

11-23-1998

Columbia Chronicle (11/23/1998)

Columbia College Chicago

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COLUMBIA CHRONICLE

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INSIDE

Campus | 4

**Legendary photographer
graces Columbia**



Special Section

**The circus comes
to town**



Sports

**Are you ready
to rumble?**



Kaplan shoots the breeze with Students

CNN President speaks about scandal, modern media and the power of journalism

By Marcus Jenkins
Senior Correspondent

Does CNN (Cable News Network) stand for the "Columbia News Network?" Given the ties Columbia has to the all-news cable outlet, it just might.

Rich Kaplan, president of CNN, had some candid conversations with Columbia students in an "off the record" session on Nov. 13. His visit did much to answer speculation that Kaplan will soon play a larger part at the school.

The Journalism department, the Journalism Club, and FasTraX sponsored the event at Ferguson Hall. Kaplan told aspiring journalists one thing to help get them into the field in the late-morning meeting. "One skill: Come out as a writer and you will be successful, big-time," said Kaplan, who took over as head of CNN in August of last year. "It doesn't matter where you graduate from...we care about how well you write."

Ironically, it was Kaplan himself who sought out one of Columbia's own on the beginning of his career. About 28 years ago, Kaplan came to Ed Planer, chairman of Columbia's Journalism department, looking for work. "Ed was really the force behind NBC News. I went to talk to him about working in news gathering. He was very supportive," Kaplan said. "He actually would have let me come work there, but at the last minute CBS decided that they didn't want me to leave."

Apparently, it worked out for both of them anyway. Kaplan, who was made an adjunct professor at the University of Illinois a week earlier, brushed upon a broad range of subjects in the two-hour discussion. He hit upon how the media has changed, internships, CNN's controversial mustard-gas story, new roles for the media, and sensitive concerns. "Anytime you deal with an issue where there's emotion on both sides, anytime you deal with an issue that involves somebody's personal rights, those are all touchy issues," Kaplan said. "Anything can be a touchy issue."

Kaplan also recollected about campaigning for Eugene McCarthy with Journalism department

faculty member Rose Economou. "Rick and I go way back," Economou said fondly. "We've stayed in touch over the years after the McCarthy campaign." Economou also hopes that Kaplan will further his role with the school. "We want him to have a more formal relationship with the school. We're looking to get Rick more involved with the school on a higher level," she said.

That includes teaching a class next fall at Columbia. "He made that commitment [last] Monday," said Economou. She added that he would likely instruct a class in a seminar format that is geared toward news and is open to all students.

Woodie T. White, vice-president of College Relations and Development said, "Certainly we'll benefit having him associated with Columbia in some way." Whether that includes Kaplan having an even larger role with the school, White said he couldn't go into details. White noted that there are about 50 Columbia alumni working for CNN in some capacity.

Kaplan worked on such shows as "Nightline," "PrimeTime Live" and "World News Tonight" before coming to CNN, now in his 18th year on cable. He talked about the days that CNN used to be referred to as "Chicken Noodle News" and how they've grown to be the largest news outlet, now with eight divisions. Kaplan boasted that the network has more news bureaus (36) than any other news channel. Kaplan concluded the session with a powerful statement on how the media can affect people's lives.

He spoke of how he was working on a story about exposing the leader of a white-supremacist group in South Africa. Kaplan and his crew waited with bated breath as they knew that the man's wife would soon inform them of his reaction to the piece.

When they talked to her the next day, she said she had tip-toed into the bedroom and found him awake. She asked if he had seen the story, and he said that he had. "And you know what?" he said. "I'm wrong." It's that power of the media that keeps him going, said Kaplan.



CNN President Rich Kaplan, in town recently, has several ties to Columbia College.

Donnie Seals Jr./Chronicle

Early Registration: Are you ready?

By Kimberly A. Brehm
Staff Writer

"Registration is the thing everyone loves to hate," said Columbia's Registrar Marvin Cohen. There is no designated place for registration to occur and open registration can feel like a cattle-call. That is why, approximately four years ago, Columbia implemented Early Registration for continuing students.

"Early Registration was designed to meet the needs and desires of the students to make registration easier," said Cohen. This process gives students an opportunity to sign up for classes during the preceding semester. According to Cohen, "Students like early registration. It is so much simpler than making a special trip to school to do so."

Students must make an appointment with their faculty adviser in order to register. Once the student and the adviser have selected the appropriate classes, the student is then required to visit the Bursar's office to sign their financial contract. That's it — a simple two step process.

Early registration solves many problems of the past registration process. It makes it easier for out-of-town students: no longer do they need to make a special trip back to Columbia to stand in a long line snaking down several flights of stairs. It also aids the faculty in deter-

mining whether or not there is a need to cancel or add classes due to demand.

There are many advantages to the early registration process. Not only do students get first access to available classes, they can also change their schedule prior to add/drop week.

Columbia's faculty advisers also prefer early registration. Each is equipped with their own computer to access class information. Cohen said, "Faculty members like to stay in their office and enjoy a one-on-one experience with the students. It also gives them the opportunity to get other work done between students." In addition, a help desk is open at the Registrar's office to help faculty with any problems or questions during the registration process.

Another advantage of early registration is the faculty adviser's ability to register students for any class, not just classes in their department. Years ago, students had to visit each department for individual classes but early registration has eliminated that need.

Cohen assures that as Columbia advances technologically, the registration process may change. Future possibilities include phone registration along with internet access. One or both are possibilities as Columbia continues to experience record growth in student population. But for the immediate future, early registration is a student's best chance to make the registration process as

painless as possible.

Columbia is not too eager to advance to either internet or phone registration. According to Cohen, "Columbia feels that, being a communication and arts school, it is important to encourage contact between students and faculty. We want the personal touch." Cohen said that students would probably not want to speak with a computer when they could connect with a real person.

Last year, according to Cohen, approximately 3,500 students took advantage of early registration. Of these students, only 77 did not sign their contract with the Bursar's office and were deleted from class schedules. Some simply did not return to Columbia to continue their education; others complained that they were not aware they had to sign a contract even though they were notified at least three times by mail. Cohen assured that this is not a major problem in early registration.

In fact, Cohen said, "The response to early registration is overwhelmingly positive. As long as students stay on top of their business, it is done smoothly." So smoothly that Columbia was able to schedule only two weeks this semester for early registration as opposed to three weeks last semester. Early Registration will take place from Nov. 30 to Dec. 11.

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CAMPUS NEWS

Columbia teacher ready to take American Bookshelves by storm

By Bruno VanderVelde
Copy Editor

One of the more critically-acclaimed novels in Europe right now is currently in the beginning stages of being made into a film. The bestseller-to-motion-picture process is the norm for writers like Tom Clancy, Michael Crichton, and Anne Rice. For Columbia Fiction Writing instructor Don De Grazia, this is a new experience. De Grazia's novel, "American Skin," was published early this year by British bookhouse Jonathan Cape. Since that time, it has racked up an impressive string of accolades and is on its way to film.

Set in Chicago in the 1980s, "American Skin" revolves around the misadventures of Alex Verdi, a skinhead. He and his mates aren't your typical skinheads, however; Focus Magazine describes them as "anti-Nazi Buddhist skinheads." There's more to this story than scalp; De Grazia describes it as a coming-of-age story in the form of an epic. The book has been written as a screenplay by Dan Yost, who also scripted the screenplay for "Drugstore Cowboy," a film about a group of dope addicts. Currently, the script is in the hands of movie producers. "They're looking for the perfect director to take it over," De Grazia said. "Many times, the director tends to take over and change things. [We] are trying to keep [the script] as is," he said.

More and more women rise to prominence at Columbia

By Monique Smith
Staff Writer

Two years ago there were only three female department chairs out of 19; within the past year that number has almost tripled. "For years Shirley Mordine was the only woman chairperson at Columbia," recalls Barbara Iverson of the Academic Computing Department. It was said that Shirley Mordine recently stepped down from her position as chairperson of the Dance Department here at Columbia to devote more time to the Mordine & Dance Company.

With the increase being so recent and significant, some questioned whether or not there was a written procedure or guideline that Columbia has for hiring department

chairs. De Grazia described the book as an "investment." It began, he said, as his Master's thesis as a graduate fiction student at Columbia. He recounted the stunning isolation of moving into a local Y.M.C.A. facility to save money and devote himself to writing and finishing the book. He credits Fiction department head John Schultz with helping him change it from a rough story into a polished, publishable piece, citing Schultz's "no thesis before its time" mentality. "John was vital," De Grazia said. "He gave me the tools to do it right," because, he proffered, "once you're done [writing a book], you're done."

Years have passed since De Grazia finished writing the book, which he originally had problems pitching. "At first, I didn't have an agent. To get an agent, you had to have had something published, which I didn't. It was a total Catch-22," De Grazia said, laughing. Additionally, the term "skinhead" tended to scare away some potentially interested parties.

On a whim, De Grazia sent a script to Jonathan Cape, a popular publishing house in Britain who had made a name for himself publishing books in the "Trainspotting" genre. "I knew it was a long shot," De Grazia said. "I figured my script would end up like the crate in 'Raiders of the Lost Ark,'" likening his work to the Ark of the Covenant, stashed away and forgotten in a massive warehouse. De Grazia forgot about it until months later, when he got a call from a repre-

sentative at Jonathan Cape, expressing interest in the book. About this time, he got an agent and things began rolling.

The book has been released only in Europe, and has drawn raves from critics. "Fun," "readable," "wonderful," "well-written," "fascinating," "powerful," and "intense" are words to describe the book that have been used by the European press, including eye-opening praise from some of the more stuffy British press organizations. Pure Fiction called De Grazia "one of the hottest and most exciting young authors." De Grazia said that though he was gratified by the praise and the sight of his book on London bookstore shelves, "it's just not as good as seeing it in U.S. stores." "American Skin" will arrive in America sometime next year.

All things considered, De Grazia seems to be taking everything in stride. "It's been an interesting experience. This is helping me to learn about the business...there's still a lot I have to learn," he said. He is working on his second book, which is also set in Chicago. "The ending is so top-secret," he said, "I don't even know it yet."

De Grazia has been a full-time Fiction Writing teacher for two years; he was a part-timer for five years before that. One of his many bits of advice to wannabe writers is to write first and fix later. "Give yourself something to work with," he said. "There'll be plenty of time to rewrite."

However, the book doesn't state whether the two students have any actual voting power or real say in the selection or hiring of the chairperson. The president of the school convenes the search committee. All full-time faculty in the department have the opportunity to meet and interview the final candidates as well as write recommendations and opinions addressed to the full committee with their preferences ranked. The procedure for hiring a chairperson for a new department varies slightly. The president of the college along with the academic dean and two existing chairs as well as full-time faculty are on the committee to hire the chair. The difference here is there is no need or requirement for a written evaluation or input by the full-time faculty. Also, there's no student involvement.

When I asked Dean Latta what the committee looked for in a potential chair she said, "Someone who has a vision of where they want the department to go, someone with a professional as well as academic background, someone that still works in their field." The Dean went on to detail what the committee should be looking for in a future chair. Other female chairpersons include Rebecca Courington of the Academic Computing Department, Garnett Kilberg-Cohen of the English Department, Ava Belisle-Chatterjee of the Education Studies Department, Margaret Sullivan of the Marketing Department, Lynn Pena of the Interpreter Training Department, Suzanne Cohan-Lange of the Interdisciplinary Arts Department and Susan Imus, acting chair of the Dance Therapy Department. Many of these women were directors of their department before being appointed chairpersons.

Much like Mordine, Suzanne Cohan-Lange was the founder of her department. "I started it over 23 years ago through the Chicago Consortium of Colleges and then brought it to Columbia in 1980." Although Cohan-Lange brought the Interdisciplinary Arts program to Columbia 18 years ago, she's served as chairperson for only the last three of those years.

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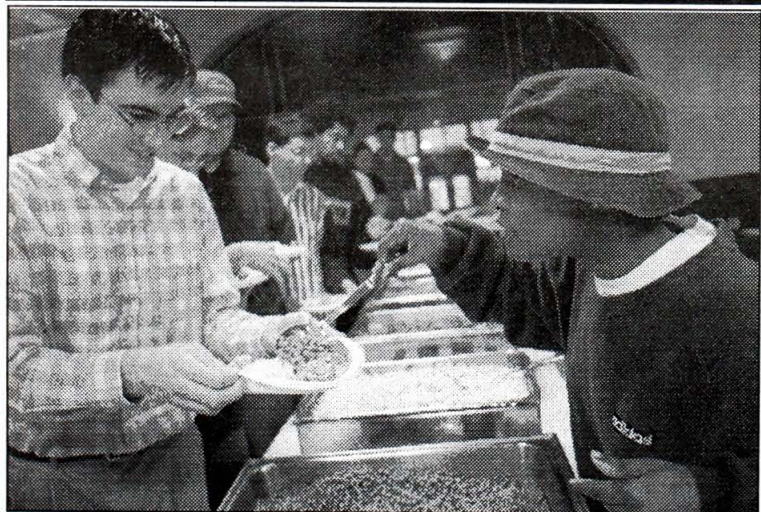
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The Taste of Columbia



Rob Hart/Chronicle

A Thanksgiving Dinner was served to those who live in the Residence Center on Nov. 19th. Students were encouraged to participate by bringing their own dish to the event.

Andres Seranno wows students with his charm, craft

Legendary photographer brings out the beauty in the most untouchable of subjects

By Rob Hart

Assistant Photography Editor

Imagine looking at photographs of urine, blood, and dead bodies and thinking, "Wow, that is beautiful." This is how photographer Andres Seranno has made a name for himself. Seranno has photographed everything from his own bodily fluids to members of the Ku Klux Klan, and no matter what he puts in front of his lens Seranno can make a photograph that seduces you and disgusts you at the same time.

Seranno came to Columbia on Nov. 12 as part of a guest photographer lecture series that featured Bill Burke, Fazil Sheikh and Nan Goldin. The lecture consisted of a luncheon on Thursday afternoon and a night lecture that included a slide show. On Nov. 13, two sessions were held where Columbia students could show their work to professional artists and get feedback from them.

Most people may remember Seranno from the huge controversy that erupted when Sen. Jesse Helms got wind Seranno photographed the crucifix immersed in urine. The photograph titled "Piss Christ" was made with money that he received as part of a National Endowment for the Arts (NEA) grant. Seranno said, "It was a media circus, a political circus. I kept my distance and I never felt I was on a crusade." Seranno never spoke out during the time, but now almost ten years later he can say, "It did a lot for my career, and he (Helms) got re-elected."

One person at the luncheon lecture asked if Seranno felt that the Congress needed an enemy and he was the one that took the heat. "Out of the \$15,000 that I got from this grant only \$5,000 came from the government," Seranno said.

