succeed on Friday and Saturday, but your energy really kicks in on Sunday.

Capricorn (Dec. 22-Jan. 19). You're strong Monday and Tuesday, but there's a lid on your talent. Don't make a scene. You'll need to get along on Wednesday and Thursday. On Friday, you get a surprise advantage, and your luck holds good through Saturday. Don't get involved in a fight you can't win on Sunday.

Aquarius (Jan. 20-Feb. 18). You're under pressure Monday and Tuesday, but you're also gifted. You'll really blow them away on Wednesday and Thursday. By Friday and Saturday, you might be seeing money coming in, partially due to your brilliant performance. Use some of it to buy educational supplies you've been wanting on Sunday.

Pisces (Feb. 19-March 20). Your friends will vouch for you on Monday and Tuesday, but best keep quiet on Wednesday and Thursday. You'll gain more ground by listening than by talking then. You're strong on Friday and Saturday, and really lucky, too. Get something for yourself you've long wanted on Sunday, just for the fun of it.

If You're Having a Birthday This Week ... Born Sept. 28: Focus on domestic matters this year, and put in the changes you've long desired. Sept. 29: Home and family are more important than ever this year. Sept. 30: Romance is the major theme this year, luckily for you. You're not only smart, you're also very attractive, especially right now. Born Oct. 1: This is a fabulous year for you. It's very good for romance and for your relationships with children. Oct. 2: Your workload is quite intense right now, but that's OK. The skills you're learning now will serve you well for years. Oct. 3: You could have more work than you ever dreamed possible. Focus on caring for others and you'll thrive. Oct. 4: Take care of others first, and they'll take care of you. Make sure you're with the right crowd, though. Serve one who serves.



EXCELLENT EXTRA INCOME NOW!
ENVELOPE STUFFING- \$600 - \$800 every week.
Free Details: SASE to
International Inc.
1375 Coney Island Ave.
Brooklyn, New York 11230

SPRINGBREAK!!
Cancun, Florida, Etc.
Best Hotels, Parties, Prices. Book Early and Save!!
Earn Money + Free Trips! Campus Reps / Organizations Wanted
Inter-Campus Programs 1-800-327-6013 www.icpt.com

\$1250 FUNDRAISER
Credit Card fundraiser for student organizations. You've seen other groups doing it, now it's your turn.
One week is all it takes.
NO gimmicks,
NO tricks,
NO obligation.
Call for information today.
1-800-932-0528 X 65
www.ocmconcepts.com

"\$1,000 A DAY!" Just Mailing Letters!
RESULTS ARE GUARANTEED!
No Advertising, Circulars or Mail Orders to buy
FREE POSTAGE - FREE ENVELOPES
FREE DETAILS Further Information? Send a #10
SASE to: 332 Broadway, Suite 322, Bethpage, NY 11714

