

9-27-2004

## Columbia Chronicle (09/27/2004 - Supplement)

Columbia College Chicago

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# A&E

AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE

## out of the loop?

the a&e editors scour the city for the best ways to use your u-pass. page 8



Joe Meno discusses new 'damned' book

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Che Guevara revived in 'Motorcycle Diaries'

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Columbia freshman impresses Brad Pitt.

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# FOR THE EL OF IT

BY JAMIE MURNANE, A&E EDITOR



I have my big stupid picture on this page of this brand spankin' new supplement. And it's all because I got off my dirty Residence Center couch and went out to learn about the city and the world around me.

Oh yeah, this supplement. For those of you who might not know the difference, what you are holding in your hands is a brand new addition to The Chronicle. After a summer of hard work, begging and pleading, the Arts & Entertainment section is no more. Instead, it's a super fantastic, exciting, colorful, geedoesn't-this-make-you-so-want-to-read-this-paper-every-week pullout! As you can tell, the name was the biggest challenge. It was either "A&E" or a "Symbol Formally Known As 'A&E.'"

The five poor suckers, myself included, who worked over the summer to bring this supplement to life, did so because a) we had nothing else to do except paint one wall and play the same damn GameCube game over and over again and b) we thought it was about time the nation's "premier visual, performing, media and communications arts college" had an equally aesthetically pleasing publication to be proud of.

But what do the new supplement and the el have in common? Not to wax poetic, but each will take you somewhere in life. Whether you want to be

highly entertained or get out and explore, you'll need both.

Example: You've lost your U-Pass but want to ignore your roommates. Simply place an opened A&E supplement in both hands, approximately 2 inches from your face and read feverishly while repeating aloud, "Wow, this supplement's so cool. How'd they do it?" Eventually, said roommates will think you're a lunatic and back off. Also, we hope, with this bigger and better supplement, that we'll provide you with all your campus, city and national entertainment needs—or, at least the ones we can manage to do on top of full course schedules and weekly deadlines. But it's OK, we don't need lives; making yours more exciting is what we're here for.

Aside from the deep philosophical connections the el and this supplement share, we just thought a photo of the el at night would make for a really great first cover—it sure puts those "Red papers" to shame now, doesn't it?

So, enjoy this supplement and tell all your friends about it. Remember to send all compliments to me and any complaints should go to the new assistant A&E editors, Todd Burbo and Trish Bendix, who I'm very excited to be working with (even though the fact that they have the same initials creeps me out a bit).

THISWEEKINA&E

## MONDAY

Classes begin. Have fun!

Of Montreal at Schubas, 3159 N. Southport Ave., 9 p.m.

## TUESDAY

Interpool's new album, *Antics*, is released.

Chuck Palahniuk signs and reads *Diary* at the Harold Washington auditorium, 400 S. State St., 6 p.m.

## WEDNESDAY

Hip-hop open mic, DJs Artek, Norm Rockwell and Verb spin, Subterranean, 2011 W. North Ave., 11:30 p.m.

Richard A. Clark signs *Against All Enemies* at Borders, 830 N. Michigan Ave., 7 p.m.

## THURSDAY

Rilo Kiley with Now It's Overhead and Tilly and the Wall, Abbey Pub, 3420 W. Grace Ave., 8 p.m., 18+

Franz Ferdinand and the the Futureheads at the Riviera Theater 4746 N. Racine Ave., 7 p.m.

## FRIDAY

*Shark Tale* opens nationwide

Columbia's FOCO Fest begins and goes through October. [www.focofest.com](http://www.focofest.com)

The Wrens and The Race at Logan Square Auditorium, 2539 N. Kedzie Ave., 8:30 p.m.

## SATURDAY

Sleepytime Gorilla Museum, Cheer Accident, and zzzz at Bottom Lounge, 3206 N. Wilton Ave., 8 p.m.

Taking Back Sunday at Congress Theater, 2135 N. Milwaukee Ave., 7 p.m.

## SUNDAY

Animal Farm, a play, at Bailiwick Arts Center, 1229 W. Belmont Ave., 3:30 p.m.

Chill at home and rent *Eternal Sunshine of the Spotless Mind*

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## WHOSAID?

### What's your worst el experience?

1. "My first time on the el, this kid tried to get into my backpack. He gave up when he saw he'd be getting nothing but a poncho."
2. "This guy got on with busted shoes and his socks were soaking wet. ...I gave him a pair of my socks and told him to rub his feet. I wasn't going to rub them for him."
3. "I had these two crackheads screaming at me so I acted like I knew the next guy that got on the train. Luckily, he caught on and played along and they left me alone."
4. "...This guy comes out of nowhere and started calling me a racist all the way to my stop. He was still yelling at me when I got off."



Erin Paulson  
Junior, Photography



Christa King  
Junior, Film



Bobby Stringini  
Sophomore, Fiction Writing



"Ginja"  
Senior, Acting

Photos By Tina Wagner

Answers: 1-C, 2-D, 3-A, 4-B.

## 'Spidey 2' is swinging game

By Andrew Greiner/Editor-in-Chief

It seems that in this age of multiplatform mass media, every time a new movie is released there is a video game that follows. Usually, even if the movie is a disappointment (i.e. *The Matrix* sequels), the game is alright. *Spider-Man 2: The Game* is different.

The marketing team behind the web-slinger franchise made a pretty good movie but an even better game. *Spider-Man 2: The Game* does a far better job capturing the spirit of Spidey than the movie did.

In the film, Spidey fans were treated to only snippets of the superhero's sarcastic remarks, but the game is chock full of them. Not only does Spidey deliver a butt-kicking to his enemies, he also delivers a tongue-lashing.

Besides Spider-Man's sarcasm, the nar-

rator, Bruce Campbell—no doubt an installation of director Sam Raimi's—sprinkles his own blend of smart-assed barbs throughout the game.

But witty banter is definitely not the best thing about this game; that's webbing up a thug, swinging to the top of the Empire State Building and pile driving the poor sap into New York asphalt.

Actually, any building will do for pile driving, and there are plenty of buildings to choose from. This game is huge. In the style of *Grand Theft Auto: Vice City*, *Spider-Man 2* offers up a model of Manhattan for your swinging pleasure.

Like most movie companion games, *Spider-Man 2* follows the film's story line. But the designers at Treyarch included a few more of Spidey's foes in the game play. A comic resolution with Mysterio is worth the hassle of fighting him.

Once the story line portion of the game is complete, Spidey is free to wreak havoc on Manhattan's petty criminals; although the missions tend to get repetitive after a few turns. The designers tried to keep it interesting with side missions, such as taking pictures for the Daily Bugle, but scoring enough hero points to complete the game is a chore.

All in all, if you're looking for a couple of weeks of webslinging fun, *Spider-Man 2* is a pretty good choice and it's available for Xbox, PlayStation and GameCube.



## A 'life' worth reading

By Doris Dadayan/Contributing Writer

Along the panoramic skies and picturesque mountain landscape of Wyoming, a fractured family lives their lives, learning from one another in Mark Spragg's poignant and powerful *An Unfinished Life*.

In *An Unfinished Life* we meet 70-year-old Einar Gilkyson, who has lived on his run-down ranch for 51 years with Mitch, an African-American Korean War buddy, who, after being attacked by a grizzly bear and crippled, now depends on hits of morphine in order to live. Einar's son Griffin was killed when he was 21, and 10 years later he still can't forgive his daughter-in-law, Jean, for causing the accident that killed his son.

Jean, a dark haired, dark-eyed beauty has paid her dues for the pain she's caused—subconsciously causing herself pain through her choices of men. Living in a trailer park in Iowa with her 9-and-a-half-year-old daughter, Griff, and Roy, the latest in abusive boyfriends, Jean gets beaten, the proof in her swollen jaw and eye.

Griff, named after the father she's never seen, in some ways is smarter than her mother, packing her clothes and diary every night in the hopes that in the morning, they will leave the trailer behind, along with the memories.

"I wish you were a lesbian," she says to her mother.