The night lecture was in the Ferguson Theater and all Columbia students could get a seat. However, those from the Art Institute had to wait outside to be let in later. People sat everywhere, even on the stage, to catch a glimpse of Seranno. He showed his slides with little passion and avoided any questions that came up. When he showed a slide that was all white he said, "This is called milk." The crowd erupted with laughter. It was almost like a comedy routine, and recited information that was almost

than art, or art is better than porn, art is just more expensive." He doesn't justify what he does; the only reason that it is art is that it hangs on a wall, so it must be art. "The History of Sex" pictures, said Seranno, "couldn't get a dime in the porn store. People wouldn't buy this, it doesn't get you aroused."

At the portfolio review Seranno came in after a long night, he went out to a gallery where a student was displaying his work and got a taste of Chicago nightlife.

Friday morning (Nov 13) there were students who signed up to have Seranno look at their work. Two sessions were scheduled and each session there was room for ten students. There was everything from people who just graduated from Columbia with masters to those who are only juniors.

All kinds of work were displayed, from abstract close-ups to documentary photography. Seranno was helpful and insightful; he got to the point and gave his opinion.

This was a side that I am guessing most people don't see; he was a much better speaker when there wasn't a mob of people all wanting to know about him. The focus shifted from his work and controversy to the students work and esthetics of photography.

Seranno has always been one of my favorite photographers ever since I was in high school, and getting a chance for him

to look at my work was a chance that may never happen again. The photography department offers students a huge opportunity and it is good that they are bringing in some of the best people so we can learn from them firsthand. Although Seranno is hated by a lot of people all over the world, he is uncommonly nice. I was surprised how much he would rather talk about students' work rather than his own.



Andres Seranno gives his view on Whitney Bradshaw's work during a special portfolio review session, where students were encouraged to bring in their own work to show the visiting artist.

Rob Hart/Chronicle

word for word from a poster that promoted the lecture.

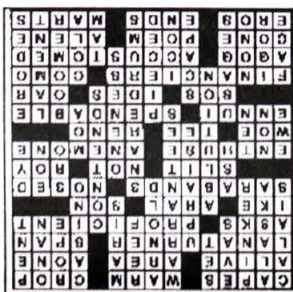
Seranno showed most of his older pictures and then went into his "A History of Sex" series. This is Seranno's most recent work; it contains nude photographs that neither excite you nor do they look like classic art nudes. He photographed many things, from a nude girl on the Pope's throne to hardcore sex acts. When questioned about these pictures Seranno said, "I don't think that porn is better

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**Crossword
puzzle
on Page 10**



The Business Of GETTING A JOB

SCHEDULE OF EVENTS

Friday, December 11	Wednesday, December 16
10:00-11:00 am: Interviewing Skills	10:00 am-Noon: Myers-Briggs Workshop
11:00 am-Noon: Portfolio Presentation	Noon-12:30 pm: Lunch**
OR-	12:30-1:30 pm: Interviewing Skills
Noon-12:30 pm: Lunch**	1:30-2:30 pm: Portfolio Presentation
12:30-2:30 pm: Myers-Briggs Workshop	OR-
	Noon-12:30 pm: Myers-Briggs Workshop

**Sandwiches and soft drinks will be provided to participants.

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VIEWPOINTS

Editorial

Would Columbia prosper with an athletic program?

Part of Columbia College's mission and purpose via the 1997-1999 college catalog, is to "provide a college climate that offers students an opportunity to try themselves out, to explore and to discover what they can and want to do." All of which is true, to a certain degree. That degree being its decision not to include sports as part of the program. Students are being denied the opportunity to excel in the area of athletics. Others are being the overall excitement and unity that athletics brings to the collegiate table.

It's easy to say, "Well there are several other schools with athletics, go find them." Even though this is an arts and communications school, it would seem contradictory for Columbia to deny such a privilege to students. After all, their main objective is to increase enrollment and student population. It's only logical to assume that not having sports has played on the minds of students who have selected other schools. DePaul has it, UIC has it, and Loyola has it. So the million dollar question is: Why doesn't Columbia have an athletic program? If carefully analyzed, there is no doubt that sports would be a positive for both the students and the college.

From an economic standpoint, the school would benefit in ways never seen before. It's no secret that college athletics generate huge amounts of money. Location should make this idea look even more inviting. Chicago is second to none in terms of sports and team loyalty. This city offers a super market, one in which college athletics has prospered for years. Furthermore, athletic scholarships could be offered and would help students financially and provoke interest in Columbia.

The question, "Why doesn't Columbia have sports?" is heard throughout the classrooms and in the elevators on a daily basis. With such conversation one would think that Columbia might consider and attempt to make sports a reality. Perhaps a start might be offering physical education courses or even instituting some type of intramural program. From there the college could evaluate the interest level and make a decision. Both ideas would serve as a solid foundation from which a formal athletic program could later evolve.

If Columbia's goal is to grow and increase popularity and enrollment why not complete the total collegiate experience by opening the door of opportunity and adding some type of athletic program.

Would you like to see Columbia provide some form of athletics for its students? Share your opinion with us; send e-mail to Chron96@interaccess.com.

Got an Opinion? Share it.

All Columbia students are invited to write a guest editorial for the *Columbia Chronicle*. Columns should be no less than 600 words in length and must contain your full name and contact info. 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



The U-Pass: for and against

To The Columbia Chronicle:

I haven't been a faithful reader of the Chronicle, but recently for a class assignment I have been reading the Chronicle every week. I thought the article that was written about the CTA U-Pass was very interesting. I commute from the northwest suburbs and it can get very expensive, so when I heard about the U-Pass last year I thought it was a great idea. Then I read the Chronicle and found out that Columbia rejected the plan to implement the U-Pass for Columbia students. I was amazed that the administration thinks this wouldn't be beneficial for students. A majority of the students that attend Columbia commute and this would be a great way to save money. The administration argues that they conducted a survey but I didn't know anything about it and I'm sure most students here didn't either. If more students knew about the survey I am sure that the administration would have gotten different results.

Evelyn Rosa
Columbia Student

In response to your recent arti-

cles on the U-Pass, I am pleased to hear that it was rejected for the second time. I never use the CTA buses or trains, and in no way feel that I should be responsible to pay an extra \$60 for those who do! The tuition is costly enough. I think students who are protesting should stop being so selfish and realize that the pass does not benefit all the students at Columbia College. I read in the paper that it would be \$60 initially and the second and third installments later. What does this mean? How much would the total cost be for the semester or the year?

Kathleen Eaton
Broadcast/Journalism

Not enough credit for the Residence Center

Hi, my name is Tracy Anderson and I've lived in the Residence Center for almost four years now. For the past four years the Chronicle has constantly written negative articles about the Residence Center.

See Letters
page 8

What is our goal here?

By Christopher LaPelusa
Assistant Campus/Viewpoints Editor

In 1985, a national survey was taken by thousands of college students at campuses across the country. The survey was one multiple choice question, with a two option answer; The reason for attending college: A) To get a job after graduation. Or B) To better their education. When the results came back it was found that 80 percent of college students were attending to better their education and 20 percent were attending to get a job.

In 1996, that same survey was conducted on the same number of students at the same number of schools. The results were far different from those in '85. Seventy-five percent of students were attending college to get a job after school and 25 percent were attending to better their education.

This brings up the question of why there was almost a complete turn-around in the survey between 1985 & 1996.

I have come to several conclusions, but I'd like to talk about one in particular. Starting with the notion that in 1985 it was still fairly simple to get a job or a good career without having a college degree. Today it seems virtually impossible. So what's the cause of this great need for a college degree?

When a new student enters college they cannot jump right into their major. For the most part, the first two years of college are spent working on General Education classes. This is the time when students must sit through all the painstakingly, boring classes, in several different disciplines. This is done for two reasons. For one thing, it gives the students an opportunity to explore several areas of study and pick one to maybe major in. The other reason for Gen. Ed. classes are to give the student a "well rounded" education. This is so that after graduation those many years of study will pay off in the knowledge that we live in a society where everyone knows a little bit about something. There's only one problem with this.

When the average person is put into a class that they don't want to be in, they're not going to learn the material as well if they learned it when or how they wanted to learn it. The justification to this is that the student has many options and classes to choose from. No matter what the student picks, they usually end up strongly disliking the class. It is a proven fact that when someone wants to learn something they will and if they don't want to, they won't.

For instance, how many students you think remember the majority of the material covered in a class they had last semester that they had no interest in being in, but had to take it because it was required? Doesn't seem like this "well-rounded" education thing works out too well.

This I know can be justified by saying that in a career you'll have to do things you don't want to do. Some would say that's one of the main things a degree is really for, enduring arbitrary & meaningless tasks. But what does a degree really say and do for someone out there in the "real world?"

Consider this: When you finally attain the degree you so desperately worked for, for so many years (not counting graduate school, if attended), you go and land yourself a job. The first thing the company does is spend about five to ten thousand dollars on shipping you off to several seminars and classes for about two weeks, training you on your new job. So after you get back from the training you realize that you or your parents spent \$200,000 on an education that took you about four or five years to complete, only so you could be trained all over again in two weeks. Not to mention that what makes someone good at what they do in their career is not the education that you

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Elbow-dropping the President

It may not be the best show on Earth, but the circus is coming to town. By Billy O'Keefe

To those of you who survived the great election of 1998, congratulations. Go ahead and pat yourselves on the back, but make it a quick one. In case you haven't noticed, the race to claim the presidency in 2000 is well underway; hell, the 2004 presidential race begins in two weeks. Things move so fast in politics, it's so easy to lose track of who's running for what, when, and why. In any case, keep reading, and you won't be confused anymore. You'll be scared.

First, the good news.

Done.

And now, the candidates. In one corner, weighing a whole lotta pounds... Hulk Hogan. Nevermind that he's a bad guy now. He wants to be our President. I will now repeat this paragraph, simply for shock value.

In one corner, weighing a whole lotta pounds... Hulk Hogan. Nevermind that he's a bad guy now. He wants to be our President.

In the other corner? Ted "Tomahawk" Turner, the ruthless hothead behind CNN (the best example of embarrassing journalism on television today), the Goodwill Games (his attempt to compete against the Olympics) and World Championship Wrestling (yes, he's Hogan's boss), among other deep-fried enterprises.

Turner talks a big game, often shooting himself in the foot with his own big mouth. He praised the mass suicide of the Hale-Bopp cult two years ago, and he's all too eager to talk about his charity work, all the while chiding the likes of Bill Gates for not being so generous as he. Problem (if you can call it a problem) is, some public figures — Gates included — would rather not pat themselves on the back every time they pass out a buck.

Ted Turner would also like to be our President.

Pretty simple so far? That's okay. Ross Perot will muck it up in no time. And if there's a crowd, don't tell Dan Quayle;

he's running too. And then there's Colin Powell. He's not running.

What you're reading is not a lame attempt at hilarious fiction (since, for one thing, it's not funny). This is a true story. So go ahead and brace yourself; it may not be the greatest show on earth, but the circus is coming to town.

As long as there has been democracy, there have been flashes in the presidential pan. And for all we know, Hogan and Turner may lose interest tomorrow. But as it stands now, each is as valid a candidate as any on the ballot. Thus, we're in danger of facing the most trivialized presidential election ever.

So by show of hands, who's actually surprised? After all, we've been asking for it for years now, and with the Clinton-Lewinsky scandal, we finally got it: our own little Fergie, a world leader whose work will be immortalized in Hollywood long after he leaves Washington. With Bill Clinton in 1998, the President is little more than just another celebrity, a spokesman for his own self, scandalous and all, rather than a political trailblazer.

In an almost perverse sort of way, it's good to see the American public undermine the authority of the president. While international rags run front-page stories about governments that punish dissent with violence and even death, page six is

loaded with editorial cartoons making fun of everything from the president's weight to his wishy-washy style of leadership. Television, radio and other media pull no punches, while web sites splash doctored photos of the prez getting it on with Lewinsky. And there's not an ounce of fear in the entire recipe, not a consequence in sight. It's as brutally amusing as tragedy can be, a country married to democracy but enjoying a fling with anarchy. For those of you who still believe the president can palm America's future like a Nerf Ball, the rest of the country has some big, big news for you.

But that brings us to an interesting question: How much power do we think the president has? How many times have we heard people laud Clinton for his crack-down against drugs, his brilliant fight for education or his role as an economic Hail Mary? Clinton's high approval rating rides on these three wheels more than any other, which is odd when you consider that drugs are still everywhere, that education is entirely a state-controlled issue, and that the economy doesn't even rest solely on the shoulders of our country, let alone our president. Still, his policies, whatever they may be, are celebrated by people of all stripes of wealth, intelligence and insanity.

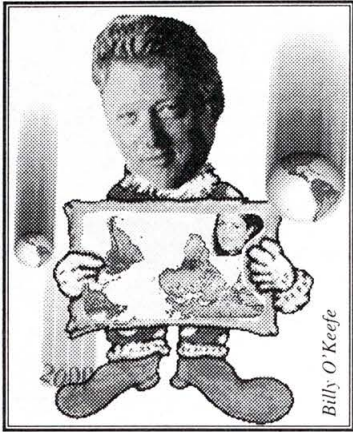
Thus, the president's effect on issues he can't even touch is for real, if indirectly so. When the U.S. went to war in 1991, for example, George Bush's approval rating hit the sky; when the country went through

a recession the next year, it plummeted. In both cases, Americans took their feelings out on the messenger, and the latter probably cost Bush a second term.

But such mistaken assumptions about the prez are not reserved for an uninformed public. If only it were that simple. Rather, our president is not unlike your David Hasselhoff or McGyver: Sure, we think he's a twit, but those foreigners, they just LOVE him. People around the world feed off his every word; he is, after all, the leader of the free world. That's no small feat when you consider how many millions of people can't take freedom for granted the way we do.

Make no mistake: Our president, be it Clinton, the Hulkster(?) or Dan Quayle (STOP!), has a fistful of clout. But it's the illusion of power that shouldn't be ignored. With the interpretation of presidential power in our own hands, how do we know what to mock and what to take seriously? Where do we draw the line between what's really true and what's accepted as such? If we even consider electing a pro-wrestler or a righteous but misinformed entrepreneur to office, we may think it's a hoot, but will other countries get the joke?

It's not an issue of worshipping the presidency, or even respecting it. Nor does it have to do with obeying our founding fathers, or any of that neo-patriotism that caused all the confusion in the first place. Rather, it's as simple as understanding the presidency and the impact it has not only on a glass-half-empty American public, but the rest of the world as well (we don't run this place on our own, you know). When we stop playing Hollywood with the president and come to grips with what his job really stands for, we can finally use it to its fullest capacity. After all, a lot of people think the whole world is going to end in a couple years. And if the Hulkster has anything to say about it, they may be right.



Billy O'Keefe

LaPelusa *Continued from page 6*

had before the career, but the experience gained with years of working in the field of your career.

If you were a president of a company and an important decision had to be made, who would you trust, the employee who has been working for you for 15 years or the just graduated college kid who's been on the job for

two weeks? Now ask the employee of 15 years what he/she remembers of their psychology class they took their second semester of sophomore year.

