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Columbia Chronicle (10/12/1998)

Columbia College Chicago

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COLUMBIA CHRONICLE

VOLUME 32, NUMBER 3

COLUMBIA COLLEGE CHICAGO

OCTOBER 12, 1998

INSIDE

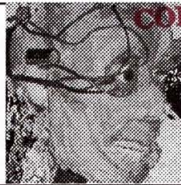
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Fire red hot in the playoffs!



Bey docks at Columbia

By Leslie McClellan
Staff Writer

This Fall, Columbia College welcomes well-known photographer Dawoud Bey. As those familiar with the Museum of Contemporary Photography in the 600 S. Michigan building may know, this is not Bey's first experience with Columbia.

Bey worked on his first project with high school students in 1993. He shot 20 x 24 inch photos of students at Phillips Academy in Andover, Mass., and students in the neighboring community of Lawrence, Mass. Bey describes Lawrence as "an economically depressed community, very unlike Andover." This project was his way of bringing the diverse student bodies and communities together. Denise Miller, Director of the Museum of Contemporary Photography, asked him to exhibit the work at Columbia. He accepted and proposed a similar project between Columbia students and Phillips' sister school, Providence St. Mel, located on the west side of Chicago. The project worked out well and long-lasting friendships were established. Bey and the staff kept in touch over the years and mutually agreed that if the opportunity presented itself, he would come back to Columbia on a long term basis.

This fall, Bey has returned as a part-time faculty member.

How did Dawoud Bey get started? More importantly, what were his significant challenges and why did he continue through them? Bey was born in Queens, New York in 1953. His parents had lived in Harlem a number of years earlier and were very active in the community. Dawoud was politically active and aware from a very young age. At 14 years old, his grandmother gave him an Argus C3 camera that had belonged to his late grandfather. "I was taking it to be polite, really," remembers Bey.

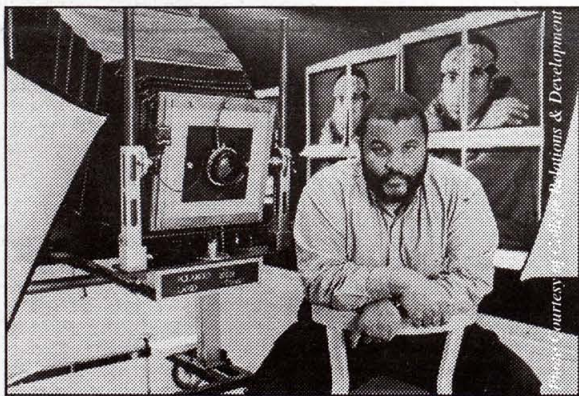
Approximately a year later, there was a photo exhibition at the Metro Museum of Art in Harlem, entitled "Harlem On My Mind." There was much controversy in the community regarding the almost complete exclusion of art by African-Americans with the exception of James Van Der Zee. Bey went to see the exhibit because of the controversy, not the photography. "That's when I really got a sense of the impact that a photograph could have on the culture [and] on the viewer, so that's how I got started."

Bey became concerned with stereotypes surrounding black people in the arts. He believes there are basically two types of people that are focused on in the African-American community. The "problematic aspects," portrayed in the popular media and imagination, include drug dealing, gang activity, and other sorts of thievery. The other side, equally as stereotypical, are those who have managed to "rise above all of this madness to escape to a better life," overlooking the fact that there are people carrying on constructive lives within their community.

From 1974 to 1979, Bey taught himself to be a

photographer. In the beginning he took street shots of people, snapping and then running away. He considered this type of street photography a form of mugging. He then learned to take pictures with a type of Polaroid camera, so that his subjects could have a copy immediately. In 1979, he held his first one-man exhibit in Harlem. "There is a tendency for photographers to make pictures somewhere, then take them somewhere else to show them or publish them so that people can look at them and basically marvel at how different they are from the people in the photographs," says Bey. By keeping his photos in the community, Bey discovered that he could develop a relationship between a community and an institution.

Most people focus only on the aspect of African-American pride within Bey's work. He challenges us to see past that; there are formal and conceptual aspects to his photography which deserve equal attention. Most pictures focus on taking one moment out of time. He wants to take several moments out of time. He focuses on the shifting of the human body and how the human eye sees things versus how the camera does. His works represent the psychological and emotional aspects of teenagers. "I'm interested in looking at things. I use the camera to do something we are generally not able to do in the course of spatial interaction. People say, don't stare. Through the photos, not only do I stare, but I allow viewers to stare at the subject to see things that they cannot see with a casual glance."



Dawoud Bey

Bey is a freelance writer and a drummer (currently looking for somewhere to play in Chicago). He says the only way for someone to keep doing what they are doing is to have passion for their work. "The work has to matter to you. It has to come out of things you are interested in, things you care about, things that upset you, things that make you feel good, [or] things you think people need to know. If it comes from a real place personally, I think you'll be able to sustain it."

The most difficult challenge for Dawoud Bey and possibly for any artist is to have faith in the work. "Making the decision to become an artist, to value the work that you are doing, that much is a real act of faith. There's no telling what's going to happen. I think if one does the work, everything else kind of falls into place. When you begin, you can stop and the world won't stop turning but you continue to make your work until someone does begin to pay attention."

Students planning to corner Dawoud Bey and ask him if he thinks they have talent, prepare yourselves. Pick up the book "Art & Fear: Observations On The Perils (and Rewards) of Art Making," by David Bayles and Ted Orland. Bey read a passage from you need to produce your best work. There is probably no clearer waste of psychic energy than worrying about how much talent you have and probably no worry more common... Even at best, talent remains a concern, and those who rely upon that gift alone, without developing further, peak quickly and soon fade to obscurity." Bey wants all artists to know that constant work decides the future, not this thing called talent.

Seminar of success

Sylvia Barragan
Staff Writer

The students all came shuffling in one by one but these weren't ordinary Columbia college students. The students who gather every Monday in room 504 of the Wabash building are part of a special seminar for public high school teachers. The program, "Hands-On, Mind-On, Feet-on Science and Mathematics Enhancement Seminars: A Road to Success," is funded by a \$1 million grant from the Chicago Public High Schools and is run by the Columbia College Science Institute Department.

"We show teachers how to present material so their students recognize that chemistry, math, physics and biology are part of everyday life," says Lee Sennholtz, the physical science coordinator for the seminars.

The Columbia College Science Institute offers a series of twenty free seminars on a variety of topics such as mathematics, biology, chemistry, physics, and earth science. Seminars meet about once a week for three hours and run until June of 1999. Sometimes, teachers must meet outside of the scheduled time for speakers or other special projects, but the program is set up to coincide with the Chicago Public School schedule.

Teachers earn three Lane Promotion credits by taking one of these seminars. Lane Promotion credits allow teachers to improve their salaries by taking seminars such as these or taking college level courses depending on their contracts.

According to Mary Slac, the Biology coordinator for the biology seminar, the Science Institute stresses active learning in the classroom. This program is set up to give teachers a hands-on approach to teaching certain topics within math and science, and these lessons also take into consideration classroom time and space.

For instance, one of the math seminars concentrates on the use of blueprints to teach high school students proportions. Seminars are set up so that teachers go through a project together and then discuss the forms in which they can apply these projects to their own classrooms.

See Science, page 4

What's new at Columbia 2

By Racheal Silvers
Staff Writer

Columbia 2 is a continuing education program for professionals interested in the arts and communications, which began in the spring of 1996 after Columbia College President John Duff instituted a task force to research the possibility of creating a continuing education program at Columbia.

The research focused on the competitors in Chicago's continuing education community, the benefits of an arts and communications continuing education program, and the audience to whom the school would cater.

The task force proved that since Columbia was already well-known in the Chicago community and beyond for its superior arts and communications programs, Columbia 2 would corner that same niche in adult continuing education.

President John Duff asked Philip Klukoff, then chairperson of the English Department, to step up into the position of Associate Provost of Columbia 2.

Klukoff believes Columbia 2 ties in to Columbia College via their similar mission statements. "It goes back to the mission of Columbia College and how adult education fits in," said Philip Klukoff. "It's an extension of the undergraduate and graduate mission."

According to the mission

statement, "Columbia is an undergraduate and graduate college whose principle commitment is to provide a comprehensive educational opportunity in the arts, communications, and public information. Columbia's intent is to educate students who will communicate creatively and shape the public's perception of issues and events and who will author the culture of their time."

Columbia 2 will in turn shape, educate, upgrade, and advance skills of professionals already working in their fields, or even those in search of a career change.

"John Duff and Burt Gall conceived this entity and allowed me room to experiment," said Philip Klukoff. "We are currently working in conjunction with the University of Guadalajara in Mexico to develop programs for their School of Art, Architecture, and Design."

Klukoff hopes for more collaborative programs with the autonomous University of Guadalajara in the future.

Columbia 2 can almost be considered an alternative to other, more expensive and timely graduate programs. While it has no core curriculum or required courses, Columbia 2 offers students a variety of non-credit courses and the option of earning certificates.

Currently, some of the more

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Professor helps people improve their dialect

By Bill McDonald
Knight-Ridder Newspapers

COLUMBIA, S.C. — Leigh Ann Spell, an associate professor at Columbia College, has tackled some pretty tough challenges in her role as a language and speech pathologist.

Her most vexing assignments, arguably, are in the areas of "accent modification" or "accent reduction." These are euphemisms, of course, for what some Southern families consider to be heresy: fiddling students of the twangs and drawls their parents bequeathed to them.

It might come as a surprise to many readers, it certainly did to me, that South Carolina ranks only second to Alaska in the number of dialects spoken. The state has more than a dozen distinct ones, according to research conducted by some linguistic scholars.

(This figure shouldn't surprise anyone who has ever lived in Charleston and heard "Toe-WARD" frequently used in place of "toward.") S'uthern speech. An Indiana native who speaks "Standard American

English," Spell has a Ph.D. on the subject of language. She also coaches actors whose roles call for particular accents or dialects.

"Accent" and "dialect" are used interchangeably by most of us, Spell notes. And while they are related, they aren't the same: "Accent is a part of dialect; it's how we pronounce different words."

Dialect refers more specifically to grammar and vocabulary. To her credit, Spell is sensitive to the resentment we Southerners feel when others stereotype us because they've watched too many reruns of "Hee Haw" or "The Dukes of Hazard." She had the good sense to marry a Southerner.

Spell also has coached secretaries in the Midlands who have "excellent stenographic skills," but whose accents do not set a very professional tone on the telephone.

She teaches them, for instance, that it doesn't make a good impression to say "gum-mint" for government or "murican" for American when talking to clients, let's say, in Manhattan and Montreal. Our Southern speech is culturally rooted, of course. And

while a lot of people think Southern English is substandard, it isn't, Spell said. "It has its own clear rules of grammar and vocabulary." Spell doesn't try to "improve" her clients' English.

She simply demonstrates the difference between their versions of it and Standard American English - the English that's acceptable in today's business world.

One should be happy for the strengths of Southern speech - its warmth and melody, Spell says. But one should also smooth out the twang and nip off the drawl.

We should do it because people who mispronounce their vowels (rinc for rain) and draw monosyllables into diphthongs (hay-ul for hell) don't come off as mental giants.

I also read recently in "Psychology Today" that 40 percent of the first impression we make comes from our voice, while less than 10 percent comes from what we say.

So listen up, ya'll. How you say something can be a lot more important than what you say, doncha know. Don't forget that, you hear?

Want to make 55 bucks?

How?

Be a Student Ambassador for the Fall Open House.

What?

The admissions office is looking to hire Columbia students who are articulate, enthusiastic, people oriented and have at least a 2.5 G.P.A. to represent Columbia College to prospective students.

When is the Open House?

Saturday, November 14, from 8:00 - 4:00 p.m.
(We'll even feed you breakfast and dinner!)

What do I need to do?

Stop in the admissions office at 600 S. Michigan on the 3rd floor to fill out an application and sign up for an interview.