When they finally pack up their belongings into their 1984 Chevy Impala with no

plan or destination in mind it turns out the only place to run—the battered women's shelter has no room for them—is Griff's grandfather Einar's ranch in Wyoming.

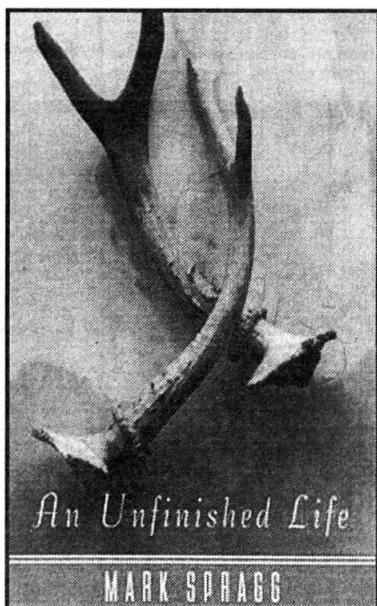
The tone of *An Unfinished Life* mirrors its landscape; a sort of calm that at any

moment can be disrupted by the rugged, dangerous nature of the Western front, or by the mistakes that people sometimes make. Throughout the book, Spragg keeps a tense, uneasy tone in his storytelling; the characters themselves are tense, defensive and uneasy. Everyone except Mitch—the only ray of light in an otherwise gloomy story. The invalid veteran depends on Einar to keep him alive, a friendship that has truly survived the worst of times.

Yet the powerful character that Spragg develops in the barely-a-decade-old Griff, is where the book starts to shine, melting the heart of her otherwise cold grandfather. Griff, courageous in her words, has dialogue with Einar that is deep and meaningful.

*An Unfinished Life* is picture of painful relationships and forgiveness in a difficult life full of loneliness and hardship. Spragg shows us through the simplicity of his characters how to forgive.

*An Unfinished Life* comes to the big screen this December, starring Jennifer Lopez, Robert Redford and Morgan Freeman.



# "ASTONISHING HIGH-ADRENALINE ENTERTAINMENT!"

—Chicago Sun Times

# "THE HOTTEST SHOW ON LEGS!"

—Time Out London



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design and  
original director  
NIGEL TRIFFITT

screenplay by  
ANDREW WILKIE

Blundstone  
production

www.blundstoneusa.com

IN CHICAGO





By Jamie Murnane/A&E Editor

Gael Garcia Bernal wants to know why Britney Spears wears a Che Guevara T-shirt. Does the pop singer know anything about the man behind the Cuban Revolution?

"[Guevara] might be very famous in a way, or incredibly well-known, but in most cases it's just the icon that people recognize. The icon has no 3-dimensionality, it's only pictures," the actor said on a recent visit to Chicago to discuss his role as the infamous revolutionary in *The Motorcycle Diaries*. "Britney Spears wears a T-shirt of Che Guevara and it'd be interesting to see what she has to say about it."

Mexican-born Bernal is right to wonder. Many people are familiar with the popular black silk-screened image of the revolutionary sporting a beret, but just as many don't know what came before. In this Walter Salles-directed, Robert Redford-produced film, Bernal's mission is to enlighten; to bring Guevara, whose opposition to the United States intervention in Latin America led to his 1967 assassination, to life for moviegoers.

Based on Ernesto "Che" Guevara's memoirs, namely *The Motorcycle Diaries*, and his close friend Alberto Granado's *Traveling with Che Guevara*, the film tells a poignant tale of not a hostile anarchist but a 23-year-old on a journey to discover the world he only knew from books and, in turn, to discover himself.

# The diary of a revolutionary

'Y Tu Mamá También' star Gael Garcia Bernal is Che Guevara in 'Motorcycle Diaries'

The film begins in January 1952 in Buenos Aires, Argentina, where Guevara was a medical student specializing in leprology. His friend is 29-year-old Alberto Granado (Rodrigo de la Serna), a biochemist. The two embark on a motorcycle trip across South America on Granado's 1939 Norton 500, which he calls "La Poderosa" or "The Mighty One." The goal is to complete the journey on Granado's 30th birthday, but "The Mighty One" is anything but mighty throughout their trip and Guevara battles severe asthma, something so insignificant, yet unthinkable, of such a powerful figure.

In eight months, the two men grew as close as brothers and traveled more than 8,000 miles. What was once a fun-filled voyage became a more profound journey that neither of them had expected. They encountered everyone from wealthy countrymen to homeless miners searching for work to lepers (portrayed by actual lepers), all of which aided in illustrating the infinite inequalities that plagued South America. But Guevara, who helped those who no one would help and gave a voice to those who had no voice, saw there was hope. After realizing they were forever transformed on their trip, Guevara and Granado were determined to make a difference. As the film's maxim goes, "Let the world change you and you can change the world."

Bernal, who starred in Alfonso Cuarón's Academy Award-nominated *Y Tu Mamá También*, said, "I just relate very strongly to [Guevara] and in a way it was very heavy and overwhelming to

play this character. We prepared exhaustingly for six months, and then I still didn't feel ready. I wanted to do it

Eventually, I could use my voice. I didn't have to make it overly dramatic or heroic."

The finished product shows Bernal playing Guevara for the second time in his career—the first time was for the 2002 mini-series *Fidel*.

"The fact that I did it before made me want to do it again—right," Bernal said.

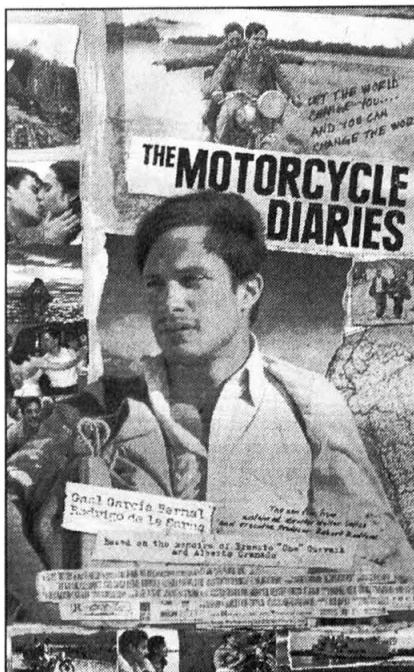
It seems he nailed it with *The Motorcycle Diaries*, in which he went to extremes—mentally and physically—even going so far as to swim across the Amazon River, which he said was "the best" but wouldn't recommend it for others.

Overall, the film is "a great transcendence to what's going on in the world," Bernal said. "It really shows that politics is about the person, not the contingents of a political party. ... Democracy is very fishy. There's no real representation or way of governing. The U.S. is not a great nation, it's a great people."

Bernal hopes *The Motorcycle Diaries* will inspire people everywhere, as it inspired him.

"It re-affirmed my priorities and challenged me. It's an approach, a pathway to knowledge. You can understand the human condition and work to change it," he said. "I'll only do a movie if there's something meaningful. ... It's not for the money. If it was, I'd be living in L.A. and trying to be a star."

That won't be necessary. In January 2004—52 years after that original journey began—*The Motorcycle Diaries* world-premiered at the Sundance Film Festival. It was met with a standing ovation. The film opens in Chicago theaters early October.



well. It's who I am," Bernal continued, "And all the information we had—it wasn't enough. [Guevara] needed our experiences to be alive [on screen]."

# Columbia alumni win big at Emmys

By Todd Burbo/Assistant A&E Editor

At a time when many college graduates are collecting unemployment, Columbia grads are collecting Emmy nominations instead. Six alumni were honored by the National Academy of Television Arts and Sciences this year, and three went on to win their categories.

Beth Morgan, a 2002 graduate, received her first nomination only two years out of school. Working as an assistant costume designer for the HBO series "Deadwood," Morgan credits Columbia's now defunct "undecided major" program with her success. "What was great about the undecided major was that it allowed me to take random art classes, like furniture making and figure sketching classes, along with my costume design courses," she said. "My ability to design really grew over that time."