I hope that I have not discouraged or offended anyone, or put the idea in your head that college is a complete waste of time. I'm merely trying to point out the fact that

a degree is not all it's cracked up to be. Remember there's more to learn at college than a degree. I'm not in any position to say exactly what, because my reasons for attending are different than yours. Everyone has their own reason. School is a perfect way to ruin an education, so try and not let the stress reduce an education into just school work.

'SIEGE' LOOKS AT REACTIONS TO TERROR

By Leonard Pitts Jr.
Knight-Ridder Newspapers

Loath though I am to say it, I think Arab Americans have missed the point in their protest against "The Siege."

That's the new thriller where Islamic fundamentalists mount an escalating campaign of terror in New York City. The mounting death toll induces the president to send in the Army, which in turn imposes martial law, internment hundreds of Americans of Arab descent - judging them guilty until proven innocent.

Arab-American groups have attacked the movie for promoting the stereotype of Islam as a religion of terror - and you can't blame them for being sensitive on that subject. Hollywood has historically done poorly by Arabs and other followers of Islam, reducing their lives and beliefs to offensive caricatures.

But that's not what this particular movie does. Indeed, "The Siege" is less a story about violence from Arabs and followers of Islam than it is a cautionary parable about who we are and what we do in the face of unknown terror.

It's not difficult to envision the scenario it describes unfolding. If a handful of Arab zealots started bombing American cities and killing American people with the frequency we see in the Middle East, if we came to perceive ourselves as at war and under siege from a minority whose ways are strange to most of us, how long would it take for panic to outpace restraint? And if the military were to roll in and start rounding up young Arab men, wouldn't we, some of us - many of us - think that was just fine?

Of course we would. We already did. Ask any Japanese American who was around during World War II.

What happened to them then, what could happen to another maligned minority tomorrow, reflects an abiding sense among some Americans that sometimes the rights guaranteed to us by the Constitution are impediments that get in the way of justice.

One hears this argument all the time, especially after some verminous bad guy slides free of punishment on

some abstract technicality, based on some theoretical abridgement of his rights. People get impatient with the idea of rights for wrongdoers. Especially if the wrongdoers belong to a small group we don't understand, a group that doesn't look, speak or worship as we do. Why waste time trying to figure out who's who and what's what? Just take 'em all in and sort it out later.

Seems simple. And maybe it's only later that you tally up the cost and find it damnably high. Only then that you realize that as abstract and theoretical as our rights and rules sometimes seem, they are central to our vision of ourselves. The idea that it is more important to safeguard the innocent than to punish the guilty... this is who we are. It's what makes us the good guys.

And if we're no longer that - or at least struggling to be that -- then what's the point? That's the question raised by "The Siege": What does it mean to be American? Same question that's raised whenever some intemperate taxpayer fires off a letter to the editor demanding that those convicted of capital crimes be marched directly from the courtroom to the place of execution, rights of appeal be damned. In fact, all rights be damned.

The letter writer invariably points approvingly to some field of the Middle East where the sort of harsh justice he advocates is routine and crime, as a

result, unknown. The flaw in that reasoning is obvious, of course: This is not the Middle East. Or, for that matter, Cuba or Communist China. That's why so many people from those places dream of coming here.

Because this is America. And that's supposed to mean something. Some critics of "The Siege" have argued that by bending over backward to make that statement, filmmakers cripple the movie. For my money, though, that statement is the movie.

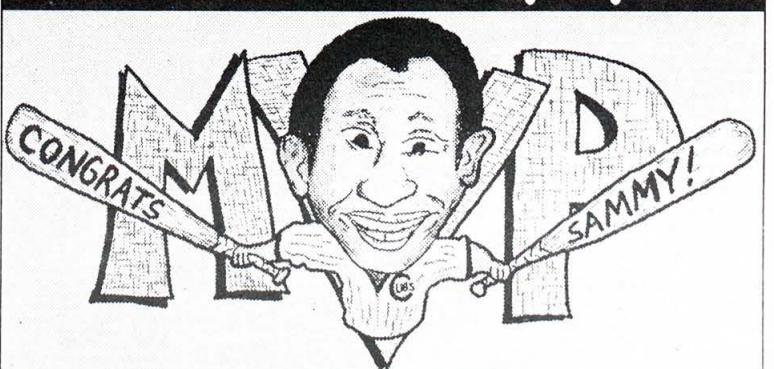
Some would argue that extraordinary measures are perfectly justified when life and property are at stake.

Yet it seems rather futile, does it not, to save what we have by destroying who we are.

© Knight-Ridder Newspapers, 1998

Editorial Cartoon

by Billy O'Keefe



Letters

Continued from page 6

Either making it look drug-infested or that it is just an unfit place to live. That is not true. The Chronicle may have written nice articles about the Residence Center in the past without my knowledge, but every time I read an article about the Residence Center it is always something bad.

My only request is that when there are good things happening at the Residence Center, write about that too. Don't get me wrong, there are bad things that happen in the dorms, but there are also really great things that happen there too that never get talked about. Don't just write about the good or the bad. Write about EVERYTHING! Thank you.

Tracy Anderson
Columbia Student

Praise and suggestions for *The Chronicle*

Dear Columbia Chronicle:

I am a Columbia College student, and I read *The Chronicle* every week. Overall I am very pleased with the articles and attitudes that your staff brings to the paper every issue. However I do have one complaint: not enough sports coverage.

Chicago is the 3rd largest city in the country, and the sporting events that take place here are abundant. Don't we readers deserve more than one back page of sports? Although the existing coverage you do have is good stuff, it is not extensive enough. Perhaps a local sports page can be added that could include sporting events from Loyola and DePaul.

I love my sports, and I try to suck up as much as I can! Just a suggestion; otherwise keep up the great work!

Michael Cappozzo
Columbia Student

Dear Editor,

I would like to state that the *Columbia Chronicle* is a good college newspaper. I believe that students would be more adherent to reading the paper if every week you had a particular student who would write an editorial about an issue or a topic that affects students at Columbia. Also, add an advice column to your paper and develop a writer on your staff to answer these questions on a weekly basis. Also, I would like to see a format for the paper that would go as following: local, national, international, feature stories, and a sports section that overviews pro, college and high school sports.

Jose A. Torres
Columbia Student

Dear Editor:

I must praise you and all of *The Chronicle* staff for the job you are doing on the school newspaper this year. For the first time since I began attending Columbia (fall 1995), I pick up the paper and don't think it's cheesy. Your layout and journalistic approach has definitely matured. I am totally impressed with the front page stories I have seen since the beginning of this year. Keep up the good work.

Irasema Salinas
Senior, Journalism

Public Relations deserves a better name

As director of Public Relations studies in the Marketing Communication department, I feel that it is important to respond to comments attributed to Estelle Shanley in last week's *Chronicle*.

The comments in question suggested that she was leaving the public relations field because it (PR) is all about money. That simply is not true.

There is nothing wrong with making money in our incentive society and it is possible to be very well paid in public relations. However, cause-related PR rarely pays well, yet is critical to the success of laudable programs. Virtually every important cause or issue has public relations representation that often has very little to do with money.


Pick one: Pro-life or pro-choice? A tobacco-free society? Affirmative action? Saving the rain forests? The PR professionals who work on behalf of these causes are not overpaid, but they do perform a critical service. All these issues and so many others where public relations advocacy is involved could easily fill the pages of this entire newspaper.

Ask if it's all about money to the people who work in PR for the YWCA, the Boys and Girls Clubs, charities, hospitals, educational institutions, and a myriad of other non-profit organizations. These organizations critically need public awareness to remain viable. They get it, in large part, through their PR professionals.

To paraphrase Abraham Lincoln: Public opinion is everything; with it, nothing can fail and without it, nothing can succeed.

It certainly is Mrs. Shanley's prerogative to return to journalism if she feels the psychic rewards are greater for her. But those who have made personal and professional PR contributions to causes and issues are filling a critical need and following a noble pursuit.

Morton H. Kaplan
Director
Public Relations Studies
Marketing Communication



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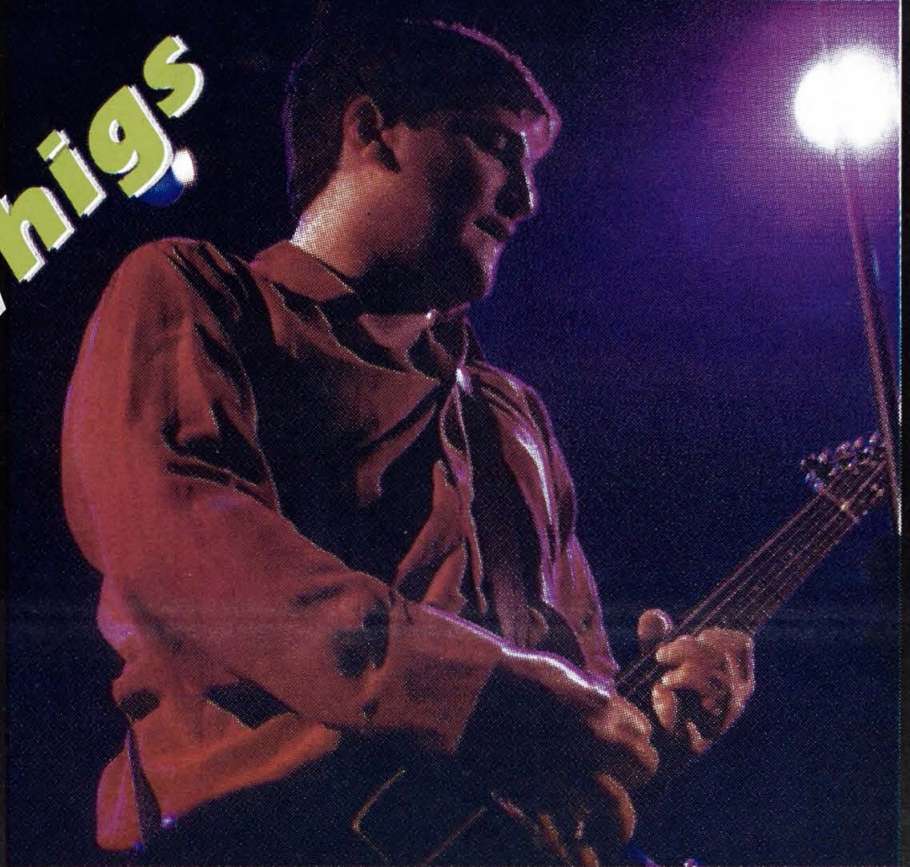
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VITALITY

THE ARTS & ENTERTAINMENT SECTION OF THE COLUMBIA CHRONICLE

NOVEMBER 23, 1998

Afghan Whigs
page 5



Inside Vitality:

**Heavy
Breathing
Page 4**

**Very Bad Things
Page 6**

**The circus comes
to town
Page 7**

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.

Komeda p-p-p-p-party's

By Bruno VanderVelde
Copy Editor

Komeda is an acclaimed four-piece rock band from northern Sweden. Having noted this, I am not going to delve into the arctic imagery carelessly overused by other reviewers of this band. You will not, then, read things like, "Their music rocks like a greased hobsled hurtling over an iceberg," or, "Their music sounds like a crystalline pop snowball rolling down a fjord" or anything like that. Also, I will not compare Komeda with Swede contemporaries The Cardigans or Ace of Base lest a band of angry Komeda fans tries to injure me.

What I will tell you is that Komeda played a sparkling set at Schuba's two weeks ago and the concert was very well-received by the 300 or so kids (kids of all walks of life and musical tastes) that packed the tiny, yuppyified venue. I will point out that their music has often been compared with Stereolab, another rock-synth band du jour. There is an element of truth to this; Komeda's affection for organs and Moogy sound-effects is cause enough to make this comparison.

You may not be familiar with Komeda's music. Chances are, if you read a review about them in a pretentious mainstream "rock" magazine it makes some asinine quip about their sub-polar homeland, covers the Stereolab bit, makes some references to the influences of Kraftwerk and Devo, and then passes them off as, and I quote, "Imitating imitators." You, the reader, probably passed them off as well, which is understandable if not despicable.

If you heard their minor 1996 hit "Boogie Woogie/Rock 'N' Roll," you probably liked it the first six times you heard it on WXRT. After that, "there's a p-p-p-p-party goin' on" got old and you forgot about it, as did 'XRT.

You'll find that most Komeda music is not easily forgettable, however. Their inimitably catchy songs will lodge themselves in the frontal lobes of your brain and you may catch yourself humming them on a regular basis. Lead singer Lena Karlsson's voice makes aspiring singers jealous; the gaudy vocal and sound arrangements give Komeda's tunes a much more fun-based vibe than the rigid, beat-oriented melodies of Stereolab or Kraftwerk. While these bands, though respectable (or legendary in Kraftwerk's case), try to keep themselves mysterious, Komeda playfully embraces the listener.

I want you to know that Komeda was formed in 1988 and have numerous Swedish releases. They signed with Chicago-based Minty Fresh Records (the same label as the Cardigans and the Aluminum Group, among others) and debuted in America in 1996 with "The Genius of Komeda," (a startlingly boastful name for a debut album). Along with the "p-p-p-p-party," this album features the Petula Clark-themed ("More Is More") ("There's a place that you can go if you want to have fun") and the groovy, Sesame Street-melody of "Rocket Plane" ("The sun is an apple, the moon is an orange in orbit").

Silly? Absolutely. The critics listened to it once apparently, and discarded it for Stereolab's "Emperor Tomato Ketchup," which came out the same year. Komeda answered in June 1998 with "What Makes It Go?" This album features an even happier, pop-lite sound. Amazing in its variety, "What Makes It Go?" justifies its influences.

I hope the members of Komeda never learn to speak English proficiently. That may be absurdly selfish, but the way they word their songs in English is as interesting as their music, like "I'm sure that love existed long before the first word was pronounced," from the hooky "It's Alright, Baby." Who ever talks about "A Simple Formality"? Who writes songs like, "I am curious, I am curious, you are curious, you are curious, we are curious..."? (And if you're curious, Komeda gets their name from legendary Polish jazz composer Krzysztof Komeda, who died in 1969.)

We at the show at Schuba's two Tuesdays ago were under the impression that Komeda was the opening band for Michigan act His Name Is Alive. The two bands switched places, though; I suspect that had Komeda played first, few would have stuck around to hear the overtalented yet undermatched His Name.

If quirky, innovative pop music is your bag (or even if it's not), you may consider purchasing "What Makes It Go?" and I would commend you. Komeda is infinitely more aggressive and accessible than any of the Q101 bands being crammed onto the airwaves. Musically, it is not as mindless as the catchy 'boom-chik' of Ace of Base, nor is it as sappy as the self-limiting drivel of the Cardigans. In fact, I would even describe it as a greased-up polar bear galloping across a glacier.

LOOKING AHEAD....

Concerts in Chicago this week

Painting the Musical Picture:
A conversation about the role of the artist,
engineer and producer

Featuring Billy Corgan, Tony Visconti (Producer of David
Bowie & others) & special guest engineer...