**WOULD YOU LIKE TO PLACE
A CLASSIFIED AD???**
call 312-344-7432 and talk to an Advertising Rep
from the Chronicle!!

Advertise In the Chronicle

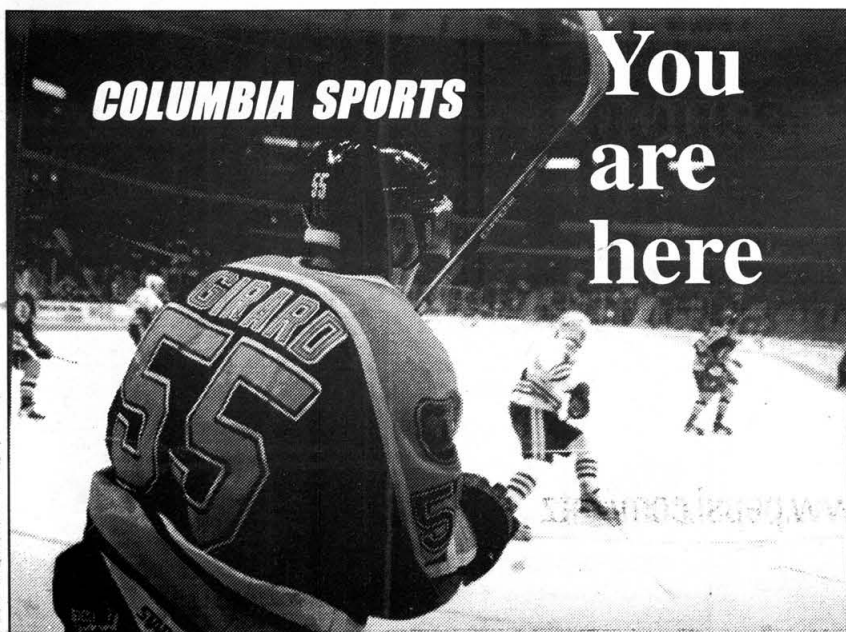
We have some great ways to advertise

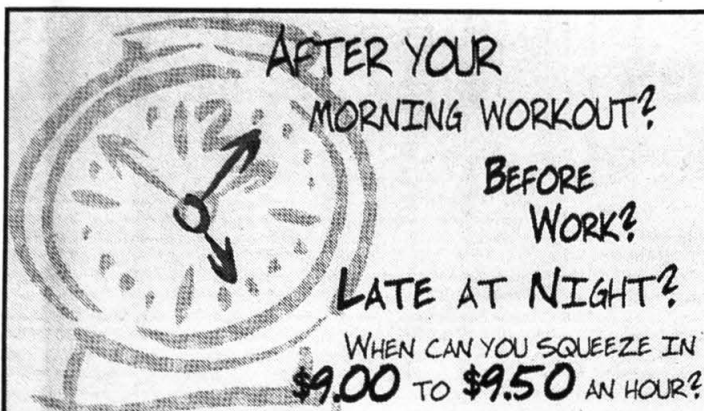
1. Display Ads
2. Classified Ads
3. Headline Newsstand Advertising
4. Pre-printed Inserts
5. Web Page Banner Ads

Call the Advertising Department

312-344-7432 or Fax 312-344-8032

for more information





With our outstanding pay and convenient schedules, we're guessing you'll find the time. We have all kinds of part-time positions to fill.

PACKAGE HANDLERS (part-time)

You can start at \$9.00-\$9.50 an hour and choose one of our many shifts. You'll also earn an extra \$.50 an hour for eligible tuition after 30 days. Think you can find the time?

We are currently hiring for all of our Chicagoland locations: Addison; Schaumburg; Hammond, IN; Northbrook; Damen (at 33rd & Damen); and Bedford Park (near 79th & Harlem Ave.). For consideration, please apply in person Monday-Friday at the RPS location nearest you or call for more information:

(708) 594-1855



An FDX Company

EOE/AA

MAKE YOUR PARENTS \$40,000 HAPPIER.

The Army now offers up to \$40,000 for college for qualifying applicants with the Montgomery G.I. Bill plus the Army College Fund.

To find out more, call your local recruiter at:

1-800-USA-ARMY

**ARMY.
BE ALL YOU CAN BE.**
www.goarmy.com

STUDENTS, MAKE BIG \$\$\$

The Magnificent Mile's Newest
Restaurant
Has Immediate Openings For

- * Servers
- * Hosts

Join the Houlihan's Team Today!
Min. 4 shifts per week required.
Very Flexible Scheduling
And A Fun Place To Work!

Call 312-616-3663 (FOOD)
Or stop by our restaurant at
111 East Wacker Drive
(Corner of Michigan and Wacker)
to fill out an application.

HOULIHAN'S

THE SMASH HIT RETURNS WITH SOME NEW SURPRISES!

**"STOMP does for rhythm what
Freud did for sex!"**

— Time Out, London

"A PHENOMENAL SHOW!

Bashing, crashing,
smashing, swishing,
banging and kicking —
a joyous invention!"

— Chicago Tribune



**NOW THRU OCT 18 ONLY!
(312) 902-1500**

➤ SHUBERT THEATRE • 22 W. MONROE

STOMP BY CARLSON PIRIE SCOTT, DOMINICK'S TOWER RECORDS
AND HOT 101 • WWW.TICKETMASTER.COM

GROUPS (312) 977-1710

Soccer players want UNC Women's coach kicked off campus

By Christine Tatum
College Press Exchange

CHAPEL HILL, N.C. - Two former soccer players at the University of North Carolina at Chapel Hill on Tuesday filed a \$12 million lawsuit, alleging sexual harassment and other misconduct against Anson Dorrance, the school's head women's soccer coach.

Dorrance, who has led the team to 15 national championship titles in 17 years, vowed in a prepared statement to "vigorously defend" himself against the accusations. He has coached at the university since 1979.

"I am shocked and saddened by these allegations," Dorrance said. "I have never and would never abuse my position in any way."

The lawsuit, filed in federal district court in Chicago by Debbie Keller, who played for the Tar Heels from 1993 to 1996, and Melissa Jennings, who is still a student at UNC, also faults several school administrators for failing to do anything about the allegations against Dorrance after having learned of them. Jennings claims Dorrance cut her from the team in May after she complained to administrators about his behavior.