Morgan's work on "Deadwood" is helping the show become one of the most authentic looking westerns ever brought to screen. In fact, many of the show's costumes are authentic pieces made in the 1870s. This, of course, creates even more work for the costume department as the antique fabric is beginning to disintegrate. "We spend a lot of time patching and repairing them, but it's so worthwhile. There's nothing like the genuine costumes. The details are so beautiful," she said.

Between seasons of "Deadwood," Morgan works on theater productions and has done work for the NBC series "LAX." She also remains active

with Columbia through the Semester in L.A., where she worked as a teaching assistant.

While Morgan's nomination marks a promising start to her career, other Columbia alumni are simply adding to their list of achievements. One such person is Genndy Tartakovsky, who left Columbia in 1990 and credits the school with starting his career. "Even though I never graduated [from Columbia], I still feel that it gave me my start. I feel like an alumni, even though I'm not officially one."

While the name Tartakovsky may not ring a bell, you've almost certainly seen his work as a writer, director and producer of Cartoon Network's "Powerpuff Girls." He has also created two other original series for Cartoon Network: "Dexter's Laboratory" and, more recently, "Samurai Jack."



Genndy Tartakovsky's take on Yoda and the rest of the Star Wars universe earned him one of his two Emmys this year.

While "Dexter" was certainly popular within nearly every age bracket, it was essentially a children's comedy program. Although it earned much critical acclaim (not to mention four Emmy nominations), Tartakovsky longed to work on a no-holds-barred action cartoon. Enter "Samurai Jack."

With its debut in 2001, "Samurai Jack" presented a glorious action experience. In a nutshell, the show tells the story of a young hero questing to destroy an evil sorcerer who is terrorizing the world. If the plot doesn't sound like an incredibly original idea, that's because it isn't. The show's real strength lies in Tartakovsky's distinct animation style, which most often features Jack fighting to defend the innocent through a series of elaborate, immaculately choreographed martial arts sequences.

If martial arts isn't your thing, just let your eyes wander away from the characters and you're sure to be impressed. The hand-painted backgrounds in the show are absolutely gorgeous; a montage of them alone would be enough to entertain anyone with an interest in visual arts. Vivid colors alternately blend together and starkly contrast each other, creating a wide range of palpable moods that shape the feel of each episode, even when there is no dialogue (which is often, as Jack tends to travel alone).

Such creativity was rewarded this year when the show won Tartakovsky an Emmy for Outstanding Animated Program.

The academy wasn't the only one to recognize the quality of "Samurai Jack." Sci-fi great George Lucas asked Tartakovsky to create

"Star Wars: Clone Wars," a series of short action cartoons designed to fill the gap between *Star Wars* Episodes II and III.

Lucas, who is notoriously protective of his *Star Wars* franchise, had enough confidence in Tartakovsky to give him free reign over the series. This turned out to be a wise move as "Clone Wars" was also announced as an Emmy winner this year for Outstanding Animated Program (one hour or more).

Tartakovsky certainly isn't relaxing in the wake of his multiple Emmy wins. In addition to continuing work on "Samurai Jack" and "Star Wars: Clone Wars," he started work on writing and directing a remake of the classic anime *Astro Boy*. A creation of Osamu Tezuka, often called the Walt Disney of Japan, *Astro Boy* is one of the most beloved characters in Japanese culture (think Mickey Mouse). Tartakovsky's interpretation of this classic character is bound to become one of the most highly-anticipated film projects in the near future.

While Tartakovsky may be shifting his focus to feature length films, other Columbia alumni will continue to make their mark in the television industry. Fred Pienkos, a 1996 Columbia graduate, won his first Emmy this year in the Special Visual Effects for a Series category. Pienkos received the Emmy for his work on UPN's "Star Trek: Enterprise."

1976 graduate Jeff Jur also picked up an Emmy this year, in the Cinematography for a Single Camera Series category. Jur received the Emmy for his work on the HBO series "Carnivale."

## Nominees at a Glance

1996 graduate **Fred Pienkos** received his first Emmy, in the Special Visual Effects for a Series category, for his work on UPN's "Star Trek: Enterprise."

1976 graduate **Jeff Jur** received an Emmy in the Cinematography for a Single Camera Series category. Jur won for his work on HBO's "Carnivale" series.

**Genndy Tartakovsky** won two Emmys this year: one for Outstanding Animated Program (less than one hour) for Cartoon Network's "Samurai Jack," and one for Outstanding Animated Program (one hour or more) for his work on "Star Wars: Clone Wars," also shown on Cartoon Network.

1975 graduate **Len Amato** produced the film *Iron Jawed Angels*, which was nominated for five Emmys: Outstanding Casting, Outstanding Costumes, Outstanding Supporting Actress, Outstanding Cinematography, and Outstanding Writing. All nominations were in the "miniseries, movie or dramatic special" category.

2002 graduate **Beth Morgan** received her first nomination, in the Outstanding Costumes for a Series category. She received the nomination for her work on HBO's "Deadwood."

1994 graduate **Cece Destefano** received a nomination for Outstanding Art Direction for a Single Camera Series. She received the nomination for her work on ABC's "Alias."



# Filmmaker discusses making his 'Last Shot'

By Kristen Menke/Managing Editor

Written by first-time director Jeff Nathanson, *The Last Shot*, starring Matthew Broderick and Alec Baldwin, is based on the true story of an undercover FBI agent, a struggling screenwriter/director, and what happens when the FBI goes into the movie business. On a recent visit to Chicago, Nathanson, best known for writing the *Rush Hour* buddy comedies, as well as Steven Spielberg's *Catch Me If You Can*, shared his experiences with *The Chronicle*.

**C: Where did the idea for the script come from?**

**Jeff Nathanson:** This is a true story that was from a magazine article in *Details* magazine written by a guy named Steve Fishman. There really were two guys that were struggling directors living in Los Angeles in the mid-'80s. ... And one day they got a call from a producer saying that he loved the script and wanted to make their movie. He took them out to Rhode Island and they started casting and they got offices and they started scouting locations and the whole thing. And they had no idea the guy was an FBI agent and this was an elaborate FBI sting operation. So it's all based in fact.

**C: What about the idea appealed to you?**

**JN:** What happened was the FBI really did get bitten by the Hollywood bug. And they decided they were going to make three movies and they were about to become sort of a ministudio. They were going to make movies in New York, Boston and Vegas. They thought they were going to nail mobsters all over the country by making movies. They really did start to look at other scripts and it just got very ludicrous. And the waste of taxpayer's money to me was just so funny, and I think maybe the worst idea in the history of the FBI.

**C: Was it your goal to poke fun at Hollywood and maintain the fascination that people have with it?**

**JN:** Absolutely. I think that's the point of the movie, which is that people right now in society are just

obsessed with being special in any way.

Reality TV, "American Idol," kids walking to school and opening fire—I mean, people are just doing anything to sort of separate themselves from society.

People used to just want to make so much money that [it] would separate them, but that's not enough anymore.

People want to prove Andy Warhol right. And right now, they're demanding their 15 minutes. So that's what the movie is for me. It's a bunch of people who are completely different, but ultimately share this goal of being

somebody and something special.

**C: What made you want to switch from screenwriting to directing?**

**JN:** I didn't. ... The head of Disney, Nina Jacobson, offered me the opportunity to direct my script. Partly because I think she believed in me, and partly because I think she knew how cheap I come as a director. So I was given the offer and I immediately

said no, because socially I was used to being alone in a room with a typewriter and I just couldn't imagine being surrounded by 200 people all day, asking questions. I asked my wife and she pretty much said that she would leave me if I didn't say yes. So I said yes.

**C: Was it difficult for you to make the transformation from screenwriter to director?**

**JN:** I wasn't intimidated by the actors and I wasn't intimidated by the lights and the hundreds of people standing around. I got very focused on telling the story and very focused on the scenes themselves, just like I do in writing. It just became an extension of writing. So from that point of view, it wasn't hard at all, it was just kind of wonderful.