Monday November 23
Metro

Barenaked Ladies
with The Unbelievable Truth
Monday November 23
Rosemont Horizon

Depeche Mode
with Stabbing Westward
Tuesday & Wednesday
November 24 & 25
Rosemont Horizon

Robert Cornelius
with Susan Voelz' Creamy Deluxe and Paluma
Wednesday November 25
Double Door

Garbage
with Girls vs. Boys
Wednesday November 25
Riviera Theater

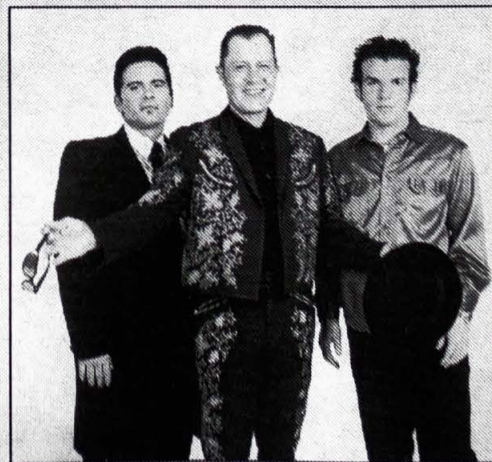
The Drovers
Wednesday November 25
House of Blues

Tricky
with Whale
Thursday November 26
Metro

Billy Bragg & The Billy Bragg Combo
Friday November 27
Metro

Widespread Panic
Friday & Saturday
November 27 & 28
Aragon Ballroom

Bobby Conn
See Vital Pick of the Week
Saturday November 28
Lounge Ax



The Reverend Horton Heat
with The Amazing Crowns
Sunday November 29
Lounge Ax

Vital Pick of the Week:

By Dustin Drase
Correspondent

"The Bravest Little Antichrist in Chicago"

Time to face facts: Armageddon is coming. With that in mind, we might as well shake our rumps until then...right? BOBBY CONN sure thinks so. It isn't pretty, but that's the way it's gonna be. It's all about the coming of the end, baby. The empire is gonna fall — are you one of the chosen few? There's really nothing you can do except accept it and party while you still can.

BOBBY CONN has been called the bravest little man in Chicago, and not without due cause. Sometimes a person comes along who wakes up every morning knowing that he is special. Who else is there to take on the responsibility of warning the world of what's to come but BOBBY CONN? Oh, did I mention yet that he's also the Antichrist?

"Rise Up!" is BOBBY's magnum opus — a sweet version of the way it's gotta be; music with a message. In short, it's a treatise on the inevitable demise of our generation, coated in pure musical genius. It's pop, it's rock, and it's an anthem all at once. It's got the intensity of a careening comet, and the soul of a disco dancer. It's BOBBY bringing his message straight into your home. So, you might as well accept it, and enjoy it.

BOBBY CONN plays Saturday, Nov. 28 at Lounge Ax.

The Chronicle and PolyGram Films presents....

"Blistering, %@!!\$-to-the-wall."
— Michael O'Shea, MovieLine

**THEY'VE BEEN BAD.
 VERY BAD.**

CHRISTIAN SLATER *with* **CAMERON DIAZ**
VERY BAD THINGS

"Very Bad Things is a superbly nasty black comedy."
— Graham Fuller, Interview

"The fun of the movie lies in how brazenly it shocks you into laughter."
— Dave Karger, Entertainment Weekly

"It's the most disgusting movie that I ever laughed myself silly over."
— Ben Miller, MTV Movie Awards

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www.verybadthings.com

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We invite you to an advance screening of "VERY BAD THINGS"
 on Monday, November 23rd at 7:30 PM.

To pick up your complimentary pass, come to The Columbia Chronicle
 office

(Room 205, Wabash Bldg.) on Monday, November 23rd.

Tickets are first come, first served. While supplies last. No Purchase Necessary.

VERY BAD THINGS Opens in Nationwide on Wednesday, November 25th.

Multiple roles exhibited at The Museum of Contemporary Photography

By Steve Stanis
Staff Writer

The Museum of Contemporary Photography located in the 600 S. Michigan building, is currently holding an exhibit entitled "Photography's Multiple Roles: Art, Document, Market, Science." The exhibit includes the work of 170 photographers, many of them well-known. The entire exhibition is on American photography and related subjects.

"The project endeavors to enlighten audiences of the function of photography in independent but also interrelated areas of cultural interpretation," said Denise Miller, director of the Museum of Contemporary Photography. This statement appears in the opening letter that hangs in front of the entrance to the exhibit.

Although all of the work presented in the exhibition can easily fall into the category of art, the viewer begins to look at each photo in all four ways in terms of the title of the exhibit. There are several pictures that at first glance outside the exhibit the viewer would just blow off as an advertisement. An example is a Gap ad done in black and white, but in the exhibit the viewer takes a closer look and sees the art in the photo and the way the photo documents part of our society.

Having never been in the museum I went there expecting student work. I was looking forward to seeing what was going on within the photography department; at the same time I was afraid some of the quality would not be as good as professional work. This exhibit is composed predominantly of established photographers including Chuck Close, Sally Mann, Robert Frank, and Ansel Adams, among others. The styles and subject matter of the different works made for some very nice eye candy.

The variance in subject matter made the exhibit interesting. The mix also provides the viewer with a diverse range of print methods. Not only are the photos here just color or black-and-white—the photographers add their artistic abilities to the science of making the print. One image, "The Juggler," by Judith Goldman, catches the viewer's attention. Goldman used color prints with oil paint to create her seven foot image of a woman juggling. The face is a photo, but the body and

the images around it appeared to be a blend of photos and paint.

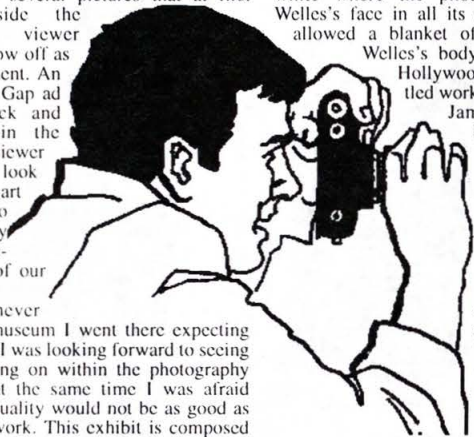
Another photograph that has the viewer wondering how it was composed is Barbara Kester's "Architecture Site # 17." The bright oranges contrasted by cool blues makes the eye skip around the photo, helping absorbing it all. Another easily discernible work is Phillip-Lorca di-Corcia's "New York." This is a color print of a busy street in New York but the focal point is on a young couple embracing. The picture does an excellent job of freezing daily life and documenting it. It could also easily appear as an ad in any major magazine.

Portraits made up much of the exhibit. Chuck Close's large print of "Lucas" is an excellent black-and-white print that brings out the detail in the face of the subject. The exhibit also had portraits of several famous people including one of Bette Davis by George Hurrell and two of Orson Welles, one from 1938 by Louis Dahl Wolfe and one from 1970 by Victor Streibneski. The photograph of Welles from 1970 is a wonderful black and white where the photographer captured Welles's face in all its dramatic glory and allowed a blanket of shadow to cover

Welles's body. Another amazing Hollywood portrait is an untitled work by Dennis Stock of James Dean. This black-and-white print has Dean sitting up in a coffin among a herd of other coffins.

The exhibit also has several pieces that are not photos at all. These are works of art that are photo related. The most moving of these works is "K a s h u s h a Refugee Camp," by Alfredo Jaar. This work lies on the floor, raised about three inches, and is composed of a large group of tiles that each repeat the same story of a Rwandan refugee camp. The work puts the issue right in the viewer's face, making it unavoidable.

The exhibit is a well-presented collection of photography in all its forms. It runs through January 9, 1999. The Museum of Contemporary Photography is free to the public and open Monday through Friday 10 am to 5 p.m., 8 p.m. on Thursday and 12 to 5 p.m. on Saturday.



Perry speaks on "Heavy Breathing"

By Maria Ferrari
Staff Writer

Columbia's Photography Department presented "Heavy Breathing: Story as a Response to Photographs" on Nov. 16. Eugenia Parry served as the keynote speaker and was a former teacher at Columbia before she left to pursue her writing career full-time. Among her many accomplishments, Parry took 12 images from Columbia's Photography collection and wrote a narration for each piece. About 25 people became entranced as she unraveled some of her stories and displayed pictures on a projection screen during this short presentation at the Museum of Contemporary Photography.

Parry was happy to announce her completion of her book, "A Hundred Different Stories," that took six years to complete. This book was inspired by an album Parry acquired in the 1970's of Paris police photographs that were recorded in the 1900's. She used different pictures from this album and created fictional situations to grab her readers. "I wanted to create things people would enjoy reading," said Parry. "I was starving to write myth and fable." Parry returns to Paris several times a year and uses these photographs as her inspiration.

One picture that Parry chose to use in her book and display for her speech was of an old woman murdered in her apartment. The horrifying image was of a bloody corpse that seemed to be draped over a large chair. She took this picture and created a story of a young boy who was working for a butcher and killed an old lady for money. Parry's intense visuals and eye for detail pulls the reader into the story. In creating this piece, Parry stated that she tried to assume the identities of the killers.

Then, she found things in the newspapers to change the mood of the story. "I tried to immerse you in the picture as a reader, so you are part of this world," said Parry. When she wrote this story, Parry imagined she was looking through a young boy's eyes, telling his incomplete account of what happened. This was not the only picture she used in this way and she said it was a challenge to clear her mind and become over 1,000 identities.

Using photographs without stating what they are is an art form, said Parry; telling the story is a response to the art form. Another narration of her creativity in taking it She displayed a photo of a young woman and man embracing. Utilizing phrases like "back-seat kiss," Parry imagined herself as the photographer and again completed the unfinished story. She described every last detail including the background of the picture.

Although many of her images were very powerful, one picture that I thought distinguished her work from others was the use of children within her stories. Some of the children in these pictures were sick and others were dead. She used her expression of grief and despair to develop the narrations. One photograph showed a young boy who laid on his bed alone, his expressions were ones of sadness, and desperation. "Sometimes I wonder why someone would want to photograph a sick child," said Parry. "but all photographs have a story within them."

Parry completed her book with the idea of alerting people of how powerful images can be. She wants individuals to understand what a photograph can really do for one's imagination. Her book, "A Hundred Different Stories" is expected to be released by this time next year.

Happy Thanksgiving
from Jill and Lawrence
at Vitality!

Hokin shows off the Future

By Kelly Woyan
Staff Writer

The opening reception for the Academic Computing's Fourth Annual Art Show was held on the superstitious date of Friday the 13th. But that didn't deter nearly 100 students and faculty from gathering in the Hokin Center to honor the Academic Computing Department and a special teacher that passed away last year.

This year's art show, entitled "The Future is Now," was the first student multimedia award fundraiser for the department and was dedicated in memory of Nancy R. Feldman, an Academic Computing teacher that was killed in a car accident in 1997. Feldman was a Columbia alumnus who went on to work at prestigious multimedia jobs in Chicago. But those who knew Feldman said that she was discouraged by the lack of correlation between culture, communities and the arts in the so-called real world. That was when she decided to come back to Columbia to teach aspiring artists and share her knowledge with them.

Her students and colleagues truly loved her. "Columbia was her community, her second family. She was instrumental in bringing people together. To her, a sense of community was important," says Academic Computing faculty member Barbara Iverson. Even though Feldman was just starting her teaching career, people could already see how talented she was.

"I thought she had great potential. She was just beginning to explore her capabilities. She's going to be missed. By not having her, there's going to be a void," says former colleague Igor Pismensky.

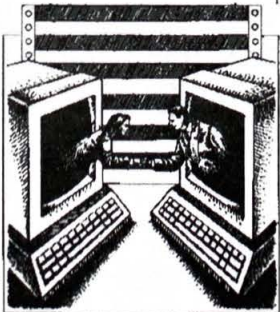
The opening reception was a perfect opportunity to showcase the collaborative efforts of some of Feldman's former students and about 60 students from several Academic

Computing classes. The work is a cross between creative art and fantastic technology. Exhibits ranged in content but were highlighted by beautiful images and well-choreographed techno music.

The show was entirely created by the Student Art Show committee. The committee, formed just last semester, developed the theme, submission requirements, publicity, invitations, announcements and presentation of the final work. In addition, the committee was faced with the daunting challenges of presenting visual digital media. Faculty sponsors Niki Nolin and Andrea Polli worked hard as well in order to guide the students in the right direction so people could see a different form of art.

"It's a way for people to look at and see what digital art is all about," said Chairperson Rebecca Courington, chairwomen of the Academic Computing Department. Courington said that students worked together on everything from graphics to imaging to animation, but most important they worked together as a team. "I'm very proud of the work of the student art show committee and of the work of this department," she says.

Courington also announced a new Digital Media Technology major within the Academic Computing Department. The major won't officially be presented and available until the fall 1999 semester. But the department already has some interested students who will be starting in spring. The major is designed to educate students who have a broad understanding of computers and digital technologies, a foundation in software applications, problem solving skills, and an aesthetic understanding of digital arts. Its purpose is to help train students to serve as technical facilitators in the multimedia world. The Student Art Show will remain open in the Hokin Center through Nov 30.



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Monday

23

Bobbi Wilsyn & She
12 noon (Concert Hall, 1014 S.
Michigan)

Tuesday

24

Wednesday

25

Fusion Guitar Concert
12 noon (Concert Hall, 1014 S.
Michigan)

**Music Department Student
Concert**
6 pm (Concert Hall, 1014 S.
Michigan)

Thursday

26

Chris R. stuffs Stove Top in his bird.
Danielle mixes her mashed potatoes with
cranberry sauce. Lawrence just loves the
tryptophan. Brooke likes the green bean
casserole with the onions on top. Leon can't
get enough stuffing. Ashley likes turkey but
it makes her sleepy. Sulski prefers the tradi-
tional eel. Bruno eats his *schweet potatas*
with *no marshmallows*. James says "Mmm
... turkey." Wild Turkey? Patrick gluttons his
grandma's pumpkin pie. Rob H. is keen on
pumpkin pie too. Jill loves the cranberry
jelly that comes in a can. Chris L. eats any-
thing -- except stuffing. Billy eats lasagna
because "...turkey's for chumps." Omar had
prime rib last year. Rob S. is having birth-
day cake this year. Ben "Oh hell yeah"
Trecroci dines on Chex Mix.

Happy Thanksgiving from all of us.
So, what are YOU having?

Friday/Saturday

27

28

DAILY PLANNER
TRIVIA

Win a \$20 gift certificate to Cocomuts and a
private tour of the Chronicle darkroom with Vince. Just
send us your answer to the following question:

What holiday may be cancelled by
Chronicle Editor-In-Chief James
Boozer?

Entries must be received by Wednesday, Nov. 25. In the event that we receive more
than one correct answer, a random drawing will take place. See the bottom right-hand
corner of this page for ways to enter.