The suit claims Dorrance ensured alcohol was made available to high school recruits visiting campus and that he probed players about their sex lives and those of their teammates.

Keller also alleges that Dorrance often made "offensive physical contact" with her by putting "his arms and hands on her body on multiple occasions." Keller also claims that in October, 1996, Dorrance lured her to a secluded spot

where he "made an uninvited sexual advance" toward her.

The university said it acted quickly on the women's complaints and that an internal investigation found "absolutely no evidence" that Dorrance had "used his position to make uninvited, sexually explicit comments" to the women. The university also said it found no evidence of inappropriate physical contact.

Current team members said in a letter released Tuesday that they, too, believe the accusations are false.

But as for the allegations that Dorrance recruited and inquired about players' personal lives, the university said it found that the coach's conduct "fell short of the standards of good judgment that we expect from university officials."

Louis A. Varchetto, an attorney representing Keller and Jennings, said talks aimed at settling the dispute broke down when his clients insisted that the university ask Dorrance to step down from his post as a part of any deal.

"The university is unwilling to do that," he said.

The lawsuit and the prominence of the people on both sides of it are sure to rock the world of women's soccer. Dorrance is credited with building the sport for women in the United States and with leading the U.S. women's national team to victory during the first World Cup for women in 1991.

Keller, now a starting forward on the women's national team, received UNC's top honor for student athletes during her senior season in 1997. The school retired her jersey earlier this year.



Two former players alleged that their former coach sexually harassed them.

Will the real "Monsters of the Midway" please step forward

By James Boozer
Editor-in-Chief

You would think that after last season, the Bears would have learned from their mistakes and started this season on a high note. But they haven't been able to shake their losing ways.

Gone are the days when the Bears were known as "The Monsters of the Midway." These days, many people refer to them as the team that can never get the job done. Every game the Bears have played so far, they could have won. But for some unknown reason, they haven't.

While they can throw out every excuse in the book as to why they lose, they never seem to realize that something is wrong.

How can a team that has so much potential lose week after week after week? One of the hardest losses for many fans to understand is the one against Tampa Bay. Here were two teams with an 0-2 record trying to win their first game of the season.

On one side, the Tampa Bay Buccaneers were trying to regain their momentum after losing their first two games to the Minnesota Vikings and the Green Bay Packers. On the other side, the Chicago Bears found themselves in a "must win" situation after handing their first two games to the Jacksonville Jaguars and Pittsburgh Steelers.

Both teams had their backs up against the wall. The Bears set out to shut down Pittsburgh both defensively and offensively. In the first half, that is exactly what they did. So the question is, how can a team with everything in their favor lose?

"This is as tough a loss as there is to take," said Erik Kramer, the Bears' bewildered leader, after the loss to Tampa Bay.

Every time the Bears lose, they seem to take the loss in stride and never make any attempt to learn from their mistakes. If they did, they would be a much better team than they are now.

But no, they continue to dig themselves into a hole that becomes deeper and deeper with every loss.

If only they had a coach who could lead them to the victorious season that both they and the fans have been longing for, if only

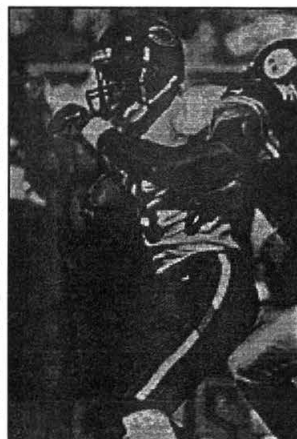
they could develop the ability to work together as a team, then perhaps they could restore the sense of pride that comes with being a Chicago Bear by winning football games.

Can the Bears accomplish the things I've just described? Yes they can. But will they accomplish them before it's too late? Sadly enough, the answer is no.

Let's face it - they will always find a way to lose, but they won't find the self-determination and ability to win any time soon. The only way that will ever happen is if they

learn from their mistakes and go out and play like they should.

I'm sure they will win games this season, but not enough to satisfy themselves or their fans. With less than five weeks to go until the bye, the Bears are at the point where every game they play is a must-win. Whether or not they will find their way to victory in the ensuing weeks is still up in the air. But for now, all signs point to an old and tired cliché: Maybe next year.



Bobby Engrum trying to break loose and score a much needed touchdown.

When it comes to sports, we have it covered.

COLUMBIA CHRONICLE
Columbia's Choice

Chronicle Sports Trivia

Answer:

In 1961, the baseball season increased from 154 games to 162.

If you would like to submit a sports trivia "Question of the Week" you can fax (312 344-8032) or e-mail (Chron96@interaccess.com) your question and answer to Rob Steva, the Chronicle's sports editor.