- Interviews will be held the week of October 26 - 30.
- You must attend one orientation on either Monday, November 2 at 5:00 p.m. or Tuesday, November 3 at 10:00 a.m.
(We'll even give you cookies!)

Questions? Call Celeste at (312) 344-7169

We'll give you 55 bucks!

Roosevelt gym working out for Columbia students, staff

By Kelly Woyan
Staff Writer

No more excuses. Lack of money is no longer a good reason for you to not hit the gym this fall. You can now afford your own personal trainer. You can now afford to take aerobics, yoga and tai chi classes. You also can afford circuit weight machines, treadmills, stairmasters, row machines and even your own basketball court. How? By paying tuition to Columbia College.

Since last semester, Columbia students have had full access to Roosevelt University's gym at 425 S. Wabash on the fourth floor. The facility has treadmills, stationary bicycles, free weights, a Nordic Trak, a row machine and a variety of fitness and aerobic classes. There's even a full-basketball court that can easily be converted into a volleyball court.

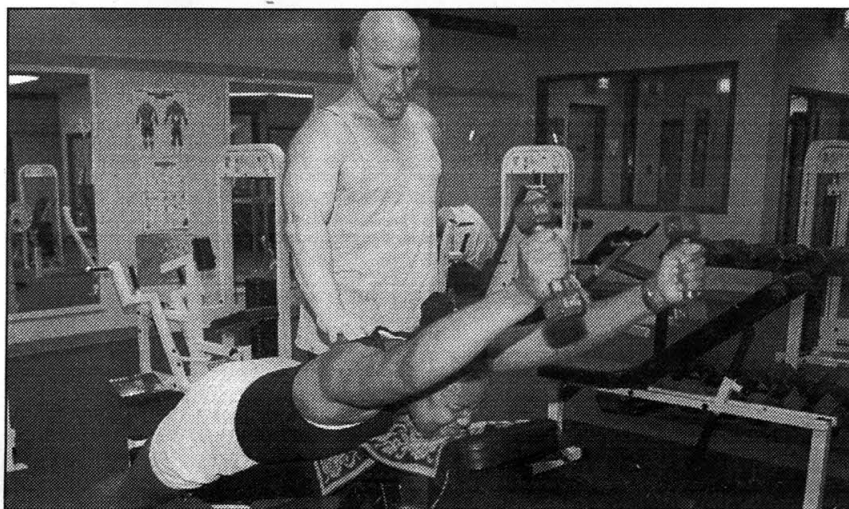
Students not only have unlimited access to this facility free of charge, but they also can consult with an on-site certified personal trainer. The trainer, Mark Brtichevich, happens to also be the per-

sonal trainer of Columbia College president, John Duff. their health. Sixty percent of American adults are not regularly physically active and twenty-five percent of all adults do nothing at all. Yes, we have heard it all before. Physical activity reduces the risk of premature mortality in general. But it does much more than just that. It also reduces risk of heart disease, hypertension, colon cancer and diabetes. Exercise takes care of that little bug called stress too.

Brtichevich says that many students who walk into the facility are not fitness buffs. "Most kids in here I would treat as cardiac cripples more than anything else. The problem is kids at that age think they're indestructible."

Brtichevich also says statistics show young adults under 22 years old are the most out-of-shape age group in the United States right now. Some Columbia students prove his theory to be true.

Columbia student Veronica Calvo said even if she did have access to a free fitness facility, she still wouldn't work out. "I really don't have the time," says Calvo. Another student says he isn't sure if he



Rachael Silvers/Chronicle

Mark Brtichevich gives Roosevelt student Nicole Young some advice while she uses the free weights. The trainer facility is open to all Columbia students as well.

sonal trainer of Columbia College president, John Duff.

In fact, it was the idea of Duff and Brtichevich to develop a fitness facility five years ago. Unfortunately, none of Columbia's buildings had the capacity to hold a fitness facility. But in 1991, Roosevelt built a gym that apparently wasn't getting too much use. Finally, Roosevelt University and Columbia College penned a deal that allowed only full-time Columbia faculty to use the facility.

Two years later, part-time Columbia staff was allowed usage of the gym. But now all Columbia students can use the gym. All they have to do is show up ready to work out.

It's crucial that students start taking control of

would work out. "I don't know. I doubt it," says student Derek Kemp.

But not all students are jaded to the idea of fitness. Senior Nicole McClearn says she is excited about the new facility and wishes she'd known about it earlier this year. She says, "I wish I knew about it because I would definitely use it between classes."

Now is as good a time as ever to start a fitness program -- especially with the holidays around the corner. Everyone knows what a little of this and a little of that can do to one's body. Brtichevich reminds students to be aware that regular exercise should be considered as an overall lifestyle change.

A guide to getting around Columbia

By Steve Stanis
Staff Writer

Your friends all went to stereotypical colleges and universities or the colleges with football teams, frat parties, student unions, and a college-town. They wonder why you went to a school that has scattered buildings and no traditional campus. This is how Columbia differs from other colleges.

Instead of having a centralized campus composed of all the school's academic buildings, Columbia has the city of Chicago as its campus. Columbia's main "campus" is composed of the blocks surrounding the 600 S. Michigan building. This can be overwhelming to a newcomer, but with a little help and a little exploring Columbia can quickly become a second home to its students.

Parking in the city is no easy task, especially under \$5. People who have found such prized spots are hesitant to tell where they are, and often have sore feet from the walk between school and their cars. Most of the parking garages within a few blocks of the main building offer student rates.

Although you may spend \$7-9 you won't have to leave a half-hour early to make it to class on time. Some parking garages, including Harrison Garage on Wabash, offer after 4 p.m. rates. These are flat fees from 4 p.m. to 12 a.m. from \$5 to \$6. If the are too expensive, there are always meters. Meters become more of a hassle, though, if you are on campus for any length of time. Not only do you have to find one, but you must also continually feed it.

Education is why students come to Columbia. To get the most out of your education you must be able to utilize all of the college's resources. Some of the most used resources on campus are the computer labs, located in the main building in room 207 and the Wabash building in rooms 401, 403, and 410. There are also computer labs scattered throughout different departments for use by the students of that department. These labs are the best choice for your computer work.

In the main labs print cards are required to print anything and can be obtained from the cashier's office in the main building. The departmental computer labs sometimes require a separate print card that can also be obtained through the cashier's office. The hours for the computer labs vary.

Columbia's library may not always be enough for the research you need to do. There's no need to panic because down the block at State and Congress is the Harold Washington Library. This library contains anything you may need and it is open until 7 p.m. during the week. Now that your homework is done you'll want to eat. First there are the on-campus eateries.

For fine cafeteria food, the Underground Cafe is the place to go. Unfortunately, the Underground is closed because of the sidewalk construction on Michigan Ave. The Hokin Annex, located in the 623 S. Wabash building, is great for a cup of coffee and a light lunch. Outside the buildings, fast-food is king. For cheap and greasy (yet somehow tasty) hot dogs, Chicago Carry-Out on Wabash is a student's best bet. Down the block, Little Louie's offers a similar menu but not quite the same atmosphere.

At Wabash and Jackson, all the major fast food chains are represented. McDonald's, Arby's, Burger King, Subway, and Fast Foo's Chinese are all piled on top of each other. A little closer to campus on Congress there is another Burger King and Subway, along with a Taco Bell. A college student's stomach can be filled easily.

There are also several cheap sit-down restaurants in the area. The Harrison Snack Shop is popular with Columbia students. It is reasonably priced with a diner/truckstop atmosphere. On Michigan Ave. you'll find the Artist's Cafe, which offers an 8 a.m. breakfast and outdoor seating during the warmer months. A little further up Michigan is Bennigan's. They have half-hour lunch specials and a large menu to choose from.

If your schedule has a two hour gap, you may have time to kill, and you might not know what to do. Having Chicago as our campus allows students to be within walking distance of theaters, the Art Institute, and the Museum Campus. No cash? No problem: On Tuesdays both the Adler Planetarium and the Art Institute are free. Wednesday you can find yourself at the Field Museum of Natural History for free. Then on Thursday, admission to the Shedd Aquarium is free (\$6 for admission to both the Aquarium and Oceanarium). The museums also offer student rates during the rest of the week with a valid ID.

Having the city of Chicago as a campus is filled with benefits. The best way to find them is to talk to your fellow students and walk around. With a little exploration you'll be able to find the best food, the best parking, and everything else you need to survive college. Go out there, explore, experience, and have fun.

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COLUMBIA CHRONICLE
Columbia's Choice

VOICE YOUR CHOICE

CAMPAIGN '98

By David C. Kinnard
Senior Correspondent

While in the major state races this year, it seems that the Republican candidates have substantial leads over their rivals. It's quite a different scenario in the bid for the office of the state secretary. Democrat Jesse White and the GOP nominee, Al Salvi, have been neck-and-neck all summer long, vying for the position. Voter reaction in the next four weeks will decide the outcome of this election, as both candidates have completely different campaigns and backgrounds and the same amount of mud to hurl at each other.

The most sizable dilemma for Jesse White has been name recognition in central and southern Illinois, although he has been campaigning heavily for the last month -- performing at 8 to 13 events daily across the state. White is the offspring of the Chicago Democratic Organization and has been a state lawmaker in Springfield for more than a decade, serving as chairman of the House Human Services Committee. He has spent the majority of this decade as the Cook County recorder of deeds, being elected in 1992 and again in 1996. One thing voters like about White is his political aloofness. He was discovered by Democratic party leaders while working in the Chicago public school system as a physical education instructor. While not seeking public notice through politics, he made a name for himself by founding the Jesse White Tumbling Team, an athletic organization for Chicago youth from poor neighborhoods.

Voters this year are also sure to admire White's pledge to not seek a higher office after serving as secretary of state, as well as his promise early on not to seek campaign funds from the automotive and trucking industries which are regulated by the state office. This vow, of course, has already been broken. To date, White's campaign has received \$5,105 in donations from various car dealerships and \$2,700 from the trucking industry.

Republican Al Salvi has managed to erase a minor deficit in voter polls and is now basically tied with his opponent, although polls show a significant unfavorable rating extending from his sickly run in 1996 for U.S. Senate against Democrat Richard Durbin. A wealthy personal injury attorney from Lake County, Salvi has been debating issues such as license plates and policies against drunken driving. He was able to secure a positive image of himself when Jesse White was forced to apologize to Salvi for falsely accusing him of being one of Lake County's largest drunk driving defense attorneys. Salvi accepted the apology, maintaining that he has represented only victims of drunk drivers, and made it clear that White's insinuation is indicative of a "speak first, think second" attitude by the Democratic party in general.

Salvi's campaign has also been quite critical lately of White's broken promise concerning acceptance of campaign dollars from state-regulated entities, i.e. the automotive and trucking industries. It's interesting to note, however, that Salvi's crusade has sought funds not only from car dealers but also from the 4,000-some current employees in the office of the secretary of state. It's obvious that Salvi's current ambitions differ from White's in that he has already sought office in the State Senate and will most likely attempt to climb the same electoral ladder as Governor Jim Edgar and GOP gubernatorial hopeful, George Ryan. White, meanwhile, holds that he doesn't have a hidden agenda, and has "no aims of going any farther than secretary of state."

Jesse White is vowing to bring the same kind of improvements to the secretary of states office that he claims he brought to the recorder of deed's office. He asserts that he had a major hand in serving to "modernize, streamline, and computerize" state administrative offices. He has also been the head of the second-largest recorder's office in the nation for the last six years. Al Salvi has been focusing on using the secretary of state's police to investigate wrong-doings in state licensing offices. He states that corruption is a "nationwide problem." He is also sticking up for buddy-contemporary George Ryan, who has recently been under fire in the federal investigation into the alleged sale of truckdriving permits at a secretary of state drivers' facility and is the GOP front-runner in the race for the Governor's office.