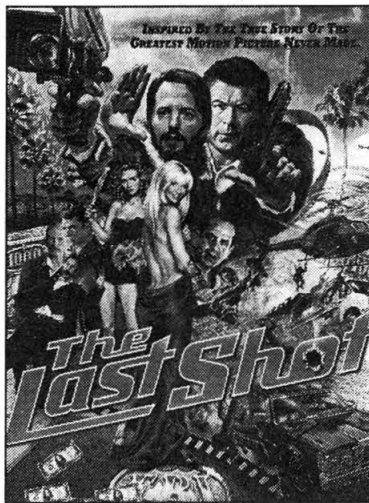
**C: Is there anyone in the cast who did something that really surprised you?**

**JN:** Well, Joan Cusack is just outrageously funny and was so fearless. And it got to the point where she was so willing to try and do anything that we were just writing all kinds of new stuff as we were going on. Because the more outrageous she became the funnier it was to me, and she plays everything so straight and so real. She really made me laugh harder than I think anybody else did during the movie.

**C: Any advice for aspiring filmmakers?**

**JN:** There's a hundred different ways of getting into the movie business ... and that's what makes it so hard. There is no manual you can get that says, "Here's how you go about becoming a producer." Ultimately, I think you just have to work on your craft. And if you're good, the one thing about Hollywood is that if you're good, you'll make it. They really are always looking for new talent, they're always looking for ideas. ... Hollywood had no ego, it just has a bottom line. And that bottom line is to make money and to find people that can bring people into the movie theaters.

*The Last Shot* opened in limited release Sept. 24. For more of the Jeff Nathanson Q-and-A, visit [www.columbiachronicle.com](http://www.columbiachronicle.com).



# 'Sky Captain' ushers in a new day for film

By Adam J. Ferington/Associate Editor

It is impossible to talk about Kerry Conran's *Sky Captain and the World of Tomorrow* without bringing up the argument that style over substance robs both the audience and craft, and that Hollywood relies heavily on computer generated effects to fill its coffers.

Reportedly, *Sky Captain* originated as a six minute film that was produced on Conran's computer for a mere pittance of his own money. Filmed with a minimal amount of props and sets and composed against a green screen to allow for complete digital manipulation of his vision, his technical aspirations and accomplishment (as well as the low cost) significantly impressed the pooh-bahs at Paramount Pictures enough for them to justify a feature-length homage to Conran's love of old pre-World War II sci-fi serials, pulp fiction and mad science.

With *Sky Captain*, substance and style have been fused together. The story and props are minimalist, relying only on a bare-bones script and old character standbys—the square jawed, wise-cracking crime fighters of Saturday morning matinees, the oh-so-glamorous intrepid reporter with her pin-up girl physique, the plucky sidekick, and the

omnipresent, diabolical villain—while computer imagery gives the film's entire world the soft, yet grand focus of a postcard from the World's Fair.

With equal nods to Fritz Lang's *Metropolis* and the old Fleischer Studio "Superman" cartoons, *Sky Captain* compresses nearly three decades of evenings spent in front of wood paneled radios, dog-eared comic books and rocket-ship dreams of the future into a streamlined adventure yarn.

Set in an alternative timeline at the end of the 1930s, the film opens with a sweeping shot of the Hindenberg III as it travels through the softly lit, snow-tinted landscape of New York City's skyline on course to dock atop the Empire State Building. En route, a German scientist gives a cryptic note and a pair of mysterious vials to a porter with the frantic insistence that they reach his colleague in New York, before suddenly disappearing into the night. Enter Polly Perkins, (Gwyneth Paltrow) a golden tressed and immaculately tailored reporter for New York City's largest daily with an uncanny knack for thrusting herself into distress like a clumsy cherub. Chasing a lead for a story on a

string of disappearances, Polly has a covert meeting in Radio City Music Hall with another thickly accented German scientist who alludes to a shadowy cabal masterminding the destruction of humanity, led by an enigmatic figure known only as "Totenkopf."

Like any good serialized adventure, you can't expect characters to hold a serious conversation for too long before an unspeakably destructive menace appears out of nowhere.

Polly's conversation is cut short as an army of airborne robots descends on New York, wreaking havoc as they attempt to steal the city's power generators. Here, Joe "Sky Captain" Sullivan (Jude Law) makes his appearance, diving from the sky in his custom P-38 Mustang to rescue the city and Polly.

The film doesn't break any ground for originality or innovation in story, but it still manages to do it better than most of its predecessors. Every scene is an absolute marvel to look at, and although their screen-time is scant at best, the appearances by Giovanni Ribisi, Angelina Jolie and the (literal and figurative) ghost of Sir Laurence Olivier raise *Sky Captain* above traditional adventure fair.

For every film geek, techno fanatic and nostalgia junkie, *Sky Captain* will hold and keep your fancy long after you leave the theater. For the casual movie patron, this is a trip through a museum without the aggravation of walking. For your own sake, get aboard before it lifts off.



Gwyneth Paltrow and Jude Law: because beautiful people are just plain better at saving the world.

## A BRIEF HISTORY OF INNOVATION

- **KING KONG** (1933)—Merian C. Cooper's classic "Beauty and the Beast" tale was the first film to truly break ground with the help of father and son special effects team Harry Redmond Jr. and Sr. Using tedious stop-motion animation techniques, the Redmonds helped breathe life into what would one day become a keystone of cinema.
- **JASON AND THE ARGONAUTS** (1963)—Ray Harryhausen took the Redmond's techniques and choreographed them for the first time with live actors using a primitive version of "green screening." Always striving to outdo himself, Harryhausen later perfected the technique with 1981's companion piece, *Clash of the Titans*.
- **STAR WARS** (1977)—A combination of large-scale models cannibalized from thousands of smaller kits, full-size animatronic puppets, and pioneering camera techniques established George Lucas' space-western as a cult classic that millions of geeky virgins still worship to this day.
- **TERMINATOR 2: JUDGEMENT DAY** (1991)—Arguably one of the best sequels ever made. Special effects house Industrial Lights and Magic digitally created Robert Patrick's liquid metal T-1000 with an unprecedented degree of realism that still retains its impact almost fifteen years later.
- **LORD OF THE RINGS** (2001-2003)—This counts as one movie, alright? Using WETA, his own special effects house, Peter Jackson combined almost every technique and technology within the past 70 years, as well as created several new ones in order to bring Middle Earth to life and win him more Academy Awards than any other human being in history. Next up for him: A remake of *King Kong* for Christmas 2005. And the circle is now complete.



Thanks to Angelina Jolie, eyepatches are sure to be the hot fashion accessory this fall.



# Political tour rocks the swing states

*MoveOn-sponsored tour fuses politics and music to encourage voting*

By Jamie Murnane/A&E Editor

The '60s had Bob Dylan. The '90s had Bono. And we have ... Death Cab for Cutie? The band is among a roster that includes Pearl Jam, Bruce Springsteen, R.E.M., Dave Matthews Band, Bright Eyes and more in the upcoming Vote for Change Tour. The tour, sponsored by MoveOn PAC, starts Oct. 1—just 32 days before the election—and will sweep through the swing states in an attempt to motivate people to vote.

According to the Vote for Change artist declaration, "Vote for Change is a loose coalition of musicians brought together by a single idea—the need to make a change in the direction of our country. We share a belief that this is the most important election of our lifetime. We are fighting for a government that is open, rational, just and progressive. And we intend to be heard."

With a lineup including nearly 20 well-known musical acts, there's no doubt that they'll be heard. The lineup, according to Death Cab bassist Nick Harmer, wasn't a very formalized thing right away.

"Early on, it was just a bunch of concerned musicians and managers just having conver-

sations and talking about the state of the world," he said. After much of the tour was ironed out, Harmer said his band was asked to play the Pearl Jam gigs.

"It was just an extension of us knowing the Pearl Jam guys. Pearl Jam's always had real strong support for local bands and we're from Seattle as well," Harmer said. "We have been sort of politically active so far, somewhat at our shows—encouraging voter registration and things like that."