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THIS WEEK IN HISTORY

- 11/23: In 1988, Wayne Gretzky scored his 600th NHL goal
- 11/24: The Brady bill passed five years ago today, establishing a 5-day waiting period for handgun sales
- 11/25: The first US sword swallower performed in NYC on this day in 1817
- 11/26: Ireland voted to end the 58 year ban on divorce in 1995
- 11/27: In 1991 the Undertaker beat Hulk Hogan to become the new WWF champ
- 11/28: The Chipmunks hit #1 in 1958
- 11/29: In 1991, TV show "Roc" aired a gay wedding episode

Wanted: Students who commute a great distance to school.

The Chronicle is looking for the student for an upcoming story who commutes the farthest distance to get to Columbia. So if you live north-west of Elgin, South of Meriville, IN, South-west of Joliet or anywhere close to or in Wisconsin please call Vincent at 312.344.7732.

Quote

"You have got to work for this!" -Danielle Narcisse

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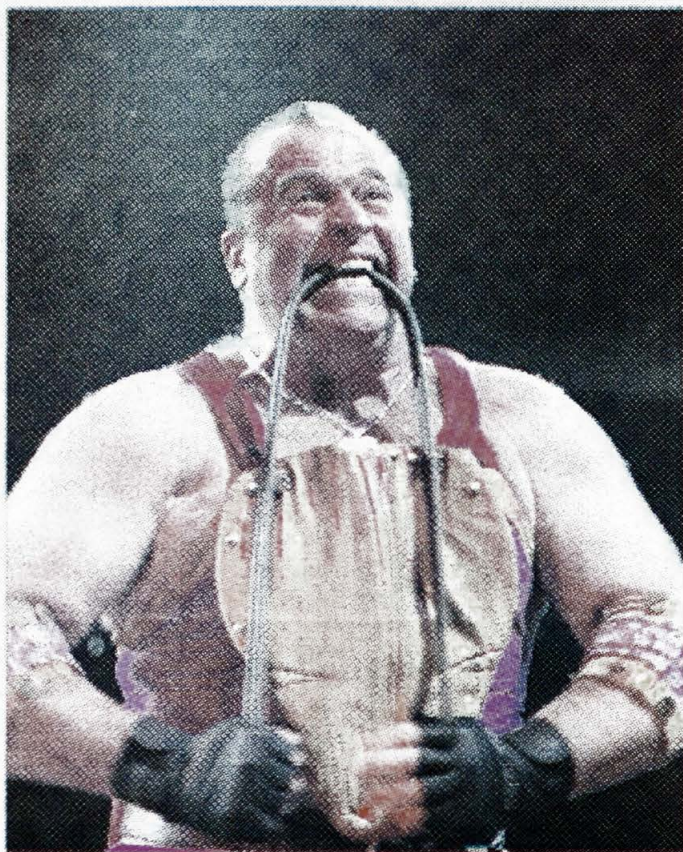
Top Five Things To Be Thankful For:

5. Our imaginary friends
4. The big crawl space where we bury all the bodies
3. No classes next Thursday, Friday or Saturday
2. Chex Party Mix
1. Only a month until Christmas!

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The Greatest S



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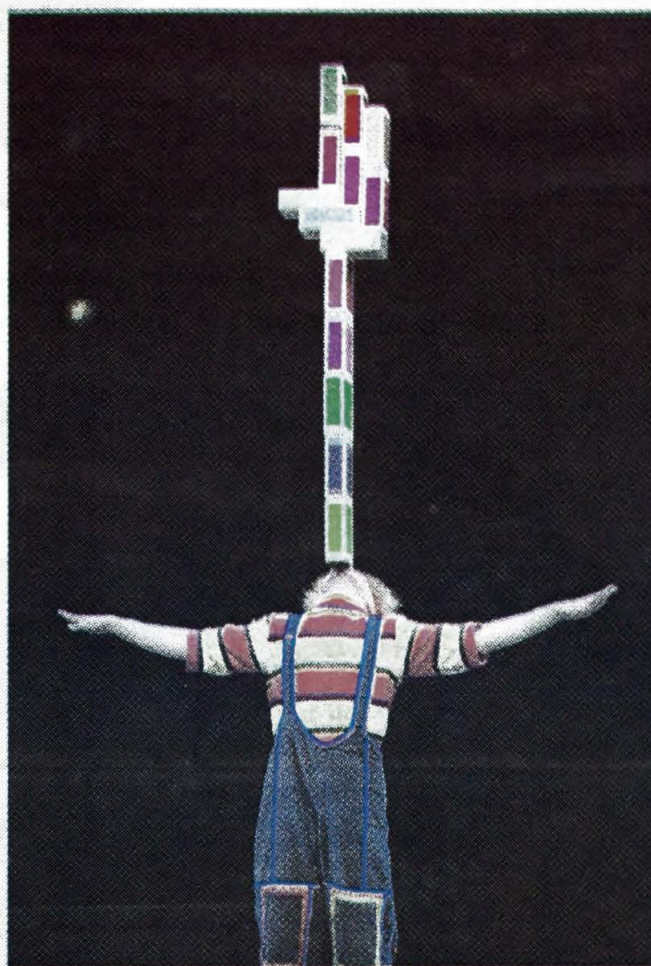
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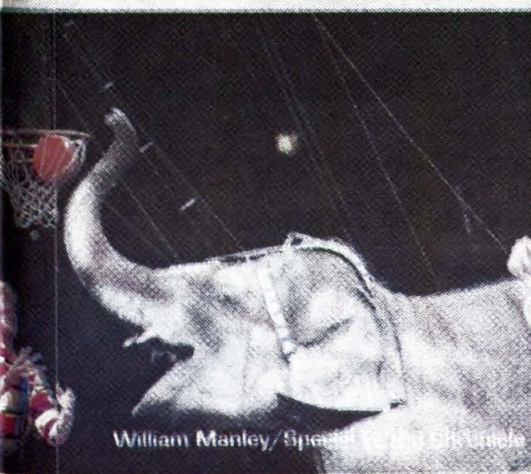
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Daily Planner

Nov 23 - Dec 5

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Monday

30

Annual Toy Drive begins

Artistic Expressions in Science and Mathematics
Through December 17 (Hokin Annex)


Journalism and Television Departments present a luncheon in honor of Mr. Nachman Shai, Director General -- Second Television and Radio Authority, State of Israel
12:45-2 pm (Rm 401, Main Bldg.)

Story Week Festival of Writers -- Alumni
7 pm (Residence Center)

Tuesday

1

Story Week Festival of Writers -- Editors Panel
7 pm (Hokin Hall)



World AIDS Day

Wednesday

2

Fischetti Editorial Cartoon Competition Awards Luncheon
11:30 am (Pump Room, 1301 N. State Pkwy.)

Writing Center
"Persuasion: The Spoken Argument in Writing"
12 noon (Writing Center)

1st Radio Internship Seminar
12:30-1:30 (Room 401, Main Bldg)
Guests include: Brook Hunter, Dan McGee, Al Broquette

Story Week Festival of Writers -- Fiction Writing Program Authors
7 pm (Ferguson Theater)

Thursday

3

Reading by poet Gary Soto
2 pm (Residence Center)

"Persuasion: The Spoken Argument in Writing"
5 pm (Writing Center)

Photography Department Lecture -- Alex Webb
6:30 pm (Hokin Auditorium)

Story Week Festival of Writers -- Bharati Mukherjee
7 pm (Getz Theater)

Front of Truck
8 pm (Hokin Annex)
Alternative funk rock band

Dance: Relativity
8 pm (Dance Center, 4730 N. Sheridan)

Friday/Saturday

4

Story Week Festival of Writers -- April Sinclair
6 pm (Ferguson Theater)

Television Department Premiere Night
7 pm (Studio A)

5

Story Week Festival of Writers -- Henry Louis Gates, Jr.
11:30 am-2:30 pm (Newberry Library, 60 W. Walton)

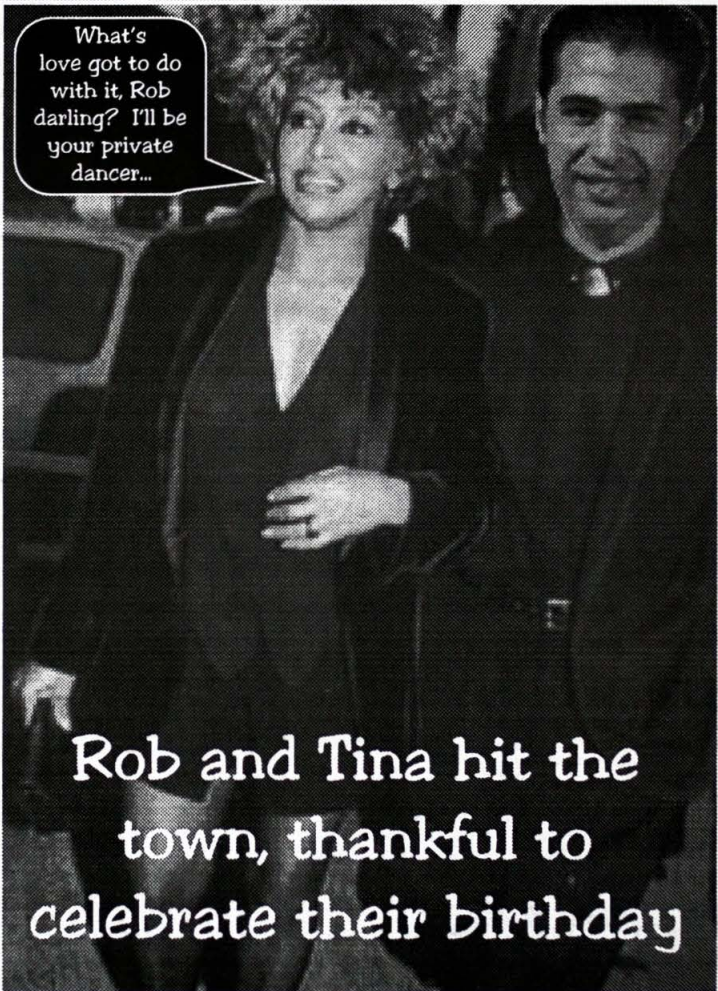
Sci-Vis Club presents
HDTV, DVD, DV: The Shape of Things to Come
2 pm (Room 1403, Torco)

Birthdays

YOU SAY IT'S YOUR BIRTHDAY

- 11/23: Bruce Hornsby, Billy the Kid
- 11/24: Ted Bundy, Chris Hayes (guitarist -- Huey Lewis and the News)
- 11/25: Christina Applegate, John F. Kennedy Jr.
- 11/26: Tina Turner, Rob Steva (Chronicle Sports Editor)
- 11/27: Bruce Lee, Bill Nye the Science Guy
- 11/28: Denzel Washington, Tannis Valley (Janice from "Head of the Class")
- 11/29: Andrew McCarthy, Gena Lee Nolin

Is your birthday coming up? Let us know, heck, send a picture of yourself if you'd like, and we'll put you on our list.



Rob and Tina hit the town, thankful to celebrate their birthday

The Daily Planner

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- www.free-n-cool.com Free crap for poor people

A note from our sponsors:

The *Daily Planner* is in jeopardy. Some people don't think it's necessary, and they want to get rid of it. If you enjoy these pages, please let *The Columbia Chronicle* know call 312-344-7343.

DAILY PLANNER CORRESPONDENCE

This page is brought to you by Chris Richert and Ashley Willard, who can be reached at 312-344-7432. They're almost always in the *Chronicle* office, which is in the Wabash building, room 205. Sometimes they're allowed to use the computers in the office, so you can e-mail them at AdsChronic@aol.com. They're not sure how to use the fax machine, but you can fax them at 312-344-8032. Be sure to get your info to them by 5 p.m. Tuesday for the following week's paper. Otherwise you might confuse them, and the last thing we need is another straightjacket episode.

Afghan Whigs get dirty



By Michael O'Brien
Staff Writer

The world can be a cruel place. People let you down, people leave you. That's what The Afghan Whigs are about — life's disappointments, lies and betrayals. Greg Dulli's lyrics deal with the evil, the dirty, the black side of love.

Dulli is an alcoholic, a former heroin addict and a self-professed 'son of a bitch.' He isn't a singer; he's a vocalist. Dulli doesn't try to hit high or low notes or sing on key. It's about how he sings it. In The Afghan Whigs world, there are only four roles—predator, victim, seducer and seducee. Dulli knows his way around all four. Whether he's the predator or the victim the lyrics are biting and honest. "...All alone, all alone, no one to play with... your eyes are all swollen from crying again... feeling sick you open it and discover your lover between the legs of another... and he's loving it, let me lie to you," taunts Dulli on "Let Me Lie To You" one of the standout tracks on the Whigs third album 1992's "Congregation."

The secret to Dulli's charm is that he understands the other end of relationships as well. In fact that's when he's at his best—when he's telling the victim's point of view. "...Angel, come closer. So the stink of your lies sinks into my memory. She said baby forever, but I don't like to be alone. So don't stay away too long. Forever, well it's Tuesday now and I hear him breathing inside of her..." sings Dulli on "Fountain and Fairfax" from the Whigs legendary 1994 album "Gentlemen."

Dulli says that when he's on stage he's fronting "the greatest rock band in the world." He's right. His band is what makes him bearable. Over The Afghan Whigs 10 year existence, lead guitarist Rick McCollum has developed a guitar sound that's unparalleled. His slide guitar emits a soaring, magical, almost human cry. At times it's nearly Dulli's occasional backup vocalist, McCollum lets it loose to pick up the pieces of a song and carry it into the sky.

"Gentlemen," The Afghan Whigs fourth album and major label debut, was released to tremendous critical praise at the end of 1993. Earlier this year, Alternative Press magazine ranked "Gentlemen" 14th on its top 90 albums of the nineties list, calling it "the darkest album of the nineties." The album begins with the flick of a match—lighting a candle, setting the scene for a 42 minute seduction.

In a blatant attempt to sell more records, The Afghan Whigs have embraced their soul side; a side that was previously limited to b-side covers of Motown favorites like "Band of Gold," "Come See About Me" and "My World Is Empty Without You."



"1965" is a straight forward, ass-shaking come on, Dulli has thrown aside his obsession with the evil side of human relationships in favor of the simplest one: Lust. "Sweet Son Of A Bitch" features twenty-seconds of a woman... umm, well, enjoying herself. Dulli sums up his new attitude on "Neglected" singing, "...you can fuck my body baby, but please don't fuck my mind."

So, the big question heading into The Afghan Whig's two sold out Metro shows was which band would show up—the dirty, betrayed, vengeful Whigs or the new, soulful, fresh, lusty Whigs?

It's been over two years since The Afghan Whig's last Chicago performance, so the crowd arrived early and energized. The band kicked things off with the new single, "Something's Hot." The live performance injected something into the song that it lacks on the record, which was a recurring theme throughout the night.

It must be understood that The Afghan Whigs are the most powerful band on the planet. Honestly, I've seen hundreds of bands—my hearing is permanently screwed. The Afghan Whigs are the only bands that still make my ears ring.

The Whigs feed off of the crowd. They deliver an exceptional amount to their audience and expect the same in return.

"We're like a car—if you keep filling us with gas we'll run forever," said Dulli.