So there you have it, an ostensible "nice guy" from Chicago who can't get people to remember his name and who will take money from anybody at this point versus a personal injury attorney who is young, immaculately adorned, has gobs of money and would probably run for Omnipotent Potentate of the Universe if such a position existed. So get out there, voters, and "Voice Your Choice" on November 3rd. I'll be writing "none of the above" on my ballot.



Al Salvi



Jesse White

Science

Continued from page 1

"I am always looking for new ideas. Hopefully these techniques make the old new and alive," says Wayman Stewart, a teacher from Curie High School, about why he joined the program.

Teachers eager to use what they learned in the seminar may borrow equipment from the Science Institute. Coordinators like Slac are willing to go back into the high school classrooms to help teachers put their lessons to use.

Besides scientific and mathematical equipment, teachers can also take advantage of the visualization lab which allows them to work with computer programs like macro and photo shop. They can take up almost any project they would like to work on with these programs as long as they reserve computer time in the lab. Teachers also receive a newsletter that keeps them up to date on equipment availability, and events that may concern them.

According to Jim Huntan, one of the program coordinators from the Science Institute, the seminars which started in March of 1998 have been

fine-tuned over the summer. The institute has modified some of the classes to meet with the Chicago Academic standards which are based on high school curriculums and textbooks.

Throughout the summer, representatives from the Science Institute visited over 80 high schools throughout the area to promote the "Hands On..." program. They have been registering teachers throughout the summer and answering any preliminary questions they may have had.

The teachers, who started their first seminar on Oct. 5, all seemed excited by the advantages that this seminar will grant them when it comes to hands on teaching. Marie Webb, a teacher for the past 23 years, said, "Trying to motivate this generation is hard. I call them the 'Instant Generation' because they get so many things in an instance. Students have a different way of thinking, they don't want to apply themselves. Hands-on lessons are very important. It's always refreshing to find new ways of teaching certain subjects."

Columbia 2

Continued from page 1

popular programs at Columbia 2 are the certificate programs in Entrepreneurship and Sports/Entertainment Management. Many continuing education students take courses for self-advancement and many others are in the process of a career change. Yet, both find that certificates from Columbia 2 suffice just as well as a graduate degree.

Each semester, Columbia 2 has about 30-40 part-time faculty members, the majority of whom are drawn from Columbia College's faculty. Philip Klukoff speaks with his former colleagues, now the chairs of the departments, and acts on their recommendations for appropriate faculty. On occasion, Klukoff will contact specific people with specialties and ask them to teach a course. Klukoff has even had people pitch courses to him.

Since the first semester of classes in the spring of 1996, enrollment has consistently risen with each semester. This semester's enrollment taps out at an all-time high of 300 students. This year, staff members at Columbia 2 hopes to enroll 1,000 students for the Fall, Spring, and Summer sessions combined.

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VIEWPOINTS

Spreading ideas, one Cheerio at a time

With respect to all things Italian, cereal is my favorite food. I love the wacky artificial colors, the vacuum-dried marshmallows and that fake chocolicious taste. But just like a swinging bachelor can't stand his best bud's new wife, I hate milk. I poured it in my cereal once when I was about six years old, took one spoonful and spit it out with enough force to shatter the kitchen window. I have never made, nor will I ever make, the positive connection between the sweetened crunch of cereal and the putrid sliminess of milk. Such a wild lifestyle choice is downright strange to me, and my cereal bowl and I will have none of it. Still, I accept my friends' and loved ones' decisions to ruin their cereal, even if I would rather tip their bowls over and make the milk spill into their laps. That would set them straight.



Billy O'Keefe

If only every issue in life was this quaint. Unfortunately, the hot issues of the world are hot for a reason; even more unfortunately, there are scores of people out there who will tip your bowl over, pick it up and smack you upside the head until you agree with them.

In our quest to right the wrongs of the world, we sometimes forget to employ the very thing we aim to serve: Human nature. Change in our lives cannot happen overnight; it comes slowly, often the product of understanding the concerns of someone you love or respect. Thus, if your mother asks you to accept your gay brother, you just might. But if some stranger barks such a request while picketing around you during lunch, you might be quick to resent him rather than listen. What's worse, the hostility of such in-your-face activism often increases the tension between conflicting parties.

The problem is that once someone really gets behind a belief, they often lose sight of how anyone could ever disagree. This leads to unrealistic expectations ("Everyone will follow me!"), which clears the way for a big fat letdown. Ideally, at this most unfavorable of forks in the road, one might accept reality and agree to disagree.

Oftentimes though, the activist either gives up on the cause (as well as society in general, democracy and what-have-you) or he/she resorts to sensational acts to "rejuvenate" (read: publicize) the cause. On several occasions, pro-lifers have sent their message via dead fetuses, and more people have been turned off than tuned in. When PETA (People for the Ethical Treatment of Animals) learned that all the mailing labels in the world wouldn't break any links in the food chain, they tried to make fishing—fishing—illegal. What's more, they ambushed anyone who wore fur and spray-painted the expensive garments a healthy blood-red. It made headlines, sure. But the only ripple it created was in fur shops across the country, as people just sighed and purchased new coats.

And the results of all this yelling and screaming? A sore throat, but that's it. After all the demonstrations and rainbow stickers, gay rights are still little more than an oxymoron. When Princess Diana died in a fatal car chase with the press, people everywhere roasted the media. Yet today, tabloid news is still huge, and while hatred of the media may never die, you'd need dental records to find it.

Every minute of every day, a cow somewhere is making more milk. Disturbed as I am about that, I have to just deal. Because while I have a most heated opinion on the taste of milk, I know that not everyone cares, let alone agrees. Changing somebody's life does not always mean changing the person; stick that on a picket sign, and we just might be getting somewhere.

Editorial

Losing yourself in your own backyard

Maybe we take some things for granted, or perhaps we're all just plain jaded, but it's remarkably easy sometimes to forget that Columbia College sits smack in the middle of downtown Chicago. Why is that remarkable, you ask? Our point exactly.

When you've lived here your entire life, it's easy to forget just how majestic some people think Chicago is. We tend to remember the traffic, the pigeons that messed on our shoes and the approximately two years' worth of snowfall every March, of all months. We tend to forget that Chicago is one of the most popular cities in the entire world, let alone the country. Too often, we overlook the fact that, by today's standards anyway, Chicago strikes one of the most extravagant fusions of nature and industry ever assembled. From the Sears Tower, you can see Lake Michigan. You can play fetch with Sparky on the Field Museum Campus before you take a stroll over to the Art Institute. You can lay out on the beach in the summertime, then take a trip over to the Taste of Chicago until the sun sets.

It's true that Columbia College does not have any wild sorority girls or a Division one (or two, or three) football powerhouse. We don't even have a god-awful marching band. But what we lack can't hold a phi beta candle to the resources, entertainment and history that surrounds us everyday. Northwestern University may have Evanston and a whole lot of purple schlock, but we have everything from the Field Museum to the Rock 'n' Roll McDonald's only a quick walk (or for all you slackers out there, a short trip on the bus) away.

Like any city, Chicago is not paved with gold and covered with sprinkles. But, with all it has to offer, it would be foolish to take it for granted. In addition to the obvious landmarks and institutions, Chicago is constantly in motion when it comes to athletic competition, the arts and the politics that affect our lives. Never one to be a footnote for a given period of American lore, Chicago is a place where history never takes five.

U-Pass notwithstanding, Columbia has always possessed the tools and the drive that allow its students to take full advantage of Chicago's best.

With a diverse curriculum and student body, Columbia has been very successful in bringing Chicago into the classroom and vice versa. And while extracurricular activities and internships are the norm, they provide us with the experience needed to become successful individuals.

There was a time when college was a privilege rather than a necessity. Higher education actually meant something, and smalltime over-achievers flocked to the universities for a chance to start a life in the big city. The concept of college doesn't shimmer like it once did, but through it all, the big city is still big — more so than ever before. And the best part? We're already there. And in this case, it makes life at a college like Columbia a little better.

Have something to say? Don't keep it to yourself.

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 send him e-mail at MrBilly78@aol.com.

Editorial Cartoon

by Billy O'Keefe



Letters to the Editor



More support for the U-Pass

I, for one, think the U-Pass is a fantastic idea, especially for those of us who need to take the CTA to get to school. It would cut our transportation spending in half. If the \$60 added on to tuition per semester is required then fine. Sorry to those who don't use the CTA, but Columbia is more of a commuter school and I think we need it.

Marc Buhmann

Columbia's Choice?

So, you've realized the folly of last year and plan to rectify the problems. GREAT. But proofreading and SPELL CHECKING the paper before sending it to press is just not enough. Last year's readership was not down because your editing was lacking, it was because there was nothing at all useful in the paper. Each week I picked up the paper and thumbed through it and maybe once or twice was there something of any use to me. What space wasn't filled up by two-page spreads on aromatherapy, color inserts filled with pictures of people not at all associated with Columbia, or cutesy little columns like "Makin' Tea" (not that it wasn't witty and cute, but it was entirely worthless to the student body) was filled by articles from the College Press Exchange. Already our departments exist entirely separately. Unless you live in the dorms or take Gen. Eds., there is no reason for you to ever meet someone outside your department. The Chronicle should be bridging the gaps between the departments. Instead of taking up space with a fall entertainment lineup (who really cares, honestly?) why not fill it with

a calendar of events, so that the ENTIRE SCHOOL knows when a play is coming up, or a poetry reading or the Best Of Film Tech is being shown? Why don't you tell us what our SCHOOL is doing, what's RELEVANT to us as students. As a newspaper it is your job to be the voice of the students. Quite frankly, you're not.

I understand you are trying to change the paper for the better, and that is fantastic. It needs it. But there are more embarrassing problems than spelling errors going on, with or without a journalistic award.

Kate Meehan
Sophomore, Theater/English major

Editor's Note:
Kate,

We appreciate your feedback and are in the process of improving our paper's content. We recognize the need for more Columbia-oriented stories, but we need feedback and suggestions from everyone at Columbia in order to cater to their interests and needs. If anyone has any ideas for us, we're all ears! Stop in and visit, tell us what you think, get to know us if you want to, and help us make this paper the best it's ever been. Change is a long road, but we've embarked on it and we're getting there slowly but surely. Students and faculty, we want your input! If you write, submit a story or two. If you know of something up-and-coming within the school or otherwise, let us know about it. Contrary to what seems to be popular belief, we want to involve as many students as we can. After all, you're the reason we're here.

**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 Columbia 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, e-

mailed to chron96@interaccess.com, mailed to 623 S. Wabash Ave., Suite 205, Chicago, IL 60605 or posted on the Chronicle's interactive forum at www5.interaccess.com/www5/chronicle.

Low-Cost Character Building

By Sarah McNabb
Guest Columnist

College in Chicago: an epic journey through education filled with excitement, adventure. . . yeah, okay. Sorry, this isn't an old episode of 90210. We college students don't lead a luxurious life (yawn) lazing all day at a spa or meandering over to Chanel to buy clothes on our days off.

On the contrary, we are the poorest of the poor. I can vouch for this: I AM POOR. I still wear the same batch of clothes as I did last year because it is either groceries for the month or that cool crushed-velvet dress from the Alley. Groceries? I guess I should rephrase that. Packages of Ramen Noodles. If you know what I'm talking about I'll fight you for that coupon on the ground.

And so what if my boyfriend won't touch me; I am sure I'm not the only girl who can't afford shaving cream to shave her legs. Oh, and speaking of my boyfriend, why does he, a DePaul student, get to have a U-Pass while I shell out three-plus dollars a day for public transportation?

Well anyway, when us poor college folk need haircuts we do the smart thing and turn to our best friends to shear us, instead of paying \$30 for a trim. Being a middle-class poor college student isn't easy, especially when "splurging" becomes spending 40 cents for a cup of joe on the 11th floor of the Torco building. Every day beggars come up to me on the street and ask for money, but when I flash that college I.D. they lend me a buck (just kidding).