In order to cover more swing

while Springsteen and the E Street Band, John Fogerty, R.E.M. and Bright Eyes play the same night in Philadelphia. Dave Matthews Band, Ben Harper and the Innocent Criminals, Jurassic 5 and My Morning Jacket will take over State College while the Dixie Chicks and James Taylor take on Pittsburgh.

Each night the tour places most of the bands in the same state, with a few exceptions. Other artists, including Tracy Chapman, Sheryl Crow, Jack Johnson, Bonnie Raitt and Keb'

cons, are playing real dirty and have a lot more access to media and are a little bit more effective at disseminating false information. I mean, they pretty much convinced an entire country that we needed to go to war. And if they're able to do that, they're definitely able to lie about the virtues and promises of normal politics. So, we wanted to do our part to let people know—and for our own sanity, really, to just say, 'Look, there's another option out here, there's another voice out here and there's a better choice.'"

As Harmer said, Death Cab for Cutie has never been an overtly political band. Its music is not and will not become so. Pearl Jam, on the other hand, has been slightly more politically active, having been involved with things like the Tibetan Freedom concerts.

In a recent Vote for Change press release, Pearl Jam front man Eddie Vedder said, "This is the fourth presidential election which Pearl Jam has engaged in as a band, and we feel it's the most important one of our lifetime. We believe in the power of the First Amendment, and have always exercised our right to free speech in every aspect of our lives and music. This

year there is no more powerful way for all Americans to exercise that right than by voting. Given the extreme political climate of a country at war, we are proud to stand among the many artists involved in this tour and to encourage Americans not

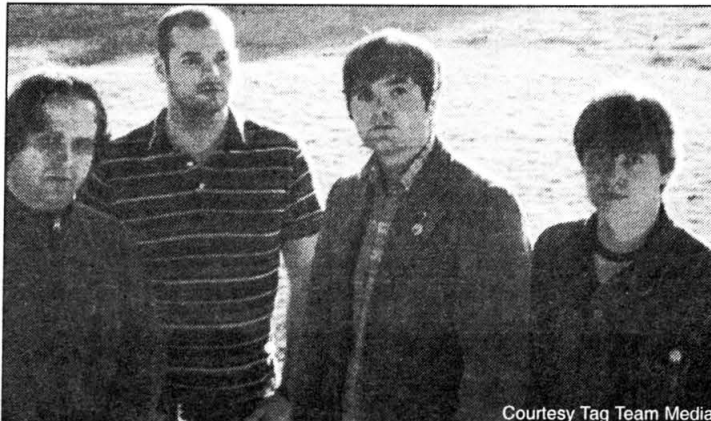


only to vote for a president this Nov. 2, but to vote for the change they wish to see in the world."

After pondering the idea that the tour's audience would likely be comprised of people who agree with the artists, Harmer pointed out that the goal is not to necessarily convert conservatives, but to energize the people who make up the swing states.

"We're going to be there in October, so it's going to be up to the individuals in each state to keep that momentum ball moving and alive until the election to do what they can to make their state swing the way we want it to," Harmer said. "There's only so much we can do at that point."

The Vote for Change Tour will end with 13 of the musicians performing a four-hour grand finale Oct. 11 in Washington, D.C. For a full schedule visit [www.moveonpac.org/vfc](http://www.moveonpac.org/vfc).



Courtesy Tag Team Media

Nick Harmer, left, with his band Death Cab for Cutie, which is playing the entire MoveOn tour.

state ground, the tour has been split into six legs, with different bands playing in each, as opposed to playing all of them in one city at a time. For example, Death Cab and Pearl Jam comprise one leg of the tour, kicking it off in Reading, Pa.,

Mo' will perform on various nights as special guests.

But why do something like this? As Harmer said, "Our country is facing a very important election. I think the side that's in power right now, George Bush and all of his neo-

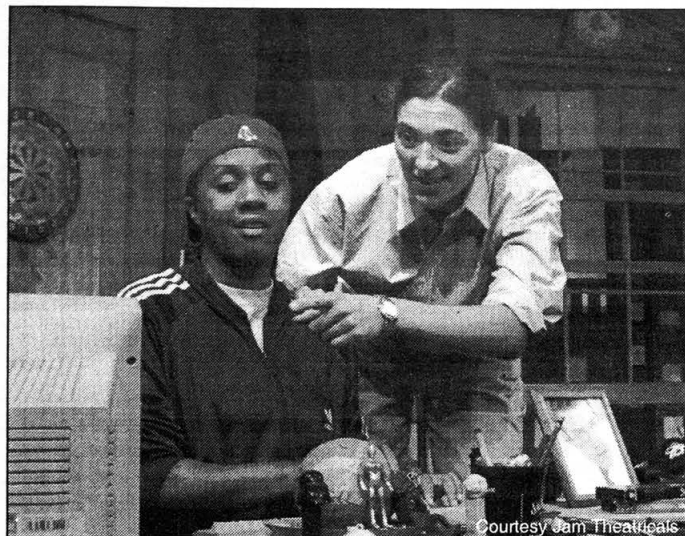
# Travel to Egypt for lunch.

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# Matt and Ben Strike (Out) Again



Top: Christina Anthony (left) and Elizabeth Laidlaw acting in a scene from "Matt and Ben." Bottom right: Anthony and Laidlaw as the famous duo.

By Trish Bendix/Assistant A&E Editor

Mindy Kaling and Brenda Withers love Ben Affleck and Matt Damon so much that they wrote a play about them. The actress/playwrights penned the aptly titled "Matt & Ben" on the two buddies from Boston who were linked even before they wrote the Oscar-winning screenplay, *Good Will Hunting*. Their careers have since split the duo into distinct individuals, each continuing on their path of separate film work and celebrity girlfriends. While the spotlight has inevitably focused more on Affleck, there is hardly an article written that fails to mention his former sidekick.

Kaling and Withers' "Matt & Ben" is a fictitious playing-out of events leading to the pair writing their Academy Award-winning script; or rather, as in the play, it falls onto Affleck's table.

"I believe that [Kaling and Withers] were originally friends who were sitting around and had an idea," said Christina Anthony, who portrays Affleck in the current production at the Theater Building, 1225 W. Belmont Ave. "They basically wrote it for themselves. I think there is a rule in comedy that you're entitled to it if you wrote it. Basically, when Jam Theatricals wanted to do the show here, they replicated the casting the same way."

The women, acting as two recognizable and undeniably handsome celebrities, look absolutely nothing like their counterparts, which is arguably the point of such wayward casting. Anthony shows Affleck as a 5-foot-7 inch African-American and Elizabeth Laidlaw is a tall, lanky, dark-haired Damon.

The short play is direct interaction between the friends who are attempting to adapt *Catcher in the Rye* into a screenplay before *Good Will Hunting* magically appears. Overall, the writing lacks the smart comedy that could have been based on these two idiosyncratic icons.

Kaling and Withers come off as having a bias for Damon. The humor in portraying Affleck as moronic and unable to understand basic words and ideas wears thin after the first 10 minutes. Anthony claims that Affleck is not stupid, just lazy.

"Everything just comes really easy to him. Life is not that difficult. Some people are born for L.A., some are born for New York, and some people are a pretty face. Ben is that L.A. kind of actor," she said. "If something great

happens, then ride it. If you look at them [from] the outside looking in, Matt doesn't take himself super seriously. He does *The Talented Mr. Ripley* and then Ben does *Gigli*. What's that about? He wanted to do *Gigli*? Then you see Matt doing *The Bourne Supremacy* and you're like, 'They are different.' One's not smarter, one's not necessarily stupid and you can tell."

Somehow, this doesn't come off so well in "Matt & Ben." Affleck is shown as a complete foil to Damon's calm and intensely focused manner. Damon is inevitably portrayed as more intelligent and realistic, especially in his mannerisms.

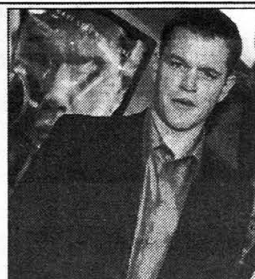
Anthony argues that the intent is to not display mannerisms or any likeness to the duo.