Attention all Sports Fanatics

The Columbia Chronicle is interested in expanding its sports coverage for the Fall 1998 semester.

If you are interested in becoming a sports correspondent or maybe a sports columnist, please contact Rob Steva @ 312-344-7086 or by e-mail at rSteva@aol.com for more info on how you can join the Chronicle's sports team.



SPORTS

Sports | 15

Baseball
is
back in
swing.



Sports | 15

Bears start
hibernating
early.



VOLUME 32, NUMBER 1

COLUMBIA COLLEGE CHICAGO

SEPTEMBER 28, 1998

Show me the money

By Rob Steva
Sports Editor



Perhaps baseball legend Babe Ruth summed it up best by saying, "I had a better year than he did," in response to reporters who asked why he should have a higher salary than President Herbert Hoover. Ruth's high salary marked a new beginning for athletes and also served as a stepping stone for thousands to follow.

One of the most debatable issues in professional sports is the incredible price tag included with most every athlete. Are the players worth the money? How does it affect their sport and fans? Who's to blame, and how can sanity be restored?

Before the 1970s nobody dreamed that an athlete could land a multi-million dollar contract. According to a 1995 issue of Sports Illustrated, the average baseball salary in 1971 was about \$31,000 per year. Since 1977, when ball players were granted the freedom to change teams without the owners' permission their salaries have soared.

Athletes in sports other than baseball are also loading up the Brinks truck. For example, Sports Illustrated reports that every time Emmitt Smith scores a touchdown, he earns \$45,000. Mike Tyson earned \$280,898 in each second of his 1995 fight with Peter McNeely, a fight that lasted one minute and 29 seconds (you do the math).

It is fitting that in this bullish market our own Michael Jordan leads the way. He receives about \$200,000 dollars for every basket, over \$30 million for one season with the Bulls and over \$45 million in endorsements. Currently the minimum price of admission to Forbes' Super 40 list of the top earning athletes is \$6.3 million per year.

Still not convinced? The following average yearly salaries were obtained through league offices and are accurate as of two weeks ago: NBA \$2.2 million, MLB \$1.37 million, NHL \$892,000 and NFL \$795,000. In contrast, the average pay for a classroom teacher in the United States is \$38,000 per year. At that rate a teacher would need to teach more than 27 years to make \$1 million.

The average pay for firefighters in the US is near \$40,000 and \$29,000 for police officers. President Clinton will earn \$190,000 this year. Do athletes deserve more than firefighters, teachers, or the president?

It's no secret that athletes live a luxurious lifestyle that a normal working person could only dream of. Ironically, it's the fans who suffer. As a result of high salaries, owners are forced to raise the prices of tickets, concessions and souvenirs.

The typical family of four or five planning to attend a major league baseball game can expect to spend at least \$180-\$200. The high cost of attending a game affects attendance. Many teams have not drawn huge crowds, forcing owners to move their teams to new cities and leaving fans with nothing more than memories.

Who's to blame, and is there an answer that is fair to all? Many feel it's the owners' faults, for reasons previously discussed. However, if the situation is examined from a "macro" point of view it is obvious that there are a variety of sources at fault. The main reason for the constant increase in salary is media exposure. Top players have come to represent their teams the same way famous brands symbolize corporations.

Another contributing factor is the increasing interest of the media, entertainment and telecommunication companies. Finally, the expansion of all four major sports has sent a shift in the supply and demand curve with regards to talent. The number of talented players has not increased as quickly as the quantity of positions needed to be filled on the new teams.

As a result, talented players refuse contracts and demand "big bucks." Though many like to blame the athletes, it may be difficult to do so. After all, if someone was willing to pay you a huge amount of money, wouldn't you take it? Of course you would. So in the end, professional sports face a unique yet difficult question - how can the salaries be controlled?

Is there a solution to this madness? Only time will tell. Possibilities include a rookie salary cap, stiffer salary cap rules for teams, and free agency rule changes. It seems that the ultimate "clash of titans" between sports and business can no longer accommodate fan satisfaction or appreciation. Hopefully, everyone will soon be able to enjoy a baseball game without having to worry about the price of their peanuts and Cracker Jacks.

What's causing all this?

By Benjamin Trecroci
Managing Editor

The following is a scene played out in living rooms all over the country on Monday nights: "What are we going to watch, Raw or Nitro? On Raw, Stone Cold is about to fight Kane! On Nitro, Goldberg is supposed to take on Kevin Nash!"