So, the question I pose is this: Is there an easier way to pry pennies from cracks in the ground without using a hairpin? Using a pencil, perhaps?

The worst part of starting school again is when you go to the class for the first time and the teacher says, "Okay, here's a list of items you'll need to buy for this class." Last semester I ended up spending \$200 on supplies for a class, of which we

didn't use half. It's a conspiracy, I say!

Life is rationing out milk for the week so you can get paid on Friday to buy more. I find myself laughing when I am forced to bring my own soda to school; yes, I think people find that generic yellow, thirty-five cent can attractive. It says thrifty, not thirsty.

But we're all in the same boat here, aren't we? It is the beginning of the year that breaks us poor kids the most; between tuition, (gulp) books and supplies, we are tightening our belts. Not only that, but I personally have found Murphy's Law setting in big time: just when you could really use that \$10/hr. job that you interviewed for, your credentials look great. . . but your part-time schedule has such weird hours because of your class load. Looks like the family will be getting handmade Christmas gifts again this year, huh?

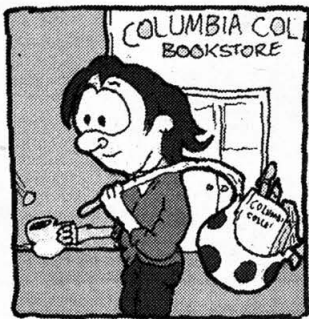
I used to enjoy going to the movies in high school because I was able to work and earn the money to do so on weekends.

Now, entertainment is the NBC Movie of the Week. Pretty sad, I would say. Of course, I could always use the same VHS tape to record Monday Night Raw (wrestling) until it becomes warped and broken. Either way, it is the price we pay for a small piece of paper saying that we went to college.

What is it all for, anyway? All this sacrifice to maintain a 4.0 GPA, earn a degree, and then what? Everyone I know who didn't go to college is working and earning the green stuff! Is it all worth it?

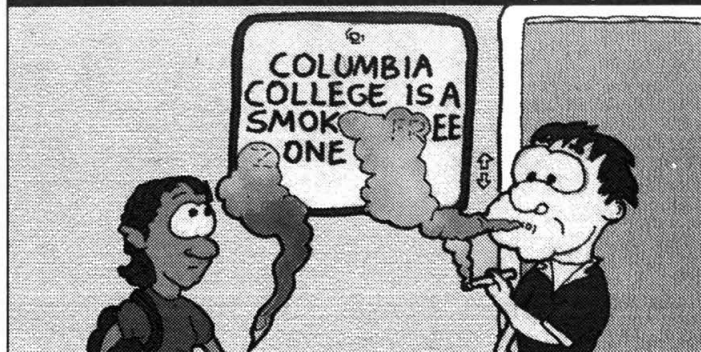
Don't get me wrong, I am not playing the violin in a weepy-why-me way to complain about life. I am laughing at my lifestyle right now and am grateful too that (1) I could be far worse off than I am, and (2) it is a privilege to be alive and have come this far.

So kick back, use plastic grocery bags for garbage bags and savor the Preferred Card savings you get at Jewel. In 20 years, being rich might not be so much fun for us, ya think?



Editorial Cartoon

by Billy O'Keefe



To watch or not to watch

By Tim Delaney
Copy Editor

Are you enjoying the new fall television season? Have you already fallen for the new shows like "Jesse" or "Felicity" or any other character-titled series? Were you disappointed by the storylines that tied up all the loose ends of last season's cliffhangers on "Friends" or "ER"? Well fear not, viewers! It seems we might have a new competitor vying for our attention as early as this November that will surely end up in the Nielson top ten. Every network will carry this new show. After all, it has all the components of "Melrose Place" and C-Span in one package.

This yet-to-be-titled show stars the leader of the free world in what is considered by many to be the fight for his political life. Yes, I am referring to the impending impeachment proceedings of President Clinton. I've come up with a couple of titles for the show: "Washington DC, 20064" or "Sex, Lies & Cigars." I don't mean to make light of the situation, but like most everyone else, I am so tired of this "crisis." But that's not to say that I won't watch, I most probably will watch as much as I can. Sound familiar?

Much like the O.J. Simpson trial, this story has captivated American society. Actually, the two stories share common

traits. Simpson had the Bronco chase, a bloody glove, the Fuhrman conspiracy, and of course, Kato Kaelin. Clinton has his January lie ("I did not have sexual relations with that woman"), a stained dress, a supposed right-wing conspiracy, and Kenneth Starr. The similarities are eerie, but why are we really so intrigued?

We're intrigued because both of these stories are as watchable as any show on television. The lies, backstabbing, greed, egos, and — last but certainly not least — the sex can be seen every night on primetime television. The disturbing fact is these unbelievable stories are not the brainchild of Aaron Spelling. They are real history.

This is what's generating the media frenzy. Sex sells, and that's no secret. Is the press a reflection of society? The answer is yes; after all, it is their job to bring people the facts.

This is the stuff society pays attention to, much like slowing down to stare at a car accident. There is a morbid fascination to it all. How else does one explain "The Starr Report" being No. 1 on the New York Times' Best Sellers List? Frankly, I'm as guilty as anyone else. The only section of the Starr Report I read was Lewinsky's testimony; I skimmed over the rest of the document. You know, the part about "charges against the president" or something?

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VITALITY

THE ARTS & ENTERTAINMENT SECTION OF THE COLUMBIA CHRONICLE

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HAUNTED THRILLS!

Music around town
this week.

3

Vitality goes to
the movies.

5

V

ITAL INFORMATION

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.

VALE BRINGS HOLLYWOOD TERROR THROUGH (CHICAGOLAND)

By Kimberly Brehm
Staff Writer/Photographer

Imagine having the ability to step back in time and visit some of the most horrific moments in your favorite fright movies. You could be a first-hand witness to the bloody carnage brought forth by serial killers, such as Freddy Krueger and Michael Myers. Imagine visiting the ghastly places found only in your nightmares, but this time you're awake. If possible, would you dare to go?

That is the question posed by James Vale, a Hollywood Special Effects expert, who has designed a haunted house, located in Wauconda, called "Terror Through Time." With Vale's expertise, the house has become a time machine that visits some of the most evil moments in movie history, along with scenes found only in our nightmares.

The public enters a dark hallway filled with eerie sounds and a television screen. Here, the premise of the haunted house is explained to the audience: "The Bartoc Institute has invented the time travel machine in which you are about to enter. Unfortunately, the experiment has

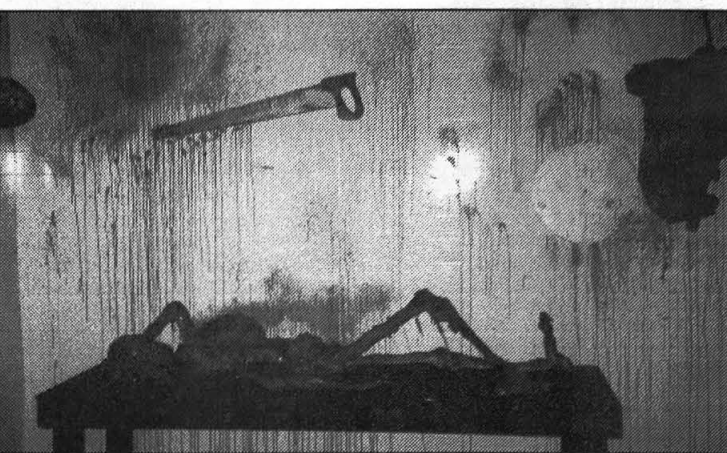
gone horribly wrong and you are now about to embark on a journey filled with terror."

Smoke fills the room as the music swells louder. You are asked to come forward to begin your tour ... if you can.

The idea of a story line to explain the scenes of

the haunted house was Vale's. He wanted to present a believable explanation for why visitors of haunted houses move from one scene to another. Vale decided to treat his haunted house as he would an action film where the conflicts keep moving from one scene to the next. But, as Vale points out, "This is better than an action film because this is real. You are actually involved in the action. That cannot happen when you are simply watching a movie."

Vale has found success in Hollywood where he worked on popular action movies such as "Escape from L.A." and



"Alien Nation." He decided to return to his hometown of Chicago to build his dream haunted house last year. Unfortunately, Vale admits that he was "not satisfied with last year's house at all." He surveyed the people exiting to determine where he went wrong. Vale listened to their suggestions and has implemented many changes in this year's "Terror Through Time."

Vale said the most repeated requests were for more special effects, more scenes, and better make-up, video, sound. Vale and his crew listened carefully and began building a new haunted house in December of 1997. Vale believes that it has everything his patrons requested and more.

It would defeat the purpose to give too many details of what you find inside the house. After all, haunted houses work by shock value. Suffice to say, the house's scenes are both professional and bloodstained. There are no bowls of cold spaghetti being passed off as human intestines or peeled grapes as eyeballs. Instead, Vale's haunted house is a maze-like house where the action is plentiful and the screams are deafening.

"Terror Through Time" is the largest haunted house in the Midwest. It is 12,000 sq. ft. and employs 60 workers nightly. The house was designed by Vale and nine other core people who have devoted their time, some days from 7 a.m. to 3 a.m., to build the haunted house up to their standards and expectations. All are very satisfied with the results of their hard labor. This haunted house, they believe, is worth both the \$8 admission and the wait to enter (which can be up to three hours).

When questioned why he devoted so much time to this project, Vale answered "At times I question why I am killing myself for something that will only last a month, but I love to shock people. Most people, deep down, truly love to be scared." Vale said he is not doing this for profit. He knew when he started that he would be fortunate to break even on this project, as he will need at least 20,000 patrons just to cover his investment. But Vale believes his haunted house is worth all of the money and effort he has put into it. It is his love for his art that keeps him going.

So Vale has issued this challenge: For all the people who love horror movies, or just like to be frightened by ghastly sites, drive out to Wauconda to visit "Terror Through Time." You won't be sorry — just scared senseless.

"Terror Through Time" is located at 450 W. Rt. 176 in Wauconda. For more information call (847) 487-8399.



Vital Pick of the Week

By Jill LoPresti
Assistant Arts & Entertainment Editor

The funky, folksy, pop-hop artist Jude will be performing this Thursday at Schubas. You may have heard "I Know," his single on the multi-platinum #1 Billboard soundtrack album, "City of Angels." But in order to really experience the range of styles and clever lyrics, pick up his debut album, "No One Is Beautiful."

The Los Angeles Times called his music, "A seamless, gripping blend of hip-hop, singer-songwriter, folk, and jazzy guitars. Jude is an artist to watch."

The most prominent instruments by far are Jude's own distinctive voice and his high-pitched emotional package of speedy, lyrical word-play.

Talent on the album included Tom Petty & The Heartbreakers' keyboardist Benmont Tench, Grant Lee Buffalo's Paul Kimble, and Michael Ward and Rami Jaffe from the Wallflowers. Together with Jude they created a medley of songs highlighting Jude's modulated falsetto sound, accentuating both his wit and his soul.

Production help varied from George Drakoulis (The Black Crowes), Mickey Petralia (Beck, Luscious Jackson), Clif Magness, Ron Aniello, and Jude.

"No One Is Really Beautiful," released Sep. 22, was recorded in Los Angeles, where Jude spent many nights playing coffee houses and small clubs.