"We take on some mannerisms like not sitting with legs crossed and twirling our hair," she said. "We're really ourselves, nothing really changes. We've just been being ourselves and people still buy it. We never ever try to be them. You know it's Matt and Ben but you don't see them truly."

It's a bit troubling that Anthony and Laidlaw want the audience to see themselves versus the characters they're portraying. It's confusing to hear this after seeing the play and going back and forth between believing they are trying to reflect Damon's hand gestures and Affleck's posture, and then thinking they don't totally have a grasp on who the men really are.

"I had no time to do research," Anthony said. "In the play, there's this scene from *Good Will Hunting* and neither of us had seen that. We were really far off. I knew who Minnie Driver was, but I didn't know why it's so funny being English. I knew she was English and she was in the movie. When I first auditioned, I tried to be so authentic and so true. The director said, 'It's not even that serious; you can do whatever you want.' I've only since watched *Good Will Hunting* and *Paycheck*."

This is perhaps the problem with the inconsistent "Matt & Ben," and it's discernible as if this is a fault of the writers or the actresses. With two such identifiable personalities, many more jokes and subtle twists would make the story more comical and overall enjoyable. Moreover, the writing could be smarter and less reliant on making Affleck look like an idiot.

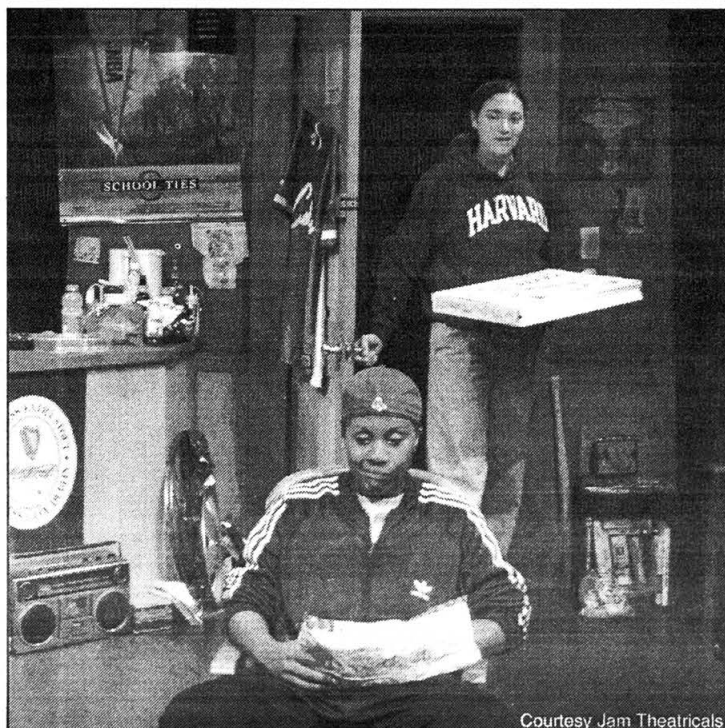


vs.



Competition is healthy, and these best friends have been at it for years. Auditioning for the same movies and inevitably the same roles has finally ceased, but career decisions and box office blunders are a way to keep track of Matt and Ben's success thereafter.

	Matt	Ben	Winner
Education	Harvard dropout, 12 credits shy of graduation.	One year and one semester. Two different colleges.	Matt. It's Harvard.
Best Career Move pre- <i>Good Will Hunting</i>	<i>The Rainmaker</i>	<i>Mallrats</i>	Ben. He is the definition of "Fashionable Male."
Worst Career Move post- <i>Good Will Hunting</i>	<i>Eurotrip</i>	A tie: becoming an alcoholic or <i>Gigli</i>	Matt. As a punk rock crooner with a shaved head and tattoos, his cameo is both awesome and lame at the same time.
Celebrity Girlfriend A-List	Minnie Driver, Winona Rider	Gwyneth Paltrow, Jennifer Lopez, Jennifer Garner	Ben. Obviously.
Awards Won	1998 Silver Bear for Outstanding Individual Performance in <i>Good Will Hunting</i>	<i>People Magazine's Sexiest Man Alive</i> in 2002, California State Poker Championship	This is a tough one, but since being sexy comes so easy to Ben, Matt wins with his award for being an "individual."
Best Film Performance	<i>The Talented Mr. Ripley</i>	<i>Chasing Amy</i>	Ben. <i>Chasing Amy</i> is the first sign of Ben's talent, which is looking hot and reciting well-written comedic lines a la Kevin Smith.
Biggest Film	<i>Ocean's 11</i>	<i>Pearl Harbor</i>	Matt. <i>Pearl Harbor</i> is an inescapable tragedy, especially on film.
Overall Points	4	3	Ten years ago, Ben would have won, hands down, but Matt ultimately wins after choosing better roles and making fewer mistakes.



Courtesy Jam Theatricals



# Between the lines

BY JAMIE MURNANE,  
TRISH BENDIX & TODD BURBO

Nearly 700 new Columbia students are living "on campus" this year, turning the South Loop into a hustling and bustling neighborhood—during the day. But, the South Loop nightlife is kind of dull, unless one deems being harassed by beggars exciting, or walking around a desolate nighttime campus thrilling. Not to say the South Loop isn't a great place to live; it's just not a great place to have fun. So, break out those U-Passes and jump on the el-where live music, art, good food and shopping are just stops away. For those new to the area, or even those just looking for new ideas, we've compiled a list of some places we think are truly elevating.

## Red Line / Belmont

### Ragstock

This Lakeview thrift store may be an obvious option for snagging choice second-hand clothes, but why mess with a good thing? Located a block from the Red Line, the shop is fully stocked with many great rags that are often impossible to find at the pick-over Salvation Army-type stores. Though there's a second location in the Loop, it isn't nearly as large as the one on Belmont. This Ragstock is the best place around to find a bright orange polo and lime green wristbands—everything a Chicago hipster needs.

812 W. Belmont Ave., second floor, (773) 868-9263.

### Dennis' Place for Games

We didn't think arcades like this still existed—dark rooms brimming with unearthly noises (from both the games and the people playing them) and a generally creepy vibe. This place looks like it hasn't changed in about a decade. It's packed with games like *House of the Dead*, *Tekken*, and the O.G. fighter, *Mortal Kombat*. Yes, the original one. You might not want to spend a whole day in here, but if you want to feel 14 again (and we know you do), check this place out.

955 W. Belmont Ave., (773) 528-8616.

### Clarke's

Although there are thousands of places to get liquored up in this city, there are surprisingly few options for getting a quality "morning after" breakfast. Clarke's just might be the best bet. From the outside, it looks like a faux '50s-era restaurant, but inside, it's a gimmick-free classic Midwestern-style diner—the best cure for a hangover. If you can wait 25 minutes for your food, we recommend the baked pancakes. They're enormous and definitely worth the wait.

930 W. Belmont Ave., (773) 348-5988.

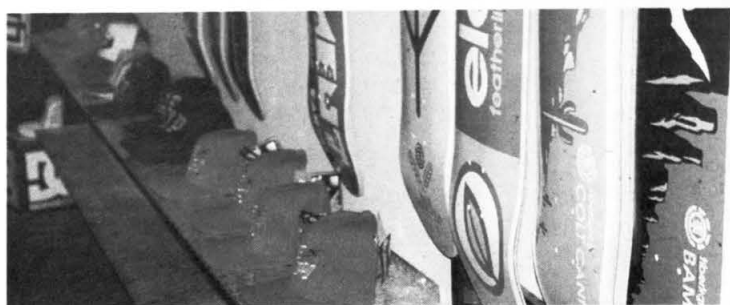


## Red Line / Chicago

### Push Skateshop

If you're disappointed in the apparent lack of dedicated skate shops in the city, look no further. Here's Push, a small but well stocked store with all the gear you need, including skateboard hardware, clothing, shoes and the latest skate videos. They also have crazy sales. The last time we were in, all shoes in the joint cost \$20! As if that's not cool enough, the staff is always playing good hip-hop in the store, which helps their credibility in our book.