This dilemma faces millions of wrestling fans each Monday night. World Championship Wrestling (WCW) has Monday Nitro on TNT from 7-10 p.m., and the World Wrestling Federation shows Monday Night Raw on USA from 8-10 p.m. Professional wrestling has taken over a night once dominated by football. Between the two programs, approximately 40 million people are watching wrestling each week. The combined five hours of the two programs make up the top five watched hours in national cable ratings. While nobody is sure why people are watching wrestling so much, one thing is for sure: Wrestling is definitely back.

For the last two-plus years, professional wrestling has reached a level of popularity unseen since the Hulkmania days of the mid-80s. In the early nineties, wrestling was made up of a bunch of gimmicks and goofs directed towards children. The WWF went so far as to bring in a clown character called Doink to run around the ring with midget replicas called Dink and Blink. WCW eventually landed Hulk Hogan, but even he could not bring wrestling back from the dead.

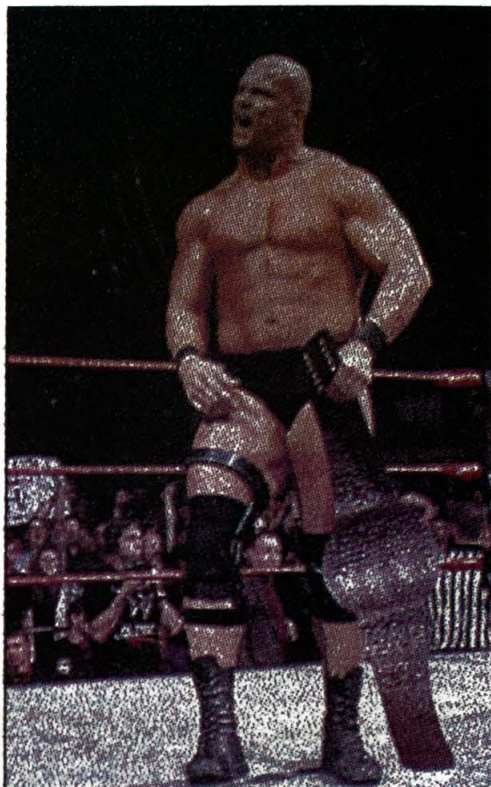
The fans had become tired of the same Hulk Hogan - the blond locks, the ripping of the t-shirt, the Great American image; something had to be done quick.

Then came WCW's "Bash at the Beach 1996," where WCW was taken over by "The Outsiders" (former WWF wrestlers Razor Ramon and Diesel, now known as Scott Hall and Kevin Nash). The two of them took on team WCW in a six-man tag team match. But the Outsiders did not reveal who their partner was. Near the end of the match, Hulk Hogan appeared for the first time in almost a year. Everyone believed that Hogan was going to help WCW, but he didn't. He turned his back on the fans and WCW and formed the New World Order (NWO).

Nobody thought that Hulk Hogan would ever tell the fans to "go to hell," but he did, and since that shocking moment wrestling has prospered.

The WWF had experienced a roster raid. Almost all of their big name talent had gone to WCW. They were struggling. To show their displeasure over the loss of Razor Ramon and Diesel, a pair of impostors wrestled for a short time. These two were out of shape and looked nothing like the real "Outsiders."

For the first year after the inception of NWO, the WCW was dominating the WWF in the ratings. The talent was better, and the action was unbelievable. For the entire show, viewers were on the edge of their seats waiting to see what would happen next. From sneak attacks in the parking lot to gang style, eight-on-one attacks in the ring, Nitro was intense. Raw was just that - a rancid show with no plot or talent.



Wrestling has made a major comeback mostly because "Stone Cold said so."

The star that the WWF waited for was one of their own, "Stone Cold" Steve Austin. Austin was a lower-billed wrestler who had flashes of greatness, but was never given the push he deserved.

His popularity started to rise during his feud with former Inter-Continental Champion, "The Rock" Rocky Maivia. Austin's popularity was only beginning. He would eventually capture the gold from "The Rock." At Wrestlemania this past March, Austin defeated Shawn Michaels to win the WWF World Championship.

The "jaw-jacking," no respect-having, finger-waving Stone Cold is the most popular wrestler today. His attitude appeals to fans; he doesn't trust anyone or respect authority.

The Monday Night wars once dominated by WCW are now a toss-up. While Nitro is three hours and has more talent, the show is usually long and boring. Raw has become more adult-orientated and more hardcore. Week after week, the show is a non-stop spectacle of action and subplots.

Each Monday Night the two companies try to outdo each other, which makes for a better show.

So the real winner in the Monday Night wars? The fans.

Chronicle Sports Trivia

Question:

What year did the number of baseball games per season increase and by how much?

(You can find the answer on page 15)