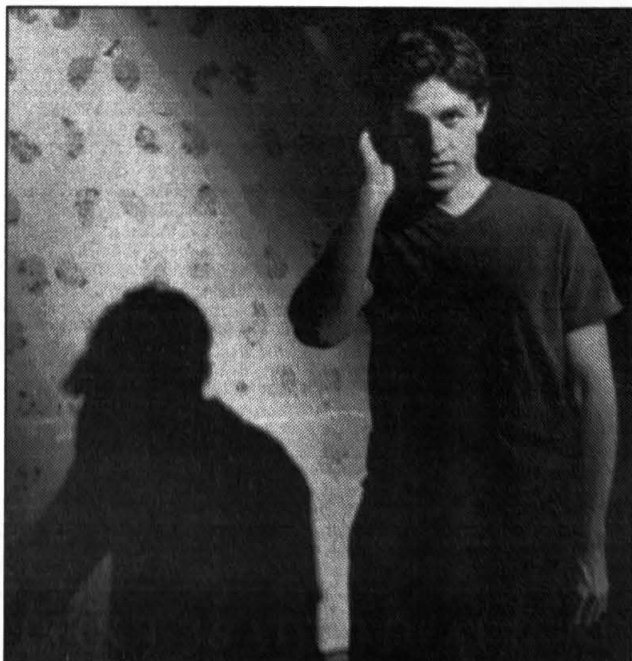
"30 or 40 of the same people started showing up. Some were taping every show," says Jude. For a mere \$100 front to book a studio, the session started with only four completed songs and ended with 14. Jude's career was launched.

Jude signed to Maverick Recording Co. in late 1997 and began working on "No One Is Really Beautiful" in early 1998. He then embarked on a six week tour, touching most major North American cities.

Jude grew up listening to the works of Paul Simon, The Beatles, and a great deal of oldies from Motown to soul that show through in tracks such as the psychedelic funky, super freaky "Rick James" and the jazzy pop-induced "Charlie Says" and "I'm Sorry Now." His father, a professional musician who toured the bars and clubs of Europe with his melodic folk creations, lured Jude to music at a young age by singing him to sleep every night. He made his first singing debut at age eight when he sang "The Little Drummer Boy" at church.

From church to Schubas, Jude is sitting on top of his pop-filled rising star.

Check out Jude this Thursday at Schubas, 3159 N. Southport. The show starts at 9 p.m. and tickets \$8.



Up-and-coming artist Jude performs Thursday at Schubas.

Crowd Control

Concert previews and reviews

Sunny Day is here again

By Michael O'Brien
Staff Writer

In the early 90s Nirvana saved the world. Well, at least it seemed like that to a lot of us. After a decade of rap and candy-coated metal, rock music was back. Nirvana's "Nevermind" knocked Michael Jackson off the top of the Billboard charts, and a new musical era began.

Nirvana's fresh sounding brand of poppy-punk was labeled "grunge music." It's mid-tempo verses and larger-than-life choruses took over the radio and inspired countless copycat bands. Unfortunately, Nirvana was crushed under the weight of its own fame. Two fellow Seattle bands, Pearl Jam and Soundgarden, tried to pick up where Nirvana left off, but there always seemed to be something missing; there was a lack of the pain and passion that made Nirvana magical. That's when Sunny Day Real Estate burst onto the Seattle scene.

They had an inventive new sound that was more powerful than and just as passionate as Nirvana's. It was labeled "emo-core" because of the raw emotion in the vocals and the hardcore guitars. Sunny Day Real Estate broke up before the release of their second album in 1995, so commercial success was never realized. However, the band's two albums, 1994's "Diary" and an untitled second album referred to as "the Pink album," inspired countless young bands from coast to coast. Local bands including Braid, Promise Ring, Rainer Maria and Compound Red have all borrowed Sunny Day Real Estate's sound, a testament to the influence Sunny Day has had on the current music scene.

After Sunny Day Real Estate's breakup, lead singer Jeremy Enigk recorded a critically acclaimed solo album. Drummer William Goldsmith and bassist Nate Mendel went on to find commercial success with their new band, Foo Fighters.

During the summer of 1997 rumors abounded that Sunny Day Real Estate was back together recording a new album. The rumors were true. The album, "How it feels to be something on," was released this September, and Sunny Day Real Estate went on tour.

Last Wednesday night, Sunny Day Real Estate returned to Chicago. The sold-out, all-ages Metro crowd contained plenty of kids who weren't even in junior high when the band's first album came out. The kids were there to see what all the talk was about, to see if Sunny Day Real Estate could live up to its posthumous hype.

Shortly after 9 p.m., Jeremy Enigk walked on stage wearing a faded pair of blue jeans and a white t-shirt, resembling a post-grunge, 90s James Dean. The band exploded into "In Circles," a song from their debut album, and it was clear that Sunny Day Real Estate was back — older, wiser and ready to save the music world from Bush, Everclear and Matchbox 20.

All this would be a hollow triumph if Sunny Day Real Estate didn't sound so vital — the present tense once again clamped between their teeth, the future in their sights. Hearing "In Circles" is always going to thrill the fans, but it's encouraging that the highlight of the show was the new single "Pillars."

Eight of the concert's 13 songs were from the new album. The new material is more traditionally structured than the early songs. Sunny Day Real Estate have been able to grow without losing what makes them special. Drummer William Goldsmith is one of the best, he's the band's driving force, but the magic comes from the voice. Enigk's howling is a wonder. He spits out his lyrics with painful passion — a defiant blast for the damaged. A statement of furious intent, it demands absolute attention. When he belts out the lyric "...you'll always have your time to shine, even in the winter of your darkest hour," it's clear that Sunny Day Real Estate will be independent rock's shining stars for years to come.

LOOKING AHEAD....

Reel Big Fish
with Spring Heeled Jack U.S.A.,
Pilfers and Frenzal Rhomb
Wednesday October 14
House of Blues

Sinead Lohan
with Jude (see Vital Pick of the Week)
Thursday October 15
Schubas Tavern

Mad Professor
Friday October 16
Cubby Bear

Archers of Loaf
with Built to Spill
Saturday October 17
Metro

Brand Nubian
Sunday October 18
Cubby Bear



Alanis Morissette
with Chris Whitley
Sunday October 18

Morcheeba shows off the "Big Calm"

By Bruno Vandervelde
Staff Writer

Sleepy British band Morcheeba showed surprising spunk at the Park West last month in support of their latest album, "Big Calm." Morcheeba's music has always been calm, but on this, their second release, they portray a different kind of repose than on their first album.

Morcheeba, which consists of brothers Ross and Paul Godfrey and Skye Edwards, appeared on the music scene in 1996 with the gorgeously gloomy "Who Can You Trust?" With a minor hit single, "Trigger Hippy," and some shameless plugging by the band's label, they garnered critical acclaim and a fervent following. The album was dark, thoughtful, and under-produced enough to give it some credibility and add to the mysterious theme — who can you trust?

Backed by the Godfreys' instrumental proficiency, Edwards' silky smooth vocals ring with loneliness and disappointment. The slow, groovy rhythms that dominated the first album (e.g. "Tape Loop," "Post Humus," the title track) and the use of organs and scratching were reminiscent of "Dummy," the stupendous debut from Portishead that had been released two years before. Portishead and Morcheeba have been compared all along, though "trip-hop" (a term coined to describe their music) has largely fallen out of favor.

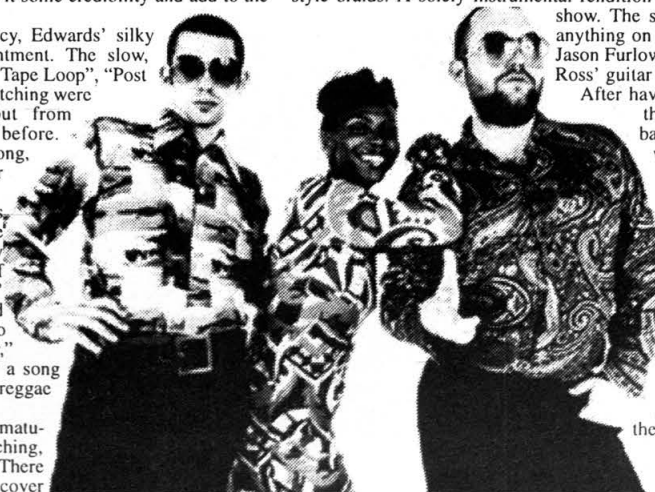
The flavor of Morcheeba's debut album perhaps, limited Edwards' made-for-lullaby vocals to be impressive but cautious — they were not especially risky or as ear-grabbing as Beth Gibbons' of Portishead. With "Big Calm," however, Edwards' confident voice breaks out into higher octaves and different inflections, and the band itself seems eager to shake things up a bit. On "The Music That We Hear," the band does an upbeat remix of "Moog Island," a song from their first album, and they even try their hand at reggae in the eclectic "Friction."

"Big Calm" shows the tremendous evolution and maturity of the band. Still present are the organs, the scratching, and Ross Godfrey's heavily-favored wah-wah pedal. There are more subtle differences, though. The album cover

depicts a deep red retro-style living room with a restful woman in a recliner — a far cry from the tense, blurry gosh-knows-what cover of "Who Can You Trust?"

Morcheeba need not worry about success. Their Park West show was sold out Sept. 25, filled with young groovoids bobbing their heads to a nearly two-hour set that leaned heavily on the new material. Edwards played with the crowd, even engaging in a singing test with the audience that turned into "Let Me See," a funky serenade from "Big Calm." Ross Godfrey showed off his extensive collection of guitars (he used at least five different axes throughout the evening). Paul, in the meantime, stood towards the rear of the stage, diligently manning the turntables between the drummer and the keyboardist that the band had employed for the tour. The stand-in bassist provided some startling back-up vocals to compliment Edwards, who wore her hair in bright orange Ani DiFranco-style braids. A solely instrumental rendition of the title track "Big Calm" ended the show. The song, which is the most similar track to anything on "Who Can You Trust," features a rap by Jason Furlow on the album, but in concert ended with Ross' guitar distortion.

After having been lumped in with Portishead and the rest of the mostly British "trip-hop" bands, Morcheeba have forged their own way out of that self-limiting category while maintaining some of the tenets of the genre they helped bear. Having shifted more toward a (dare I say it?) pop vibe, there are endless possibilities for the band's sound, and their next album will hopefully have some sonic surprises. Though another Morcheeba album won't be produced for some time, the word on the street is that a Portishead live album will appear in the US on Nov. 3. It promises to be exciting to hear how two of the most ground-breaking and intriguing bands of the 1990s evolve and expand into the millennium.



Morcheeba is Skye Edwards (center) and brothers Ross and Paul Godfrey.

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John Diehl, Noah Emmerich, Denis Leary, Ian Hart and Jason Barry star in "Monument Ave."

"Monument Ave."

not your everyday fairy tale

By Troy Pottgen
Correspondent

In "Monument Ave." director Ted Demme "The Ref" cruises once again with actor-comedian Denis Leary, this time to spotlight smalltime crooks in a lower-class Irish neighborhood in Boston. Leary plays a car thief named Bobby who's in a rut and lives at home with his mom. His neighborhood is being overrun by yuppie outsiders. He blows most of his take from stealing cars on coke, and what's left he wagers (and loses) on Celtics games. Since his hapless girlfriend is usually on the arm of Jackie (Colm Meaney), the local crime boss, he spends nights doing coke, drinking Miceys and expounding upon the virtues of Michelle Pfeiffer's breasts with guys who have nicknames like "Digger" and "Mouse." Not your everyday fairy tale, but things could be worse, and soon are.

Things start spiraling downward for Bobby when his coke-addled cousin gets whacked by Jackie's thugs for supposedly singing to the Feds during an unusually short stint in the joint. It's nothing new to Bobby, who has seen many of his childhood friends land in a pine box courtesy of Jackie, and when the police arrive, Bobby and the boys give them the usual line about "being in the bathroom" during the shooting. He hates having to console and lie to the mothers of the slain boys while being forced to watch Jackie feign sympathy and offer them his token financial support. But Bobby, like the rest of the neighborhood, feels helpless to act otherwise. Only when the boss' next hit takes out Seamus (Jason Barry as Bobby's harmless cousin who had recently arrived from Dublin) does Bobby finally aim to get even.