He's not lying. At the Bowery Ballroom in New York City earlier this month the band played for more than five hours until they were kicked off stage at 5 a.m.

That was the first show of the current tour. Things must have been going well then. By the time they arrived in Chicago something had gone wrong. We didn't get the new,



Greg Dulli (top left and below), the self-professed "son of a bitch," fronts the Afghan Whigs. Rick McCollum's fingers (above) lead the way on guitar.

Photos by Tamara Bell/Chronicle

lusty Whigs or the dirty, vengeful Whigs—we got the pissed off Whigs.

Dulli spent much of the night berating the exceptionally loud crowd for its lack of enthusiasm. It's unclear what he expected. He got particularly miffed when someone yelled "the Reds suck," in reference to the cardboard Pete Rose sitting on an amp. Dulli, a native of Cincinnati, immediately began disparaging the Cubs. He invited the heckler on stage and forced him to dance like an idiot for a few minutes. Once the humiliation was complete, he was allowed to leave. Dulli's mood, however, never recovered.

Legend has it that after a breakup in 1992, Dulli locked himself in a Los Angeles hotel for three months and wrote "Gentlemen." The band has literally collapsed after every tour, and despite the new, happier songs it seems that nothing has really changed with Greg Dulli.

His stage presence is incredible—he owns the audience. Two years ago he decided to treat us; the band played for almost three hours and gave three encores. This time he played the predator, lashing out at the crowd and performing for just about two hours—a very short set for the Whigs.

Interestingly, when the band was playing, Dulli seemed in high spirits, he screamed and crooned and swung his hips like no white man should. It was between songs that the ugliness surfaced. The crowd however, never seemed to mind; they took their punishment with a smile, relishing favorites like "Debonair" and "When We Two Parted."

On the second night, Dulli practically ignored the crowd. There were no more fifteen minute monologues or jokes. He seemed as if he had given up on Chicago and was ready to move on.

In the long run, the new album will probably be looked upon as an oddity in The Afghan Whigs' catalog. The live show indicated that deep down, Dulli is still the tormented soul that sees love as a battle and deception as humanity's most popular trait.

COMING ATTRACTIONS

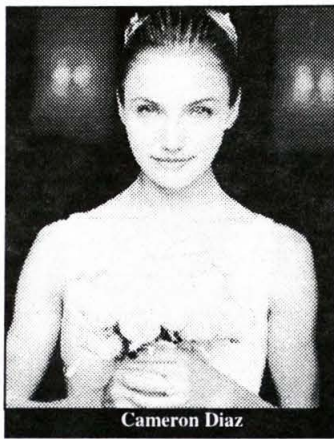
"Very Bad Things" doesn't live up to the hype

By James Boozer
Editor-in-Chief

Guy falls in love with girl, she falls in love with him and so they decide to get married. Sounds simple enough, right? But that's just the beginning of a strange tale of events in "Very Bad Things."

The only thing Kyle Fisher (Jon Farreau) wants to do is marry the woman of his dreams, Laura (Cameron Diaz). However, Kyle finds himself torn between helping his wife plan their wedding and holding on to his last days of freedom before "the big day." Kyle's friends, Boyd (Christian Slater), the Berkow brothers — Adam (Daniel Stern) and Michael (Jeremy Piven) — and a closet psycho, Moore (Leland Orser) throw a bachelor party for him in Las Vegas.

As an extra bonus, Boyd hires a stripper to live things up and trust me, it works. As Kyle, Boyd, Adam and Moore enjoy them-



Cameron Diaz

selves in their suite, getting high and boozing it up, Michael and the stripper enjoy a nice, intimate romp in the bathroom. Their fun soon turns tragic when the stripper dies by accident and the guys are left trying to figure out their next move.

Should they call the police or attempt to fix this problem themselves and move on with their everyday lives?

And so begins this dark comedy of love, sex and murder. After watching the trailers, this movie seemed interesting enough to see, and with a cast like this, worth the money. Trust me, it's not worth it.

Never have I been to a movie where the audience openly questioned what they had just seen. The beginning of the movie was great, but as it progressed it got worse with each scene. I was greatly disappointed with the acting of Cameron Diaz. You would think that after the success of "There's something about Mary," Diaz would bring some energy to her character in this movie.

I guess I was asking too much from her. As far as everyone else, their lackluster acting couldn't save this movie. I suggest you avoid "Very Bad Things" and go see something that's worth your money. Anything is better than this!



From left to right: Piven, Slater, Orser, Stern and Farreau try to hide what's in the bathroom.

Brad Pitt explores death and the power of love in "Meet Joe Black"

By Sylvia Barragan
Staff Writer

If you're in the mood for weird romanticism or a good sadistic laugh, "Meet Joe Black" is the film to see. If not, stay away. The film is long and moves slowly and although it is a decent movie, there is no need to see it on the big screen. It carries a certain amount of romantic predictability with a twist which keeps the viewer interested.

Some scenes are funny and surprising but not enough to keep me from shuffling in my seat. The element of surprise and irony is there but is trapped and lost in the struggle to satisfy a mass audience. Martin Brest, the director/producer known for his direction and production of the 1992 film, "Scent of a Woman" came across his story idea for "Meet Joe Black" from the 1934 film, "Death Takes a Holiday."

"There was a suggestion in the old movie of what might be a great story, but it was a story that had yet to be discovered. We had to start from scratch because rather than do a remake I wanted to explore an element that sparked my interest," says Brest.

Screenwriter Ron Osborn, Jeff Renon (both writers for Cupid, Mork & Mindy, Night Court and Moonlighting among others) Kevin Wade ("Goldeneye," and author of the plays Key Exchange, Mr. & Mrs. and Cruise Control) and Bo Goldman (two time Academy Award winner for One Flew Over the Cuckoo's Nest and Melvin & Howard), took on the challenge of writing a different version of the screenplay.

This movie is one of the more recent films from Hollywood on the topic of life, death and letting go. William Parrish (Anthony Hopkins) is a media tycoon who has it all, a loving family, money, and the power to influence others. Then he meets the one he can't control; Joe Black (Brad Pitt).

But Parrish receives an offer from Black that he can't refuse because of the chance it offers Parrish. Black will prolong Parrish's life if he allows him to spend a few days with him and his family.

This arrangement creates problems in Parrish's company and turmoil in his home. When the strange character introduced as Joe Black is brought into Parrish's life, some close to him worry if Black doesn't have a secret agenda. Parrish has his own worries when he realizes that his youngest daughter Susan Parrish (Claire Forlani) and Joe Black have fallen in love.

Brad Pitt gives a wonderful performance that allows moviegoers too see what the world looks like to someone who doesn't know how to act or react to a world that is ordinary to us. Anthony Hopkins gives an equally wonderful performance although the screenwriter didn't seem to consider any other aspects of his life, besides family and work. Claire Forlani (Susan Parrish) played a convincing role with what she had to work with. Her role seems to have been written as a secondary plot thereby not having much depth but when the story of William Parrish dealing with his death is missing humanity her role also suffers. The character played by Marcia Gay Harden (Allison the older sister) seems to be included only for comic relief. Allison is neurotic and her only concerns in life seem to be the party she is planning for her father's birthday and her father's favoritism toward Susan.

The actor's performances weren't the problem, it had more to do with the length, nearly three hours. The movie isn't all bad, there are a few lines that do stick out. For instance there is William Parrish's conversation with his daughter Susan about love, "be delirious, happy, love is passion, an obsession, fall head over heels. There's no sense in living without this. If you haven't tried, you haven't lived."

"Inheritors" deal with class warfare

By Sarah Schroeder
Correspondent

"It's a crazed animal that must be destroyed." This observation sets the premise for a breezy study on class warfare that is "The Inheritors." A loathed character, farmer Danning, makes this hypocritical statement about crazed animals. He is the ringleader of the rich in this 1930s village in rural Austria. His statement reeks of irony because it is he and his compatriots who are the "crazed animals," out to ruin their new competition, the poor 1/7 farmers.

Rich vs. poor is standard in a narrative of class struggle. "The Inheritors" involves the rich vs. the newly rich. The peasants, considered the lowest form of human beings, inherit the farm they work on when the despicable farmer Hillinger is brutally murdered. He actually leaves his farm in hopes that they will beat each other to death. The peasants can live with this proposition and, after ousting the foreman, the seven of them take over the farm, its finances, and the agitation from the other farmers who are enraged that the farm was not bequeathed to them. The farmers want to see these peasants go down and they intend to make it happen.

The seven inheriting farmers include four women, two men, and a boy. Sophi Rois plays Emilie, a volatile feminist in a culture where the word feminist doesn't exist. She's the hardest working of the farmers, taking a commanding position in household issues. At a church service Emilie usurps class relations by marching up to the front row reserved for the rich. She bellows out the hymn terribly off key as a statement of insubordination. It's known throughout the village that she sleeps around. She doesn't do this for money or for love, but just for the pure pleasure of it. I can dig a woman in the 1930s who is in control of and in tune with her own sexual needs and desires. It's quite remarkable. However the farmers don't appreciate it, especially since they're not getting any, so they refer to her as "the whore." Lucas is a not-so-bright young man whose

talent is that he can say "Hello" in English. He must have some hidden talents as well because although he is quite unattractive, he fools around with all the peasant girls, favoring Emilie. It seems that the actor who plays Lukas, Simon Schwartz, got the part because of his appearance. He just looks like a plain old dumb farm boy. Louis Rudolph, on the other hand, is quite a babe. He plays Severin, the narrator of the story and the brains of the makeshift family. He and Emilie would make a better match than Emilie and Lukas because Severin is intelligent, hard working, and strong like Emilie. Lukas is a simpleton with strange ideas and free time on his mind. Being the only two men on the farm made Lukas and Severin close friends and confidants. In one of the most amusing scenes, the two buddies celebrate ownership of the farm when they wrestle around in their very own manure and urinate on their very own house.

The other 1/7 farmer is Old Nane, a lifelong peasant who wants for nothing and is the revealer of the past. Her function is to tell stories of her youth as a peasant that will link the younger peasants to the farmers in the village. Lisbeth and Liesle are two insignificant characters. When they leave the farm to go work in factories, you barely notice. There is also a boy who owns 1/7 of the farm, but he has no name. He is even more meaningless than Lisbeth and Liesle because he is hardly seen and says a total of five words: "I want some more soup." Why bother with this kid? Until he said that, and it was pointed out by Severin that he was a 1/7 farmer, I thought he was Emilie's bastard son they kept mentioning.

This film's characters do not create the feelings they're intended to. You're supposed to feel compassion and sympathy for these struggling poor peasants who are just trying to make their way in the world of the rich. But you just don't. You just hope to get out of the movie in time to catch the next train. Did I mention there's anything wrong with subtitles, but I had to go see my chiropractor the next day because my neck was strained from leaning around the guy's big head in front of me. Save your money and go see "Waterboy" instead!

Happy Turkey Day!



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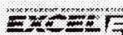
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Conference takes a look at women in film

By Monique Smith
Staff Writer

Over the past decade, women have been able to break through gender barriers that have surrounded Hollywood since its inception. Women now have the opportunity to produce at all levels, and as of late, their success has not been ignored. From Mimi Leder, director of the summer blockbuster, "Deep Impact," to Amy Heckerling ("Clueless"), women are proving to the industry that they can gain as much acclaim as their male counterparts.

Last Monday, Columbia sponsored a Women In Film conference in the Ferguson Theater. Mehrnaz Saeed-Vafa of the Film and Video Department served as the moderator of a panel discussion on the future of Iranian women in film.

Saeed-Vafa is a tenured full-time faculty member at Columbia. She is teaching classes in digital editing as well as supervising the Tech I instructors. Her areas of expertise are editing and directing Iranian films. When I asked her what the purpose of the conference was she said, "Basically the purpose was to get the women film makers together to see if they could work together and exchange ideas, as well as talk about the conditions of work and points of interest. The second thing was the audience, the audience wanted to know what was going on in the film making industry in different countries." According to Saeed-Vafa, the selection of the panelist was a collective effort. She, along with representatives from the Film Center at the School of Art Institute of Chicago and the organization Search for Common Ground, made all the final decisions.

The selection for the Iranian women in film began with an organization in Iran. Saeed-Vafa goes on to explain, "A film organization in Iran compiled a list of women in the major areas of film making like editing, producing, directing and acting." Those women were then asked to attend and share their film experiences at the conference.

Bea Santiago, one of the U.S. panelists I had the opportunity to interview, is currently involved with an organization called Women in the Director's Chair. The Chicago-based non-profit organization was formed about 18 years ago and its purpose is to help with the production and distribution of women films. "It was clear that women's films were being made but not being shown," said Santiago. Although Santiago wasn't involved in the formation of the conference, she came out mostly to promote her organization and support fellow women filmmakers. Santiago believes that conferences like these are a must. She went on to say, "If you look at the Chicago International Film Festival last year, I actually counted the number of women's films being shown. It was about eight films out of more than a hundred." The main event for Women in the Director's Chair is their film festival during the last two weeks of March every year.

The first ever Women in Film conference was a collaborative effort with organizations including, the Search for Common Ground and the Film Center at the School of the Art Institute of Chicago. When asked whether or not this will be an annual event, Saeed-Vafa looked at me with a gleam in her eye and a slight grin on her face and said, "I certainly hope there will be a Second Annual Women in Film Conference."

It's Circus Time

By Tim Delaney
Staff Writer

I must admit that I have never been a big fan of clowns. It's not that they scare me or anything, because they don't. I just don't find them very entertaining. Actually, I guess the word that I would use to describe them best would be annoying.

Yet I will admit after going to the 129th edition of the Ringling Bros. and Barnum & Bailey Circus last Saturday evening at the Rosemont Horizon, I may have to re-evaluate my stance on the subject of clowns.

I hadn't been to the circus since I was seven or eight years old, so when the opportunity for a free ticket presented itself, I thought, "Why not?" I work with people who have developmental disabilities (DD) and my employer needed volunteers to escort the members to the circus, so I signed on to help. There we were; 23 members and seven staff personnel, out for a fun-filled evening of popcorn and cotton candy gorging, elephants and tigers, and of course, those wonderful clowns.

The place, packed with an estimated crowd of just under 12,000 people went dark at 7:30 p.m. and all one could see were the lightsticks that people had purchased earlier waving around. Spotlights revolved around the Ringmaster who wore a long-tailed, shimmering gold coat, and he started the evening off with the traditional "Ladies and Gentlemen" spiel. It was at that very moment I realized something important, I really didn't care for the circus! I had completely forgotten. Call me a cynic, but with the cheap gimmicks they display, the price gouging that goes on at the refreshment stand (\$4 for a slice of pizza!), and not to mention the behind-the-scenes animal cruelty stories we've all heard, I knew I was in for a long night.

Huge, colorful banners displaying images of circus acts with the words "Kings of Comedy" and "Peerless Performers" hung from the rafters. I had to smirk at the circus'

attempt to advertise their entertainment value — enough already. I watched with the rest of the crowd as the various acts were taking place in each of the three rings, like miniature horses parading around (it's not officially a circus without miniature horses).