40 E. Chicago Ave., (312) 573-9996.



## Red Line / Lawrence

### Green Mill

A hot spot, and known speakeasy during prohibition, the Green Mill was a favorite of mobsters such as Al Capone. Amazingly, the décor and ambiance of the place have never left that era. You're effectively transported to the roaring '20s when you walk through the door. To help keep the vibe alive, the Green Mill plays host to top-notch jazz ensembles almost every night. Regular performers include Kurt Elling and Patricia Barber. Sunday nights are reserved for the famous "Uptown Poetry Slam," in which performance poets compete for audience approval. Open until 4 a.m., 5 a.m. on Saturdays! Covers range from \$6-\$15.

4802 N. Broadway Ave., (773) 878-5552.

## Red Line / Addison

### Uncommon Ground

Uncommon Ground is one of many coffee shops in Wrigleyville, but one of few that offers art gallery openings, musical guests and a weekly open mic on Mondays at 7 p.m. The open mic is more of a talent contest, with the audience and performers donating money that ultimately goes to the winner of the most applause at the end of the night. It's entertaining but also a little terrifying if you're still building up confidence.

1214 W. Grace St., (773) 929-3680.

### ImprovOlympic

Be hypnotized by the white spiral on the black exterior of the building and be engrossed by the side-splitting improvised (and sometimes scripted) comedy taking place inside every night. "The Harold"—IO's signature improv show that's kicked off by an audience member's shouted suggestion—takes place six nights a week. The popular minimusical "Baby Wants Candy" runs prior to the main show on the weekends. ImprovOlympic is fun, and most importantly, tickets are very affordable.

3541 N. Clark St., (773) 880-0199.

## Red Line / Morse

### Heartland Café

It may be a long trek north to get to "the heart of Rogers Park," but the wholesome grub and live music at the Heartland Café is well worth the trip. Opened in 1976, Heartland is a cozy, off-the-beaten-path spot to see a great folk or spoken word performance. The turkey burgers are incredible and the beer is cheap, for those of you over 21, that is. The café also houses a general store that sells rare books, magazines, health food and political paraphernalia (of the liberal nature).

7000 N. Glenwood Ave., (773) 465-8005.

## Brown Line / Southport

### Music Box Theatre

Just a couple of blocks north of the Brown Line Southport stop, the Music Box Theatre is one of the best spots in the city to catch an independent or foreign film. Even better, their weekend-only midnight movie selections feature horror classics like *The Evil Dead*, *The Exorcist*, and *Susperia*.

3733 N. Southport Ave., (773) 871-6604.

### Julius Meinl Coffee

A specialty coffee shop founded in Vienna, Austria, in 1862, Julius Meinl has a bit more history than your neighborhood Starbucks. In November 2002, they extended that history to Chicago, opening their first, and only, American location. The staff is committed to bringing you an upscale European coffee experience, serving drinks on silver platters while live classical or jazz musicians play in the background (see [www.meinl.com/southport](http://www.meinl.com/southport) for live performance schedules).

3601 N. Southport Ave., (773) 868-1857.



PHOTOGRAPHY BY ERIC DAVIS & THERESA SCARBROUGH. COVER PHOTO BY TINA WAGNER.

## Brown Line / Western

**Brauhaus**  
 Not Vision or Spin, but the Brauhaus is one of the Euro-ethnic bar/restaurants in the city. So strap on dancing shoes, grab a stein and head to Lincoln Park. A traditional Oompah band plays nightly as women clad in Bavarian outfits, serve giant German beer steins and Stiegl. The food is completely authentic: sauerbraten, schnitzel, herring, bratwurst, sauerkraut, and more. The crowd is always diverse, but the one thing everyone has in common is having fun. 1235 Lincoln Ave., (773) 784-4444.

## theatre

With only four screens, the Davis is one of the city's oldest and cheapest movie theaters. Matinee shows and tickets are only \$5, and they play new independent films as well as the major blockbusters. In the middle of Lincoln Park, the theater is surrounded by German shops and down the street from Quake, a toy store full of vintage memorabilia. 1235 Lincoln Ave., (773) 784-0893.

## Brown Line / Sedgwick

**Starbucks**  
 Not all that different from the other three Starbucks on your block, except for the fact that, here, you can get a caffeine buzz wear off. Who needs caffeine when you have espresso available 24/7? According to the locals, the crowds get a bit eccentric around 11 p.m., and this is a late-night utopia for people-watching insomniacs. 1235 Lincoln Ave., (312) 867-0186.

## Brown Line / Damen

**Occasions**  
 Occasions offers an array of homemade ice cream, cakes, and candies. The ice cream is plentiful: a junior-size cone is expensive and fulfilling. You'll be amazed at the flavors—surpass any of the Baskin Robbins' 31. For the discerning, Sweet Occasions also carries soy and organic flavors. 1235 Damen Ave., (773) 293-3080.



## Purple Line / Dempster

### Possibilities

Sure, college students, for the most part, are mature. But face it, they still love toys, especially if they can be described as retro or quirky. This little shop right outside the city's boundaries on the Purple Line is perhaps the only place where one can find a Sigmund Freud 50-minute hour watch and other unique items like Edvard Munch's stolen masterpiece, "The Scream," on a plush pillow that actually screams when squeezed—perfect for letting out some aggression. For nearly 20 years, Possibilities has been the one-stop shop for everything you want yet nothing you need. (Check out those funky lamps!) 1235 Chicago Ave., Evanston, (847) 328-1235.



## Blue Line / Damen

### Quimby's Bookstore

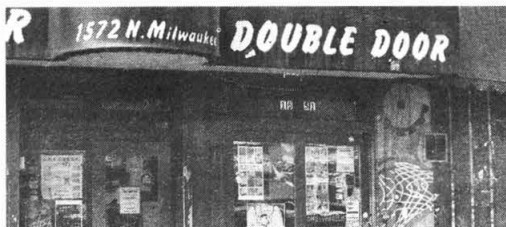
If you want a magazine that Barnes & Noble hasn't heard of, head to Quimby's Bookstore in Wicker Park. The selection of local and national zines, periodicals and independent books remains unbeatable. There are also cool events and readings as well as every free alternative weekly stacked by the door. 1854 W. North Ave., (773) 342-0910.

### Sound Gallery

It may still play second fiddle to Reckless Records, but the Sound Gallery on North Avenue offers more than used local band EPs. The music store showcases paintings and photographs and sells them on consignment. They accept submissions from artists for display. While you're there to sell, check out the fabulous arrangement of vinyl and other music-related items. 1821 W. North Ave., (773) 235-8472.

### The Double Door

Located in the heart of Wicker Park, the Double Door is one of the most popular music venues in the city. It was also made famous by an appearance in the movie *High Fidelity*, and although Barry Jive and the Uptown Five won't be playing there anytime soon, the lineup of national music acts passing through is usually impressive (upcoming events are listed in most local papers). Most shows are 21 and up, so be sure to check before purchasing tickets. 1572 N. Milwaukee Ave., (773) 489-3160.



## Blue Line / Western

### Lazo's Tacos

Directly off the Blue Line Western stop is the best 24-hour Mexican restaurant in the city. Lazo's is cheap and quick with live salsa performers Friday through Sunday. To keep dancing on the band's night off, there is a wide variety of Latin pop in the jukebox. It's festive and the waitstaff is always friendly, even if they bring you a pitcher of margaritas instead of beer. Lazo's knows what's best. 2009 N. Western Ave., (773) 486-3303.

## FACETS

COMING  
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When the local Blockbuster employee can't figure out how to find *24-Hour Party People* in the computer, take the extra time to go to Facets Video, 1517 W. Fullerton Ave., in Lincoln Park. A short bus ride (or walk for the more adventurous) down Fullerton from the Red Line takes you to the brightly lit conjoined cinema and video store.

At Facets, not only will one find the best new releases, but also ancient television pilots, rarely distributed independent documentaries and a great selection of foreign films.

"Facets' films are from an off-beaten path," said Facets employee Lewis Ojeda. "We have alternative choices and different titles from all over the world. We have films from all continents, American independent films, and underground films from other countries. We also have a large selection of cult films, gay and lesbian, experimental films, and American classics that you can't find anywhere else."