Penned by Mike Armstrong ("Two If By Sea," another Leary vehicle), "Monument Ave." could easily be written off as another slice-of-life flick showcasing the lives of losers were it not for a breakthrough performance by an unlikely actor. Leary shines as Bobby O'Grady, at times briefly illuminating an otherwise completely dark and doomed soul. Bobby is not your everyday protagonist — unless an aging "Good Will Hunting" character gone bad qualifies as a hero. Despite his numerous flaws, however, we still find ourselves rooting for him, and that has everything to do with Leary. He portrays Bobby with a gritty realism that is wholly believable and ultimately sympathetic. And Denis Leary the actor manages to provide Bobby with the rough edge that his environment requires without escaping to the trademark expulsive-spewing, nonsensical ranting tough-guy that is Denis Leary the comedian.

Leary is supported by a capable cast, including relative newcomer Famke Janssen, who plays Bobby's part-time girlfriend, Katy. Fans of Janssen may have trouble recognizing her real life supermodel-style beauty behind the tired, weathered face of Katy that only strong acting (not makeup) can create. Additionally, Billy Crudup ("Inventing the

Abbotts") appears in an all too brief but beautifully unnerving scene as Bobby's coke-crazy cousin, Teddy, who tries to explain to Jackie how he negotiated himself out of jail without squealing to the cops about their crime ring. After Jackie seems to reasonably accept the ambiguous explanation, we see a mildly amusing flashback involving a would-be heist by Mouse (Ian Hart) before we get Jackie's true response. Noah Emmerich ("Truman Show") plays another buddy role capably as Red and, with Barry and John Diehl (as Digger), competently rounds out the dastardly gang of small-time crooks. Jeanne Tripplehorn ("Til There Was You") also appears, although in a fleeting throwaway role as a yuppie would-be love interest of Bobby.

There were a few potholes along "Monument Ave." I found the drug-induced, testosterone-filled "guy-talk" scenes near the beginning cliché and full of regurgitated, reworked material (films like "Pulp Fiction," "Swingers" and "Beautiful Girls" do it better). The worst scene involves Bobby and the gang roughing up a black man who got off at the wrong "T" stop by accident. Although Bobby uses the unknowing victim for a relatively harmless motive before freeing him (and providing him instructions to the right "T" stop, even!), I found the action to be completely incongruous with the char-

acter and devoid of plot-advancing material. Simply put, I didn't like it. Otherwise, I enjoyed this movie. Leary's performance is easily worth the price of admission, and the story itself is intriguing — we are drawn to stories of crime and punishment, of hope and despair, of good and evil. This movie contains just enough of these elements to construct its plot, but the characters are really what sustain it and ultimately make it worthwhile.

"The Mighty" stands up for the weak

By Benjamin Trecroci
Managing Editor

"Sometimes I go to a place where I can't feel a thing; where I'm as light as a cloud in the sky," — words from a child searching for his own identity.

For seventh graders, appearance determines well-being. Based on the acclaimed novel by Rodman Philbrick, "The Mighty" is a story of two boys and the issues they must deal with growing up as outsiders in the seventh grade. Philbrick's story is based on the novel, "King Arthur and His Knights of the Round Table." The novel was about the quest for greatness and the common good that led to the discovery of the mightiest treasure of all — friendship.

Maxwell Kane (Eden Hanson) walked through the early part of his life as someone else. Everyone stared at him; he was overweight, and he didn't belong. Between his appearance and lack of intelligence, Max Kane was an easy target. He was living in fear of his father, who was serving a life sentence for murdering his wife. Max believed that one day his father would return and come after him. To add to his already tarnished well-being, he was given the same nickname his father received from the local media: Killer Kane.

Then Kevin Dillon (Kieran Culkin) came into Max's life, moving next door with his mother (Sharon Stone). He was a hunched over, paralyzed boy with an amazing mind. His intellectualism didn't mix well with others and, like Max, he was an outsider. He walked with the aid of leg braces, and would sometimes wear strange equipment of his own invention. Like Max, he looked different from other seventh graders.

When the boys met, they didn't appeal to each other, but soon they would become inseparable. People at school would call them, "Godzilla and Igor." Max and Kevin would live vicariously through each other, Max using Kevin's brain and Kevin using Max's body. The two of them made quite a team.

While the movie is based on the King Arthur novel, using the characters from the novel was not warranted. In his mind, Kevin would take everyday events of his life and turn them into scenes from the King Arthur novel. During several scenes, a fleet of horses adorned by knights would appear with no real connection to the scene in the movie.

For the most part, the movie made you think about why people pick on others who are "different." It was made for people who may not be "perfect," sending the message that they, too, are really just the same as everybody else. Who is perfect anyway?

I think that less references to King Arthur could have made the movie even better. Gillian Anderson of "The X-Files" plays an old strung-out friend of Max's father. Also appearing are Henry Dean Stanton and Gena Rowlands.

"The Mighty" was the opening film at the 34th annual Chicago International Film Festival. The festival runs until Oct. 22 at the 600 N. Michigan Ave. Theaters and The Music Box Theatre, 3773 N. Southport Ave.

Regular screening ticket prices are \$8.50 (\$6.50 for members). To purchase tickets call the festival office at (312) 332-FILM or Ticketmaster at (312) 902-1500. For schedule and other festival information contact the festival office, or write: Festival Office, Suite 600, 32 W. Randolph St., Chicago, IL, 60601.

Chucky lets lucky in Chicago



During their whirlwind honeymoon in the Windy City, Chucky (left) and his new bride, Tiffany (right), take a break at Chicago's Buckingham Memorial Fountain. Their new horror film "Bride of Chucky" opens at theaters nationwide on Friday, October 16th.

An amusing and often disturbing take on the fragility of friendship

By Marne Schipper
Staff Writer

Friendship can be fleeting, and like a love affair it can become strained over time and need re-evaluation.

"Art," Yasmina Reza's Tony award-winning play, now on stage at the Royal George Theatre, illustrates just how easily the bonds of friendship can unravel over seemingly insignificant acts.

For Marc (Colin Stinton), Serge (Michael Gross) and Yvan (Zach Grenier), a stark white painting seems to be the catalyst for the demise of their 15 year friendship.

Set in Paris, the play begins when Serge, a successful dermatologist and novice modern art aficionado, purchases a painted white canvas for 200,000 francs (about \$40,000). When he invites his best friend, Marc, over to his apartment to view his new treasure, all hell breaks loose.

Marc, unable to comprehend how his good friend could purchase such a painting, thinks it's a joke. When he discovers otherwise, he insults the painting and, in turn, Serge. The men then seek the opinion of their mutual friend, Yvan, who has problems

of his own with an impending marriage and a lackluster job. Yvan doesn't want to take sides, so he tells both men what he thinks they want to hear with disastrous results.

"Art" is touted as a comedy and it does have some funny moments, including a wonderful monologue from Yvan that leaves the audience rolling on the floor. Yet through the humor, you can't help feeling an underlying current of sadness. Watching these men bicker and insult one another begs the question of what kind of friendship the three ever truly shared.

"Art" is a well-written and entertaining 90 minute showcase of Reza's intelligent and witty dialogue. The three actors compliment one another with monologues that are perfectly timed to Gary Yershon's music and Hugh Vanstone's lighting. Mark Thompson's set design consisting of a coffee table and three distinct chairs, helps the audience focus on the actors as they posture throughout the dialogue.

With tickets ranging from \$45-49.50, "Art" could be a bit pricey for a student's budget. If you have a limited theater budget that affords only a few shows a year, I'd pass on Art.

Gossage to appear at Museum of Contemporary Photography

By Sylvia Barragan
Staff Writer

A Moment in Time.

John Gossage captures people and objects in the way a surveillance camera might — unsuspecting and completely natural. Although his subjects vary, they all deal with the same topic: Borders.

"I wished to photograph people who did not know they were being photographed. I did not want to be a presence nor a factor in the equation, and technically I had the ability to do just that ... the more a picture looks like it's been taken with a surveillance camera in a convenience store, the more likely we'll believe the images in it." This is John Gossage describing his work. "There and Gone," Gossage's latest work, is on display until Oct. 31 at the Museum of Contemporary Photography.

In the first part of his series, Gossage achieves what he set out to do. The pictures taken on a California beach near San Diego and on the Playa de Tijuana in Mexico with a telephoto lens are some of his most beautiful works. His black and white pictures capture people bathing on the beach, and what makes his work different is that the viewer can't make out their faces but anyone can see their emotions. One of my favorite shots is of a woman with slumped shoulders standing in the water, looking out into the ocean. She looks lost and is trying to find the answer in the sea. The contrast of her clothes and the water give the picture a mystical look.

Gossage managed to get a couple of group pictures with the distinct faces masked by darkness. The pictures show people holding on to one another for support, reaching out with such tenderness

that their emotions are transparent to those who are watching.

The series of 124 photographs shot between 1993 and 1994 is divided into three sections. The first section (my favorite) concentrates on the unsuspecting bathers on the Mexican beach. The second centers on paths running north through the U.S. border while the third focuses on everyday borders no one may have noticed.

Each section has captivating shots. One of the more interesting a road which seems to be unaffected by the river that cuts between it. Car tracks that are clearly visible in the foreground disappear into the water only to reappear on the other side.

In the third section Gossage gives his photographs names that are completely irrelevant to their subjects. One of the photographs, "El Diabillito" (The Little Devil), captures what looks like a garage door with a rope tied around the handle. To me the name has nothing to do with the door or the rope.

In this section the photographs themselves are larger compared to those of the first and second sections, adding to the details. My favorite, "El Arpa," is a picture of water running down cement stairs.

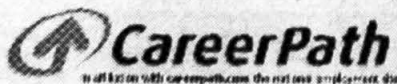
This collection of photographs has been published in a book called "There and Gone" which is Gossage's latest book dealing with borders. His other works, "Life of Goethe," "Stadt des Schwarz" and "LAMF" concentrated on the borders created by the Berlin Wall.

John Gossage will be signing books at the Museum of Contemporary Photography on Thursday Oct. 15 at 5 p.m. and he will also give a lecture at 6:30 on the second floor of the museum.

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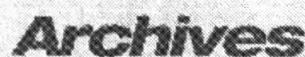
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Weekly Horoscopes

By Linda C. Black
Tribune Media Services

The sun is in Libra all week, with the moon in Cancer on Monday. That could cause a bit of a stir, so watch out. The game board will change quickly. On Tuesday and Wednesday, the moon's in Leo, which goes well with that Libra sun. These are pretty much party days, so don't plan anything serious. Creativity should flourish then. Get busy again on Thursday and Friday, taking care of details while the moon's in Virgo. Those are also good days to shop for clothes. Libra helps you pick out pretty things, and Virgo makes sure they're in fashion. Over the weekend, the sun and moon are both in Libra, favoring art shows and garden parties.

Aries (March 21-April 19). Monday looks slightly difficult, with problems at home demanding your attention. Tuesday and Wednesday will be a lot more fun, but don't let it interfere with your work. Definitely put fun aside on Thursday and Friday. Accuracy is very important then. Relax over the weekend by doing whatever your mate wants.

Taurus (April 20-May 20). Comfort a loved one on Monday and get the same back in return. Your stresses get worse before they get better, as you face a work-related decision Tuesday or Wednesday. Not to worry. You'll live through it. By Thursday or Friday, you'll be ready to celebrate. Saturday and Sunday are busy again, but by then it'll be more fun.

Gemini (May 21-June 21). Don't throw your money around on Monday. You'll feel better if you save it, instead. Study on Tuesday and Wednesday, especially ways to make your sweetheart happy. Fix up your place on Thursday and Friday so you can entertain romantically over the weekend.

Cancer (June 22-July 22). You're powerful on Monday, although you're still running into problems. Someone doesn't want to mind you. Make your point then. It'll be even harder on Tuesday and Wednesday. The best you can hope for those days is to keep control of the money. On Thursday and Friday, things look better as an ally comes to live up; a roommate or loved one is going to get his or her way. Stop worrying. It will be much more fun than you thought it would be, and probably not as expensive.