Also, who could ever forget the tiger cage attraction? Not to mention, the 13 elephants lining up in a row, each with their front legs resting on the back of the elephant ahead of it. Now that's entertainment!

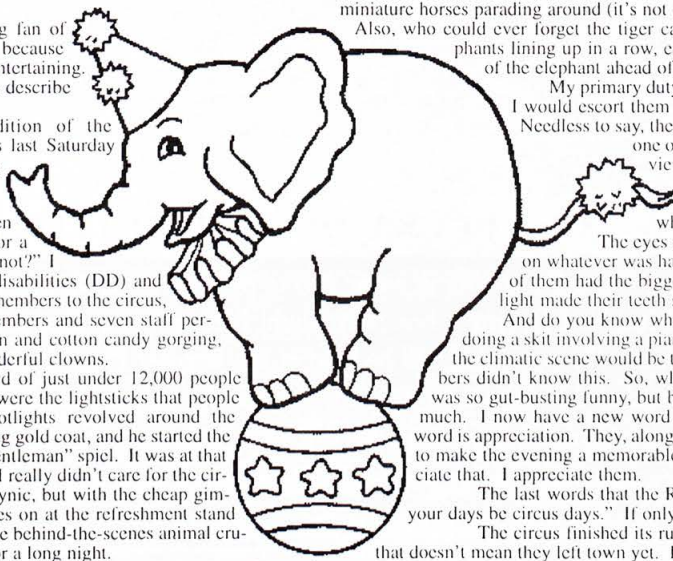
My primary duty was to tend to the needs of the 23 members. I would escort them to the restrooms or purchase stuff for them. Needless to say, they kept me busy. It was upon my return from one of many runs to the refreshment stand that my view of the circus was changed. As I knelt on the aisle steps with a handful of food and drink trying to remember who bought what, I glanced down the row.

The eyes of every member in this row were transfixed on whatever was happening down on the circus floor. Each one of them had the biggest smile on their face and the rotating spotlight made their teeth sparkle each time it hit their face.

And do you know which act was taking place? It was the clowns doing a skit involving a piano that was suspended in mid-air. Of course, the climatic scene would be the piano falling on the clowns, but the members didn't know this. So, when this happened, I smiled. Not because it was so gut-busting funny, but because the people I work with enjoyed it so much. I now have a new word to describe how I feel about clowns. That word is appreciation. They, along with the rest of the circus attractions, helped to make the evening a memorable one for the people I was with, and I appreciate that. I appreciate them.

The last words that the Ringmaster said that evening were, "May all your days be circus days." If only it were that easy (not to say I won't try).

The circus finished its run at the Rosemont Horizon last Sunday, but that doesn't mean they left town yet. It just changed venues. The circus will be in town until Nov. 29 at the United Center. Go out and enjoy yourself!



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Also, a limited number of "Waking Ned Devine" scratch-and-win lottery tickets will be available where you could be the lucky winner of a trip to Ireland!

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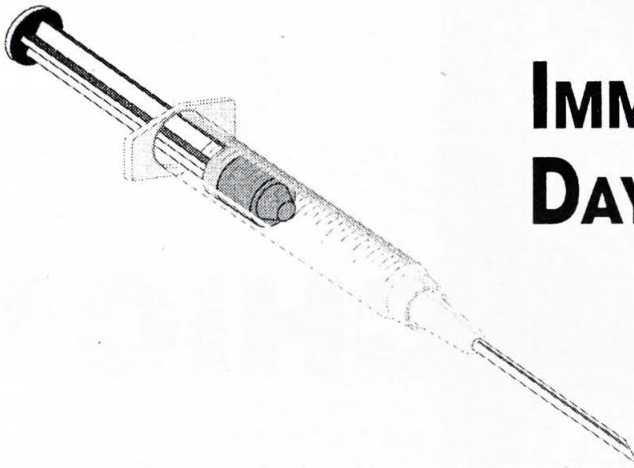
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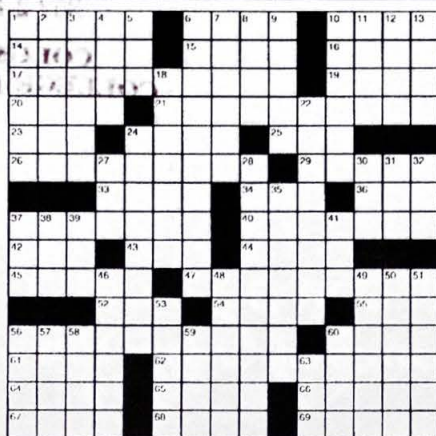
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ACROSS

- 1 Cod and Ann, e.g.
6 Heat up
10 Rider's whip
14 Breathing
15 Neighborhood
16 Top-notch
17 Star of "Madame X"
19 Bridge
20 Inquires
21 Competent
23 Eisenhower
24 Inland sea of Asia
25 Abel to Adam
26 Stately court dances
29 Nuzzled
33 Skirt opening
34 "___ as a Stranger"
36 Actor Scheider
37 Bubble over
40 Flower or sea polyp
42 Unhappiness
43 Golfer's gadget
44 Gambling mecca
45 Boredom
47 Liquid, cashwise
52 Signal for help
54 ___ of March
55 Parttle
56 Capitalists
60 Singer Perry
61 Keenly eager
62 Familiarized
64 Ice-cream container
65 "Trees" or "Birches," e.g.
66 Coeur d'___, Idaho
67 Son of Aphrodite
68 Concludes
69 Shopping areas



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11/28/98

Answers on
Page 4

DOWN

- 1 French port
2 Iditarod's state
3 More rose?
4 Tanguay and Gabor
5 Prepared
6 Guarantee recipients
7 Infamous traitor
8 Diver's milieu
9 Mantle's teammate
10 Desert Inn or Mirage, e.g.
11 Lasso
12 Son of Judah
13 Closely confined
18 Elevate
22 Struggles
24 Religious cleansing rite
27 Silvery gray
28 Band beaters
30 Overflow letters
31 Galactic time period
32 Change color
35 Unity
37 Sheepette?
38 sequitur
39 Hamilton bill
41 Large, extinct bird
46 Accepted practices
48 together (connected)
49 QB Eliason's nickname
50 Grieve loudly
51 Wears away
53 Sea's end?
56 Go up against
57 Inventor Sikorsky
58 Childhood taboo
59 Saint's image
60 Soft drink flavor
63 Highland topper

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LifeStyles
Section

By Linda C. Black
Tribune Media Services



sun in Sagittarius, and the north node in Leo. That gives you a grand trine in fire signs over the weekend. Excellent for anysort of sports-related adventure.

Aries (March 21-April 19). Let an older person coach you on Monday, and you could wind up becoming much more efficient. Tuesday and Wednesday will be a lot more fun. Hang around with your craziest friends, just for the excitement. Get back to work on Thursday and Friday. Looks like there's some sort of a deadline, with more work than you remembered being due. Heed a friends good-natured prodding so you don't put everything off until the last minute, as usual. Saturday and Sunday should be exciting, with the moon in your sign, the



have several prospective dates to choose from. That's what you get for being so darned attractive. Saturday and Sunday look more like work than play days. If you have a project around the house, dive into it. Your energy level will be huge.

Scorpio (Oct. 24-Nov. 21). The moon is in Capricorn Monday. Capricorn usually teaches you through experience, which is not a bad way to learn. You don't forget this kind of a lesson, and right now it's going to teach you how to make more money by using old skills. Tuesday and Wednesday, it looks like you could find a way to fix something that's broken at home. Go ahead and pull out the manual. This could be easier than you think, and that could save you a bundle. Thursday and Friday are best for romance, and there's plenty of it. You may even



the moon is in Aries. When that happens, you sometimes feel pressured. Right now, it could speed you up a bit. Race around and get everything done so that you'll be able to rest on Monday, when the moon is in your sign. You'll be making some big decisions then, too.

Taurus (April 20-May 20). Your hopes and dreams seem almost within reach on Monday. Go ahead and let some one talk you into doing something you wouldn't otherwise have dared. Tuesday and Wednesday, you'll have a great opportunity to succeed in your career. Imagination is required this time. Facts won't be enough. On Thursday and Friday, there are lots of invitations, but you've got work to do. The money is riding on your doing what you promised, so don't let a friend talk you into playing hooky. On Saturday and Sunday,



because it's Thanksgiving, but because Jupiter and the moon will both be in Pisces then, in your solar fourth house of home and family. Saturday and Sunday, the moon's in Aries, and those are your best days for romance.

Sagittarius (Nov. 22-Dec. 21). Your ability to communicate about things that have gone on in the past is excellent, and you may even have a few amazing insights about those. That's most likely to occur on Monday, regarding money. Tuesday and Wednesday are good days for studying scientific data and learning new programs on your computer. Thursday and Friday are good for entertaining at home. There should definitely be an abundance of love and family around. We can

Horoscopes



activities. Don't stay on the sidelines. Get involved. That Aries moon will bring out y your team spirit.

Gemini (May 21-June 21). Life may be a challenge for the next few weeks, while the sun's in Sagittarius. On Monday, going back instead of forward is your wisest move. Tuesday and Wednesday are better for trying new ventures. You'll be more successful then, while the moon is in Aquarius, especially with creative projects. On Thursday and Friday, the moon's in Pisces, meaning changes are likely pertaining to y our career. That's your opportunity to go for the next promotion. Saturday and Sunday look excellent for sports



Thursday and Friday are good travel days, and your luck is also excellent then. Be respectful over the weekend to a person who's barking orders. You can make changes later, when conditions are a little more in your favor.

Cancer (June 22-July 22). One of your major problems is that you tend to think you're the only one who can do the job well. Get over that impulse by allowing a partner to help. It'll be more fun for all of you. That's especially important for you to remember on Monday. Figure out your budget on Tuesday and Wednesday. The more meticulous you can be about it now, the better chance you'll have of stretching your money. You might even be able to double it, for all apparent means and purposes.



Thursday and Friday, focus on finances. Be careful about your spending. Money will have a tendency to slip through your fingers. Saturday and Sunday are excellent for team sports and romance, not necessarily in that order.

Leo (July 23-Aug. 22). You might have to work on Monday, while you'd rather be playing. Why don't you just accept responsibility and do the work that needs to be done? Focus on the job with everything you've got, and whip it into shape. You'll have plenty of time left over to do what you've had on your mind all day long, successfully. Tuesday and Wednesday, you need to confer with your partner. Once the two of you reach an agreement, you'll perform brilliantly together.



look like good days for shopping, or for making financial decisions. You and your true love might even decide to buy something big together, like a house, for example. It's a good day to shop for real estate, too.

Virgo (Aug. 23-Sept. 22). You're very lucky in love on Monday, but it looks like you're supposed to be doing something else. That's OK. If there was, ever a person on earth who could organize a schedule effectively, it's you. Tuesday and Wednesday will be difficult. A liaison will be practically impossible. Save your next date for about Thursday or Friday, and, of course, Thanksgiving is your good excuse to get together. You might as well take your sweetheart home to meet the family, if you haven't already. Saturday and Sunday



Libra (Sept. 23-Oct. 23). Monday is excellent for fixing up your home, as the moon goes through Capricorn. Tuesday and Wednesday, you'll want to entertain company, especially one person in particular. A fascinating conversation could lead to a forever commitment. Thursday and Friday are work days, and jitters are predicted then, too. The skills you've learned may not work as well as you'd hoped, but that's OK. Just keep practicing. Let yourself get wild and crazy over the weekend. If you're with the right partner, you won't get in any trouble. It's up to you to make sure you're with the right partner.



you to go shopping. On Thursday and Friday you'll be celebrating, of course, but you'll also be learning. The moon's transit through Pisces makes you even more intelligent than usual, and since Jupiter is there too, you'll be a wise teacher as well. Saturday and Sunday, the moon's in Aries, going through your solar fourth h house of home and family. That's a good enough reason to have everybody come over to your house.

Capricorn (Dec. 22-Jan. 19). The moon is in your sign on Monday, giving you just the extra determination you need to tackle a big challenge. That is, of course, to make a list of all the things you're going to get done over the next few weeks. On Tuesday and Wednesday, you'll be investigating financial matters and thinking of more ways to make money. You can also come up with a couple of schemes to distribute your money wisely. That takes a little planning, too; it might even require




in Pisces, bringing money in and making it a good time to shop. You're very good at buying gifts while the moon's in Pisces, and that's especially true Friday afternoon. Saturday and Sunday are good for catching up with your homework. Your mind will be agile, so even a tough problem will look like fun.

Aquarius (Jan. 20-Feb. 18). You love doing stuff with other people, whether it be partying and having great conversations, solving all the world's problems, or getting out there and really taking action. All this will be coming up for you this week, starting with the problems that emerge Monday. They need your immediate attention, so put the other stuff on hold for a while. On Tuesday and Wednesday, the moon goes through your sign, and you're especially creative. Those are also good days for making decisions. On Thursday and Friday, the moon's



your sign, squaring that sun in Sagittarius. You're going to be called to action and you might as well respond. It looks like you're very lucky, especially Friday evening. Saturday and Sunday are pretty good for shopping, although you'll have a tendency to spend too much. Oh well, you ought to be used to that by now.

Pisces (Feb. 19-March 20). Looks like you've got a challenging day ahead of you, but your friends are there to sup port you. They may do that by giving you constructive criticism. Isn't that nice of them? Isn't it wonderful that they want to tell you what to do, and it's only for your own good? If you look at it like that, you're going to have a much better time. Tuesday and Wednesday, you need to finish up old projects, especially the ones involving paperwork. Make the decisions. Don't put them off anymore. Thursday and Friday, the moon's in



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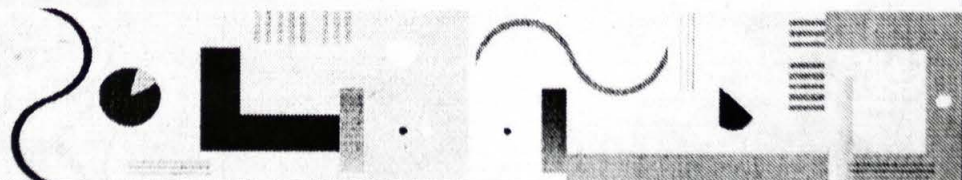
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Telander hunts and pecks his way to the top

Turned life story into a life's work

By Marcus Jenkins
Senior Correspondent



Rick Telander can't type. Nothing wrong with that. He'll even be the first to confess, though no one has questioned it ... yet.

"I've been waiting for someone to ask me if I could type, and the answer is no," said Telander, a columnist for the *Chicago Sun-Times* and a contributing writer for the new *ESPN: The Magazine*.

He also co-anchors a sports roundtable called "The Sports Reporters" in New York once a month and is an established author.

When you're a well-known sports writer, "hunting and pecking" with slow fingers could pose a problem.

You know, deadlines and all that requires speed in what Telander calls a "hurry-up offense kind of time."