Leo (July 23-Aug. 22). Pressure could get uncomfortable on Monday. Tuesday and Wednesday are yours. Others will jump to do your bidding. Get practical on Thursday and Friday, and you can generate more income. Spend quickly but wisely on Saturday, and share your triumph with close friends and neighbors on Sunday.

Virgo (Aug. 23-Sept. 22). Friends can help you solve a financial dilemma on Monday by giving you advice, rather than a loan. Just do what you're told on Tuesday and Wednesday and you'll make your life a lot easier. Offer suggestions and give a few orders yourself on Thursday and Friday, and maybe even Saturday. You're the one who

knows what's really going on, so don't let the others make a mistake out of foolishness. On Sunday, indulge yourself.

Libra (Sept. 23-Oct. 23). Mind an older person on Monday and you'll make valuable points. Help out with a team effort on Tuesday and Wednesday and you'll make points here, too. Thursday and Friday are a little more difficult, as you count up the points you've already made. Yes, neatness counts, too, but you can relax from Saturday night through Sunday. You'll be awesome then. Invite lots of friends over to see you at your best.

Scorpio (Oct. 24-Nov. 21). Let a foreigner into your heart on Monday. Find out what an older person wants on Tuesday, so you can provide it by Wednesday. You succeed through serving well on Thursday, with the help of your friends. Put on the final touches Friday, and gather with buddies to celebrate on Saturday. Check things off your list on Sunday.

Sagittarius (Nov. 22-Dec. 21). Count your money on Monday, including money you can borrow from other people. On Tuesday and Wednesday, you may get a good opportunity to do something you've always wanted. Looks like travel associated with education, so check out those options. Thursday and Friday, your career demands attention. There are several excellent opportunities, so move quickly. Over the weekend, it looks like you'll be playing with friends. If you don't already know which party you'll be attending, ask around and pick the best of the bunch.

Capricorn (Dec. 22-Jan. 19). You're facing a challenge at work today, but you can rise to the occasion. Help an older person make up his or her mind and you could win the promotion. Count your money on Tuesday and Wednesday, and the other people's money too. Never hurts to know who has what. You could start getting wanderlust around Thursday. The condition holds through Saturday. Maybe you could get those days off. You'll be ready to work again by Sunday. If you can't, at least study the situation so you're ready by next Monday.

Aquarius (Jan. 20-Feb. 18). Travel is good all this week, so you really ought to be on vacation. If you still have a couple of things to do, finish them off Monday. Tuesday and Wednesday, a partner demands your attention. Shop for provisions Thursday and Friday. You'll get the best deals then. Launch your expedition Saturday through Sunday.

Pisces (Feb. 19-March 20). A very attractive person is watching you right now, but take care. This new attention could conflict with something or somebody who's already in your life. Tuesday and Wednesday are intenn't get into an argument with your partner on Thursday or Friday. It'll just use up valuable time pointlessly. Once you reach an agreement with your mate on Saturday, you can go buy something you want together on Sunday.

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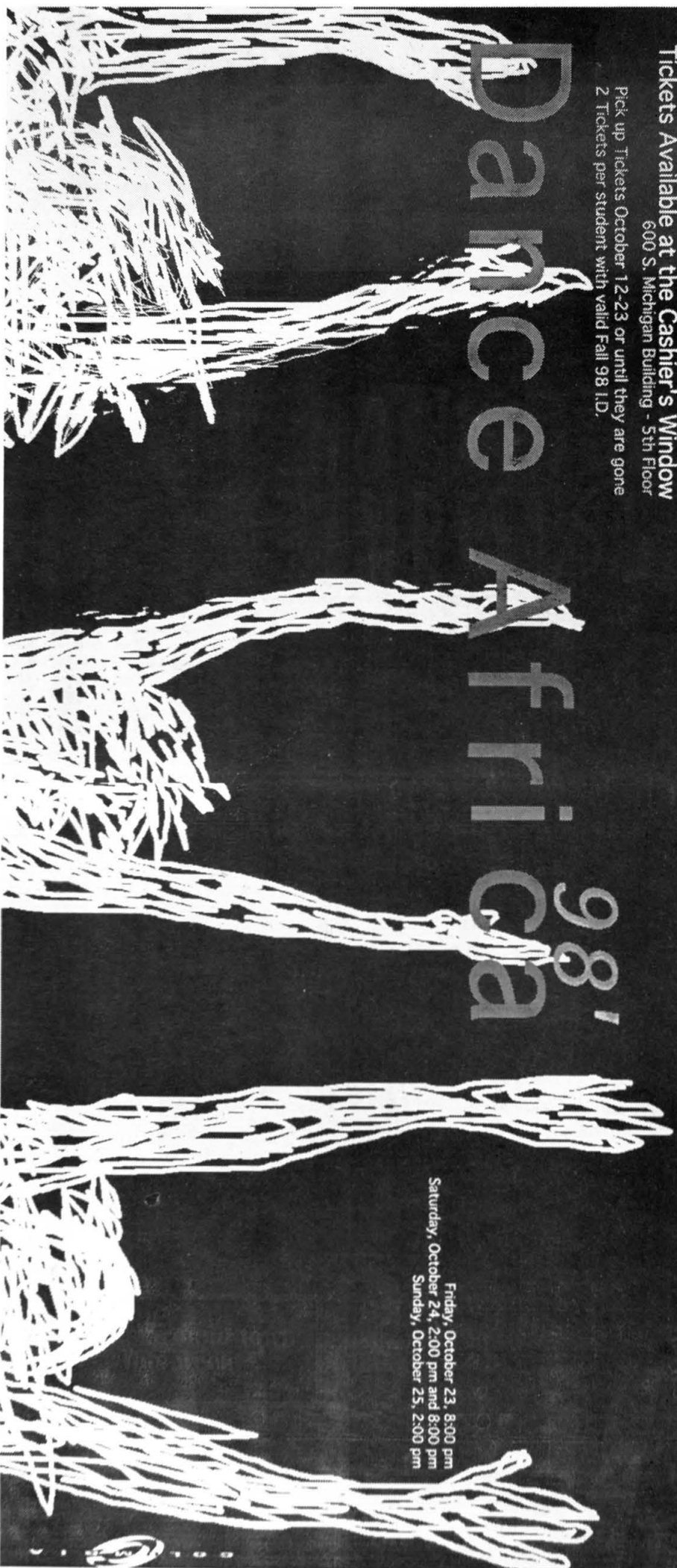
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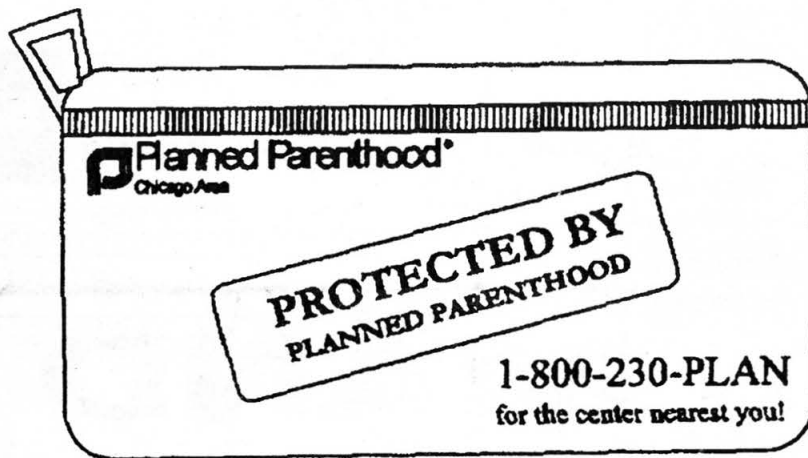
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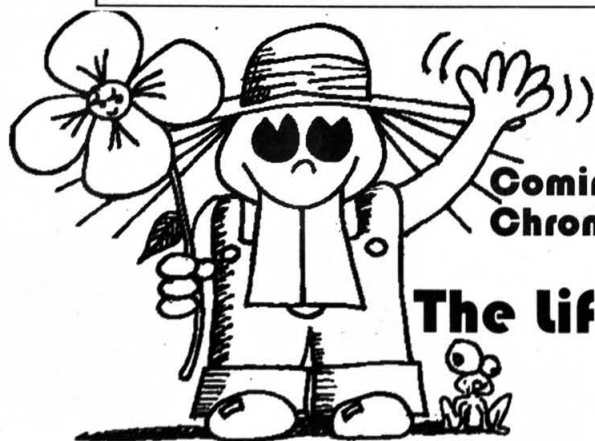
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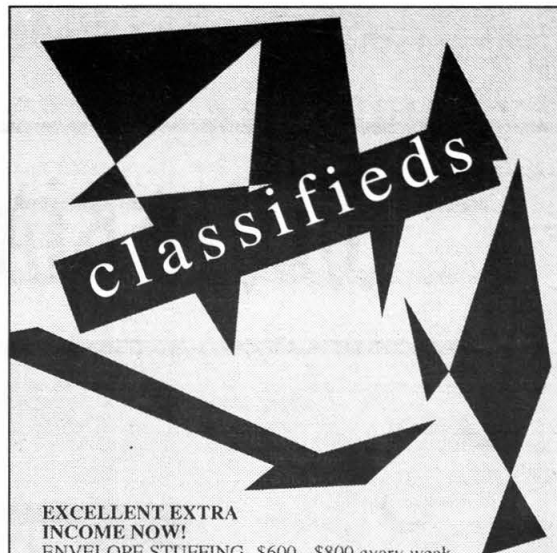
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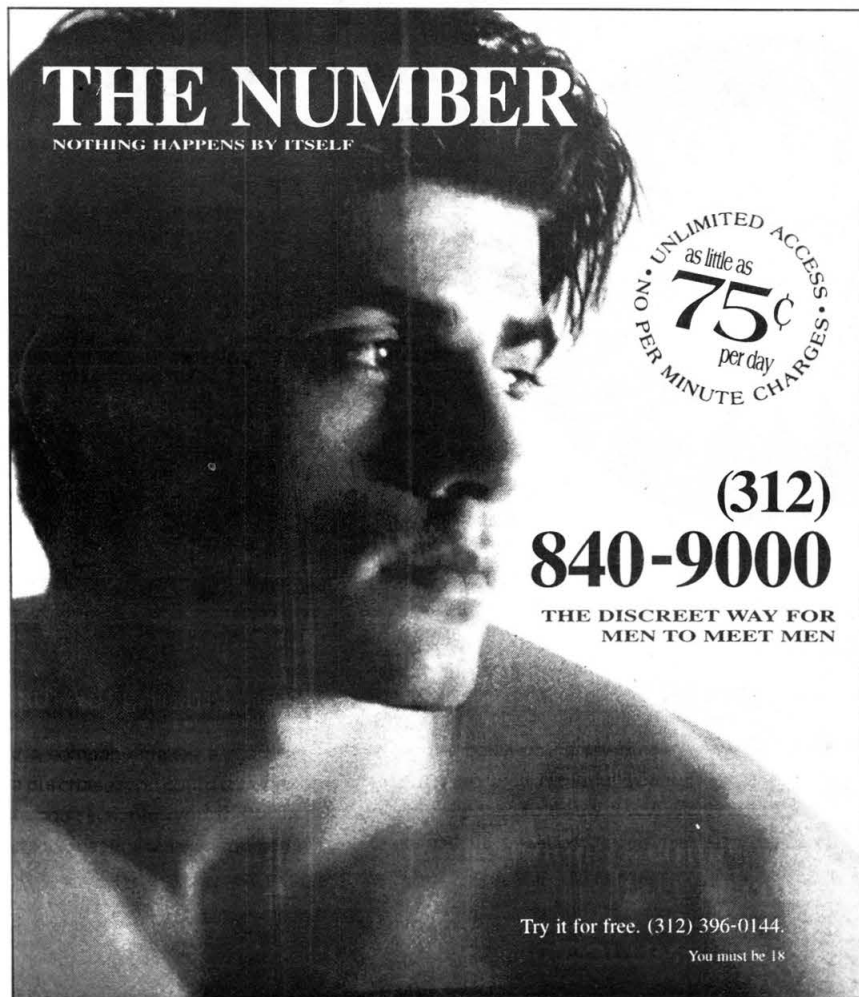
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Chicago Fire in playoffs after inaugural season

By Patrick Filler
Sports Correspondent

Thursday, Oct. 1 marked a historical day for the Chicago Fire. It was their first ever playoff game. They played the Colorado Rapids in the first of a best-of-three game series.