But truth be told, the soon-to-be 50-year-old Telander has been the one leaving everyone behind in the past half-century.

Maybe it's his experience playing defensive back in college that has helped him to cover sports astutely.

Telander left the purple pastures of Northwestern University with an English literature degree in 1971 after a standout four-year academic and football career. Then he joined the Kansas City Chiefs the same year as an 8th-round draft choice.

They cut him before the season began.

That's when Telander started carving out his career.

He armed himself with a portfolio that contained almost everything he had written: three stories from the *Daily Northwestern*, a few clips from his hometown paper—the *Peoria Journal-Star*—and a couple of items from the old *Midwest Magazine* in the *Sun-Times*.

And he headed to *Sports Illustrated* with a battle plan.

"It was brash. I didn't know who to send (the story) to and I was very apologetic. I wanted to have something to show them, so I showed them the stuff I had written."

I was writing was something that *SI* might be interested in."

"Obviously I had no background or credentials. But two things I did right were: For one, I was very familiar with *SI* since I've read it, so I knew their format. And second, I knew I had a pretty good first-person story to tell."

Many more were soon to follow.

SI hired Telander as a writer, and he labored for his love for them until the early '90s, when he landed at the *Sun-Times* as a columnist.

He also penned a number of books, beginning in 1974 with "Heaven is a Playground," which

"The feeling that, 'Holy mackerel, I can do this,' is incredible. Everyone needs that feeling... You have to get it at some point. But then that feeling is immediately replaced by 'Can I do this again?'"

—Rick Telander on writing

was later made into a movie.

In fact, Telander is currently at work on another novel. But this time he's trying something a little different—a fiction piece written from the point-of-view of an 8-year-old. It tells the plight of a boy's life gone so wrong that the woods seem like a better place to be.

"I don't know why the hell I'm writing it. I have no idea why, but I've wanted to for years, so I'm doing it," said Telander. The book is already



Courtesy of The Sports Reporters

Rick Telander (second from left) co-hosts "The Sports Reporters" in addition to being a columnist for the *Chicago Sun-Times* and a contributing writer to *ESPN: The Magazine*.

40,000 words long.

The human aspect is what drew him into this field and what keeps him going.

"The passion, the athleticism ... that's there even at the lowest level at the junior-high game or the pee-wee league game. That's the part I like. You run the gamut of human emotion in sports."

"I know I've even cried at a couple of my kids' events," said Telander, who has four children, 16, 15, 12 and 8. "Just because it's so tear-jerking. Seeing your kids happy or sad is such an emotional moment."

Keeping sharp is something that Telander wrestles with on a daily basis. "Whether with wit or humor, I try to be intelligent," he said, "and keep them from getting bored."

Never being satisfied will drive anyone to greater heights, and that's especially true for Telander.

"The feeling that, 'Holy mackerel, I can do this,' is incredible. Everyone needs that feeling—you have to get it at some point. But then that feeling is immediately replaced by, 'can I do this again?'"

In Telander's case, the answer has been a resounding yes.

Telander sounds off

Rick Telander is paid to dish out daily critiques of the sports world. But the following is a sampler platter of his views on the sports scene, free of charge.

On the Bears: "They're a bad team. Their loss (20-12 to St. Louis on Nov. 8) was atrocious. Bad organization, bad draft, bad free-agent acquisitions... You can't do anything in the NFL without the talent. Therefore, you've got to get the right talent in there."

"They didn't do that for five years ... they screwed up (with) Bryan Cox, Rick Mirer, Tyrone Hughes, John Allred, Alonzo Spellman. You just can't afford those kinds of things."

On the NBA lockout: "It's just so unfortunate because there is a solution. They will come up with one. The trouble is why we have to go through all this pain and analysis to get to that point."

"Why can't you just get right to it? Walk in and say, 'OK, let's be reasonable. We know what we're asking isn't right and what you're asking isn't right. (And ask each other), what can you live with? and then there's (a) little room in the middle and you figure it out and you do it."

"I think it'll last another month. Until they start missing some really big TV games."

On athletes' salary escalation: "These guys are the best in the world in an entertainment industry, not a sport. And they're like therefore equivalent to Sylvester Stallone, Arnold Schwarzenegger and Harrison Ford."

"You can't use that line: 'Well, God, I'd play for free.' Maybe you would, but nobody would watch you."

On baseball's resurrection: "Amazing. Just what the doctor ordered after the strike four years ago."

On Mark McGwire: "I'm not one of these asterisk guys, however I don't like Mark McGwire on andro. I don't blame him for taking it because it's there, I just think it's unnatural."

On his alma mater's football team, the NU Wildcats: "They're having very, very bad luck this year with injuries, guys being too young. The way things look now, you could say 95-96 (when NU went to the Rose and Citrus bowls) was a fluke. They're back to their old ways."

The madness begins as teams make early Final Four bid

By Eugene Spivak
Staff Writer

With the NBA fighting over a billion-dollar pot, the only way to satisfy a basketball fix is by watching the college game.

Even though the NBA draft has been severely depleted college basketball, there are still some great players remaining. More importantly, three dominant teams still occupy the land. Duke, Stanford and Connecticut all look like clear-cut favorites to reach next year's Final Four.

However, this leaves one spot open for a Cinderella. The 1999 version of last year's Utah team and the 1996 edition of the Arizona Wildcats. This year's team that will achieve this unexpected March success will be the Washington Huskies.

On paper, Duke looks like far and away the best team in the country. They are preseason No. 1 and have the nation's deepest team. The Blue Devils are led by All-American center Elton Brand. During the Goodwill Games, Brand showed himself as one of the most dominant low-post players in the country.

Last year, Duke started out 11-0 in route to a No. 1 ranking. After that, the team was very inconsistent as Brand missed two months of the season with a broken foot. Duke is loaded at every position.

Sharpshooter Trajan Langdon is a fifth-year senior who averaged almost 15 points a game in '97. Langdon and Brand give the team a great inside/outside threat.

This team, comprised of six sophomores, received a valuable education in last year's regional final against Kentucky. Duke blew a double-digit lead with less than five minutes remaining against the eventual national champions. That bitter taste should remain with the Duke players throughout this year's tournament. Unlike last year, they now have only one freshman.

Former Fenwick star Corey Maggette will provide

even more athleticism to a team that already has a solid ten-man rotation.

Last year's choke exposed Duke's one possible weakness. Unlike the early 90s teams with Christian Laettner and Bobby Hurley, the recent Duke squads have had trouble finding a go-to guy in clutch situations. That's why the key could be sophomore point guard William Avery.

Avery needs to be a great court general and get the ball into the hands of Brand and Langdon. More importantly, Avery has to shoot for a higher 3-point percentage than Steve Wojciechowski did a year ago. If Duke plays up to their talent level, the men from Durham could be celebrating Coach K's third National Championship.

Another popular Final Four pick is the Stanford Cardinal. This PAC-10 powerhouse is the only team in the country that can rival the Duke's depth. All five starters are back from a team that reached the Final Four last year. Stanford has every element that is needed to be successful in March.

The Cardinal's great backcourt is led by prototypical point guard Arthur Lee. Alongside of Lee is 3-point bomber Chris Weems who struggled during last year's tournament and will be looking for redemption this year.

Upfront, the Cardinal are even more solid. Small forward Peter Sauer, who was injured during last year's Final Four, provides another outside shooter to help Weems. On the glass, the Cardinal are unmatched.

Seven-foot center Tim Young teams with Mark Madsen to help pound the opponent into submission. Ryan Mendez and former McDonald's All-Americans the 6'11" Collins twins provide great depth and size off the bench.

With Stanford playing in possibly the best conference in the country, by the time the tournament rolls around

they will be ready. If Duke stumbles at all, look for Stanford to bring the National Title back to Palo Alto.

The last team that looks like an obvious choice to make the Final Four is the Connecticut Huskies. All five starters return on a team that reached the Elite Eight before being eliminated by North Carolina. They are led by All-American swingman Richard Hamilton who is the odds-on favorite to win National Player of the Year.

Another key contributor is spectacular point guard Khalid El-Amin. Last year's National Freshman of the Year needs to show more maturity; he tended to play out of control at crucial times.

The key to this team hinges on 6'11" center Jake Voskuhl and senior forward Kevin Freeman. Traditionally, the way to beat the Huskies would be to pound them inside. The strength that these two players display inside will determine how much singing the Huskies will do in March.

The final team that will reach the utopia of St. Petersburg in March will be the Washington Huskies. Is Mark Brunell playing point guard? Coach Bob Bender returns four starters from last year's Sweet-16 squad. They came within a last-second Hamilton fade away of reaching the regional final. Washington has a formula that is always successful during the tournament—one great inside force with two good perimeter scorers. That power, 7'0" center Todd MacCulloch, who averaged 19 points and 10 rebounds, has led the nation in field-goal percentage the last two years. Outside scorers Deon Lutton and Donald Watts keep the defense honest and keep the triple-team away from MacCulloch.

Look for an exciting run towards the Final Four. With the NBA on hold, college basketball will more than fill the void for hoop fans this year.

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High-priced brats

By Rob Steva
Sports Editor



I have heard enough. Just who do these NBA players think they are? It absolutely sickens me to see New York Knick and head of the player's union Patrick Ewing walk up to the microphones in an Italian suit that costs more than my car and cry poor. "We're fighting for our livelihood, we can't survive if we sign this contract," said Ewing. Excuse me, Patrick, while I wipe my tears. Maybe this Christmas you and your NBA buddies will just have to settle for two new sport utility vehicles instead of three. Although I understand, it must be hard to make ends meet only earning \$100,000 per basket! The average working American probably wouldn't earn that much in two years.

Before you start sending checks to Patrick, consider Boston Celtics guard Kenny Anderson's situation. He has been whining that if the strike continues and things get worse he may have to sell one of his eight cars. Are you sure you really want to do that Kenny? Seven cars could pose a problem and we don't want that. Recently Anderson let the *New York Times* evaluate his financial status. Originally he was to make \$5.8 million this season, a measly \$3 million after taxes. However, he's got expenses including \$75,000 to insure his Porsches, Mercedes and Range Rovers and \$150,000 yearly rent on his Beverly Hills crib. Let's not forget he pays child support for his four children, which he has had with three women, one being his wife. Still, he needs to have his "hangin' around money" as he calls it -- \$120,000. After expenses he's only left with \$2 million. How will he make it? "I have to start getting tight," said Anderson.

Every NBA player with the nerve to even think about feeling sorry for himself needs to hop inside their mansion on wheels and get in touch with reality. Take that size 15 foot and step into the real world! A world which features homeless people begging for spare change or any morsel of food that they can lay their fingers on. A world in which both husband and wife work countless hours to support a family. A world in which people actually have real bills to pay: car payments, mortgage payments and student loans.

It's difficult for me to understand where their greed is coming from. So many of the players have come from less fortunate families that have struggled throughout life. I think the hardest part for the fans regarding the lockout is deciding on which player to send money to. (Just kidding). The whole thing is a big joke and until its over both the players and owners need to stay silent. After all, they could probably use the time to remove their feet from their mouths.

Let's get ready to rumble

By Rob Hart/William Manley
Assistant Photography Editors

It was a lucky Friday the 13th for north siders when Park West hosted a Golden Gloves Championship fight for the WBL Latino title. The main event of the night was between two junior welter-weights. The contender, New York native Roberto Nunez, was pitted against hometown champ, Rocky "the Mexican Kid" Martinez, to struggle for the title.

Fans began waiting outside well before the doors opened at 7 p.m., to get the good general admission seats ranging from \$30-\$100. Minutes before the fans were to come in, employees of 8 Count Productions and fight promoter Dominick Pesoli rushed around to make sure all preparations for the fight were in order.

Earlier in the evening the fight was plagued by difficulties because three of the boxers scheduled, canceled at the last minute. After the substitutions were made, the fans eagerly found their seats. The Park West wasted no space providing seats to a sold-out crowd.

The Park West, a performance venue, offered a luxurious setting for the five bouts to take place.

Plush couches and booths on the second level of the main floor offered a comfortable perch for those willing to pay more to watch the fight in style. Although the VIPs had to suffer through the fight on folding chairs, the impeccable ring-level vantage point, the free premium cigars, and the ever-present cocktail waitresses made the night enjoyable and glamorous.

After much ado, Fernando Hernandez and Carlos Sanabria, both from Chicago, took to the ring to square off in the first exhibition fight of the evening. The exhibition matches are four round fights. No winner is declared, which gives added exposure to less experienced boxers, and acts as a pre-cursor to the main fight. Hernandez and Sanabria exchanged blows for all four rounds until the ref raised each man's arm in victory. "Silky" Sanders and Anthony Ivory followed suit in a second exhibition, resulting in a tie.

The third bout offered up an exciting change of pace when the mismatched Mike Acklie was put in the ring with heavy hitter Terry McGroom. Although both were heavyweight fighters, Acklie who outweighed McGroom by thirty pounds was leveled four times during the first two-minute round alone. McGroom continued to attack Acklie's abdomen, which was clearly his weak

spot, all the way through the first round. Acklie was beaten so badly he began to fall through the ropes onto the press photographers until the ref finally called the match a TKO in McGroom's favor one minute and forty seconds into the second round.

Following the emotional third bout another exhibition match was fought between Jorge Vasquez and Gabriel Rodriguez, two junior middleweights. Again both were declared winners.

Finally, the match everyone waited for, the WBO Latino Title bout- Roberto Nunez, with a 22-5-0 record, squared up to fight hometown favorite, "The Mexican Kid" Rocky Martinez. The Champion Martinez, with a record of 28-2-0 and 18 KO's, was confident entering the ring, brandishing hair dyed for the Mexican flag. During the first round both fighters spent a good amount of time



Photo by Rob Hart

sizing each other up, neither wanting to give up the upper hand. Eventually they began fighting and the crowd's excitement grew louder as Nunez began to wear. By the fifth round Nunez was visibly exhausted but had enough energy to keep the crowd on their feet all the way into the eighth round. Near the end of the eighth round the spent Nunez couldn't hold out any longer and the fight was called. Martinez had defended his title as the Latino champ.

For those who may have missed this fight, 8 Count Productions hosts "The Return of Chicago's Best" boxing at the Park West on Friday, Jan. 22, 1999. Tickets are available through 8 Count Productions at 312-280-7905.

CHRONICLE Sports Trivia

Prior to Sammy Sosa winning the 1998 National League Most Valuable Player, there were 8 previous Chicago Cub's to capture this award. Can you name them?

(Answers located below)

Frank Schulte 1911, Rogers Hornsby 1929
Gabby Hartnett 1935, Phil Cavarretta 1945
Hank Sauer 1952, Ernie Banks 1958-59
Ryne Sandberg 1984, Andre Dawson 1987

Reconnect

Mr. Cub, Ernie Banks is still #1 in Wrigleyville. Banks still holds the Chicago Cubs team records of 512 home runs, 1,636 RBIs, 407 doubles, 12 grand slams, and 2,528 games. Banks had multiple all-star and MVP seasons and his number will always fly in the friendly confines of Wrigley Field.