The Fire began their inaugural season with a goal: Make the playoffs. They did just that by finishing second in the Western Conference and third overall with a record of 20-12. This earned them the right to play the Rapids in the conference semifinals.

When the Fire won 11 games in a row from May to July, it became apparent that getting to the playoffs was a definite possibility.

The team has many people who contributed to their great season. The Fire's coach, Bob Bradley, was the assistant coach for the US Olympic

team in 1996. He has helped to turn role players and backups into contenders.

The team's MVP and captain was Peter Nowak. The defender of the year was Lubos Kubik, who scored eight goals this year, five of them game-winners. Ante Razov, who wasn't even signed until the day before the season began, led the team in goals, with 10. Jerzy Podbrozny, from Poland, led the team in assists, with 14. Goalkeeper Zach Thorton set the league record for the lowest goals allowed per game average with an average of 1.17 goals a game.

The Fire's fans are many. Their home attendance average was around 20,000 per game, with many Latinos in attendance. To accommodate them, the games are announced in English as well as Spanish. It's an energetic crowd — many fans paint their faces red and

white and carry signs. They come to see a good game and they get one. Fireworks are shot off during the starting lineups and whenever the Fire scores a goal. The team's mascot, Sparky, gets the crowd into the game and keeps them going with cartwheels and dances.

Upon entry to the game, the fans are given inflatable plastic bats (called Fire sticks), noise-makers, "spirit rods," "happy sticks," noise from the "Fire gods," and "spirit conjurers," which they beat together to create a loud popping noise. When the whole stadium beats the sticks together, the noise is quite impressive.

With the Bears having such an unsatisfying season, the NBA in a lockout, and the Cubs out of the playoffs, the Fire provide some of the only remaining professional sports excitement in Chicago.

McGwire or Sosa -- does it really matter?

By Michael O'Brien
Staff Writer

In the end, the magical 1998 baseball season will be summed up by one number — 70. Mark McGwire's unimaginable total of home runs will become the most famous number in a game that's in love with numbers.

However, one question remains: Will 70 home runs be enough to earn McGwire his first Most Valuable Player Award? In 1961, smashing Babe Ruth's single season home run record and finishing with 62 home runs was enough for Roger Maris to earn the MVP award. McGwire's chance of winning the award will depend on two factors — productivity and popularity. These days, the MVP award is based on popularity as much as on statistics.

Standing between Mark McGwire and the Most Valuable Player award is the Chicago Cubs' Sammy Sosa. Sosa was once referred to as "Roberto Clemente without a brain," due to his penchant for forgetting the number of outs and launching throws over the backstop. At the end of the 1997 season, Cubs manager Jim Riggleman publicly scolded Sosa, calling him a "selfish player." Sosa turned it all around in 1998. He kept pace in the home run race with McGwire for most of the season, led his team into post-season play, and most importantly, charmed the nation with his goofy grin and broken English.

The intense media pressure of the home run chase got to McGwire several times this season, most notably when he told reporters they should stop bugging him and "worry about their families." McGwire didn't seem to realize that not only did the reporters feed their families by asking him questions, but they would also eventually be voting for the MVP award. McGwire's occasional bad attitude may hurt his chances.

After slugging 20 home runs in June, Sosa joined McGwire in the spotlight. He relished every moment

of it, treating the media as if they were members of his right field bleacher worshippers. Sosa seemed to look forward to the daily press conferences, always proclaiming his love of America and his belief that McGwire was "the man."

By September, McGwire and Sosa had developed a friendship. Sosa's humor and easygoing nature brought out the best in McGwire — he looked happier and seemed more personable, more relaxed. They held press conferences together and publicly rooted for each other. When McGwire hit his 62nd home run, Sosa was there with a wide grin on his face, hugging and congratulating his friend. It was a joy to watch two rivals show that much respect for each other and for the game of baseball.

Statistically, Sosa's season was superior to McGwire's in every category except for home runs. Sosa's season also had a significant impact on the success of his team — the Cubs went from being a last place 93-loss team to a second place 90-win team.

Some of the intangibles are in McGwire's favor. The number 70 may hypnotize the MVP voters with its sheer magnitude. McGwire holds the sexiest record in all of sports, and that may be enough to win the award.

In the long run, it's not that important who wins the MVP award. In one season, Sosa and McGwire have erased many of baseball's problems. The strike is long forgotten. No one is talking about co trash talking, no bravado. This season, baseball had something to be proud of. Two men, an American and a Dominican, reminded the world what sports are really about — friendship, sportsmanship and the celebration of man's abilities. Sosa and McGwire accomplished some remarkable feats this season; they gave baseball fans a thrilling summer and they gave the world a perfect example of how we should conduct ourselves in sports and in life.



Rob Hart/Chronicle

Colorado goalie Marcus Hahnemann dives for a save in a shootout with Chicago's Chris Armas. Armas scored the winning goal helping the Fire win Game One of the playoffs on Oct. 1.

When it comes to sports, we have it covered.

COLUMBIA CHRONICLE
Columbia's Choice

Chronicle Sports Trivia

Answer:
28 Seasons

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.



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.



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Football has tough act to follow

By Rob Steva
Sports Editor



I must have missed something. Now I remember what it was -- the first five weeks of the NFL season. Somewhere lost in the shuffle of Sammy Sosa, Mark McGwire and the Cubs, football started, but who would have known it and who really cares?

Sports fans, we have been spoiled. Baseball has dug itself out of the hole it fell into in 1994. It created a bandwagon claiming the attention of people who would normally think that Babe Ruth is a candy bar. It rekindled the relationship with society, bringing truth back to the phrase "America's National Pastime." Most importantly it made us all realize that certain baseballs are worth broken bones, black eyes and lawsuits. In the end, this summer brought an unforgettable sequence of memories that are sure to be passed down from generation to generation.

This could be a problem. At least for the NFL it could be. As anybody knows, the end of baseball only means one thing -- the beginning of football. After coming off such an emotional roller-coaster, brace yourself for what could be a very disappointing football season. For one reason or another, football seems to be as exciting as listening to Dave Wannstedt fumble over excuses as to why his team lost again.

Before denial sets in, be realistic. Outside of a handful of players, there really isn't anyone else worth the price of admission. In contrast, baseball has Mark McGwire, hockey still has Wayne Gretzky, and basketball has that Jordan guy, or so we hope. For some of us gridiron gurus this may be a tough one to swallow. To say that the NFL season will be a disappointment might just be a preconceived notion, but early indications lead to channel surfing your Sunday's away.

It's this simple -- the NFL has a very tough act to follow. Its reputation of having a league of alcoholics and drug users who probably couldn't spell role model, let alone be one, is increasing. Players like Dick Butkus, Joe Montana, and Walter Payton are few and far between. Those "throw-back" players went out and did their job because that is what they were paid to do. Today there's a game within a game: Who has the best end zone celebration. Sometimes it's hard to figure out if Deion Sanders is playing football or auditioning for "Riverdance." Enough already with the Lambeau leaps and the mile-salutes. Just play the game the way it was meant to be played.

What makes this all the more difficult is that this city's ties to the game are starting to unravel. On a sunny, 60-degree day last week, there were more than 11,000 empty seats at Soldier Field. If you listen carefully you can hear owner Michael McCaskey's annual threat to move the team out of Chicago. Despite the no-shows last Sunday, Bears marketing director Ken Valdiserri was bold enough to say, "The interest level has been there at least from a ticket standpoint."

During the mid 80s, the Bears popularity far exceeded that of the Bulls. One Michael Jordan, one Scottie Pippen and six NBA titles later, Valdiserri still feels that the Bears win the popularity contest over the Bulls. Comments like these make us realize why the Bears are the way they are.

Something good, something unbelievable and something like never before needs to happen to keep football fans interested -- especially Bears fans. If that something doesn't happen, the letters NFL could soon stand for Not For Long.

Bears win, future still looks bleak

By Dave Rawske
Sports Correspondent

There will be no Super Bowl for Chicago fans to enjoy this year. In fact, the playoffs are nothing more than a fantasy that will never be fulfilled. We may even witness the second coming of the Messiah before this team can fathom thoughts of a post-season. One fact is for certain, though -- The Chicago Bears will show up and challenge the opponent. This has been proven in the first five games of the regular season. No other team in the NFL has faced five playoff teams this year. No other team has had all five games result in an exchange of leads. Last, but definitely not least, no other team has been as exciting or as frustrating to watch for four quarters.

Let's take the 1-4 record our mighty Bears have posted this season. The sad truth of it all is that they

could easily have won three, if not four of these games. The problem has been playing four quarters. The Bears have been outscored by the opposition a dismal and utterly disgraceful 95-0 in the third quarters of the past ten regular season games. What's going on at halftime in those locker rooms? This is when the coaching staff needs to realize this pathetic trend and change their approach to the second half. The fifteen minute naptime the players are receiving is taking its toll. The games with Pittsburgh, and the undefeated Minnesota Vikings and Jacksonville Jaguars could have had the pendulum swinging in the other direction. What they've needed to win these games is the "big play." In tight games like these somebody has to step up, and the Bears are missing a player of that caliber.

Let's take into consideration what these teams have done to others. For instance, those poor cheese-headed morons were made a mockery of at Lambeau Field on Monday Night Football by the very Vikings the Bears had lost to by a mere field goal. On opening day, how can we forget the Bears' last drive inside the ten-yard line, and they only came out of that with a field goal after getting the ball to the one-yard line. Next possession, Jacksonville scores a last-second touchdown in a game that would've been out of reach if Chicago had

gotten six on the previous drive. Bottom line -- they've been close. I'll spare you the cliché about when close counts.

There's no doubt that this group of men has overcome the odds. The win-loss column might not read how we'd all like it to, but they've given us more than we expected. We managed to beat the Detroit Lions without a battered Andy Heck, Curtis Conway, and Curtis Enis. Remember that this is the same team who a week before had walked Trent Dilfer and company off the plank and into its den. They've been outscored and outmatched, but definitely not outfought. There is also no question who mama bear and papa bear are. The leadership cannot go unnoticed. It lies in surr-handed Curtis Conway and ever-so-impressive Erik Kramer. Both have proven their talents and managed to fulfill every expectation this subpar offense was given and more. This is definitely a team that deserves the respect of the fans. They have given us everything

a less-than-average team could give. They have shown courage, put forth 110 percent each week, and have shell-shocked each opponent who has treated them as another bye week.

Let the record show that although I am one of the proudest Bear fans in this city, and support them despite their recent demise, I am also a realist. There is very little about this team that needs no introduction. Just looking at their roster is evidence enough to see that they are

full of no-name, inexperienced players. The team is not talented enough to compete in the NFC Central, but they are definitely a team that will give the others something to prepare for. How often do you see athletes hugging, crying, and jumping for joy after a meaningless regular season game? That's the whole point -- to them it's something more than just another win. It's about overcoming the odds, coming together as one, and sweating and bleeding every ounce of pride this team has. It's as if they've placed themselves in their own little world and fended off every critic who has down-played them. To us it's nothing much, and to some they're getting too much credit. They play football; we watch. They lose; we antagonize. They get their first win; we question if it will be their only.



The future of the Bears remains unclear even after their first win.

Chronicle Sports Trivia

Question:

How many years have the Bears played at Soldier Field (including this season)?

(You can find the answer on page 15)

Tell us what you like or dislike about the new look of the Chronicle's sports section. If you have suggestions or ideas that you think would improve this section of the paper, email them to Rob Steva, Sports Editor -- RSteva@aol.com