If you're unsure of what to watch, have a secret love affair with the employees' suggestion shelves. New releases linger nearby, featuring film-festival favorites, and if still hesitant, ask the friendly and knowledgeable staff for recommendations.

To rent from Facets, there is a nonmember fee of \$5 each for a two night rental. Ojeda suggested that students look into the Monthly Patron's Circle Membership, which is \$24 a month for unlimited videos for the month.

"It's a good choice for students on a semester type basis because it goes month to month," Ojeda said.

Ojeda is quick to mention that there are other benefits with a monthly membership. "We often get compared to Netflix," Ojeda said, "but what people forget is that with our membership, you have free access to our theaters that are open seven times a week."

The Facets Cinémathèque hosts festivals and "Cinechats" with film professors and professionals, as well as new and old movies virtually ignored by other theaters.

Facets is recommended for film aficionados and those who don't mind transferring from the train.

Facets Video is open Monday through Friday from 9 a.m. to 8 p.m. and Saturday 10 a.m. to 6 p.m.

—Trish Bendix





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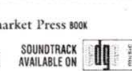
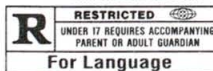
# THE MOTORCYCLE DIARIES



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SCREENPLAY BY JOSÉ RIVERA DIRECTED BY WALTER SALLES READ THE Newmarket Press BOOK FOCUS FEATURES  
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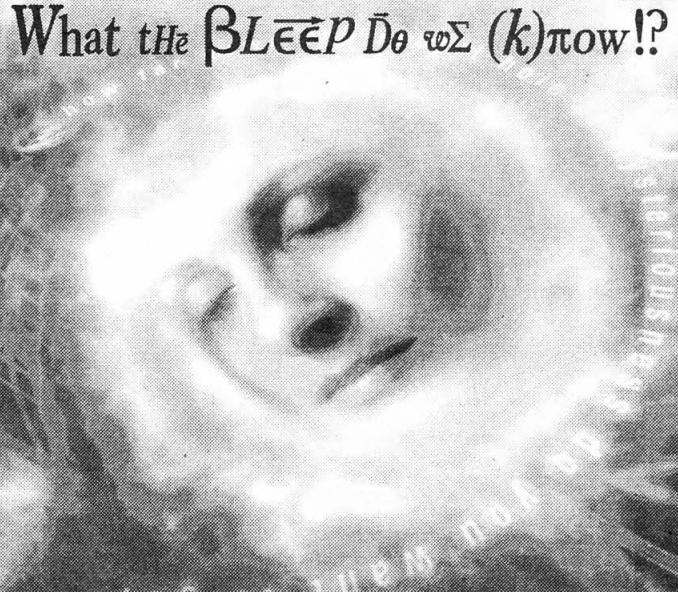
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# Star struck by freshman's art

*Award-winning student earns celeb clientele before starting at Columbia*

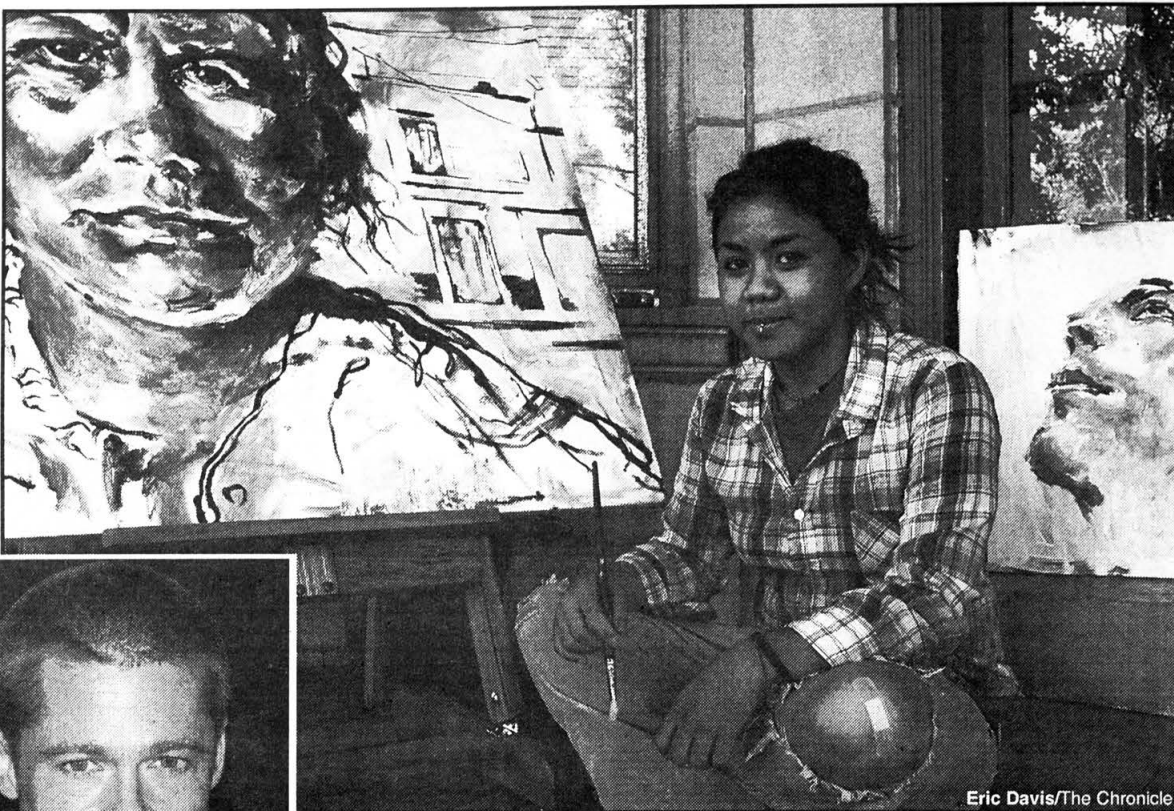
By Todd Burbo/Assistant A&E Editor

When Anna Pamasa started class at Columbia this fall, at least one thing distinguished her from the other incoming freshmen: Fresh out of high school, she already had a high-profile art sale under her belt.

This summer, Pamasa was one of many high school students who had their work hanging in the Museum of Contemporary Art as part of the annual All-City Art Exhibition. Having work shown in such a prestigious space would be enough to excite any artist, but the exposure worked out especially well for Pamasa.

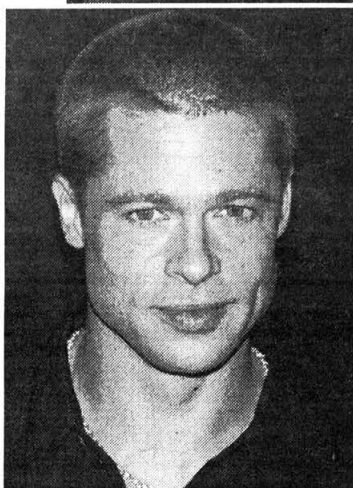
Actor Brad Pitt, who was in town filming *Ocean's 12*, spotted her work and he approached the museum about purchasing it. Before finding out who the would-be buyer was, Pamasa was reluctant to sell her work as her parents and teachers were encouraging her to save it and build her portfolio. The decision was made easier upon finding out just who her client was. A fan of Pitt's, she worked through a museum representative and agreed to a price of \$800. She plans to use the money for her Columbia tuition.

Such success was not exactly a surprise for Pamasa. In fact, her recent sale is just one more mark in a line of successes for the young artist. A recent graduate of Chicago's Lane Tech College Prep High



Eric Davis/The Chronicle

Actor Brad Pitt (inset) purchased a portrait by Columbia freshman Anna Pamasa this summer where it was displayed at the Museum of Contemporary Art.



School, she has already won many awards, such as the city and national Latino Art Beat

awards and the All-City Poster Award, which she won when she was a freshman in high school. If there is a formula to her success it is this: She prefers to work with oil paints or charcoal pastels, and tends to use friends as her subjects.

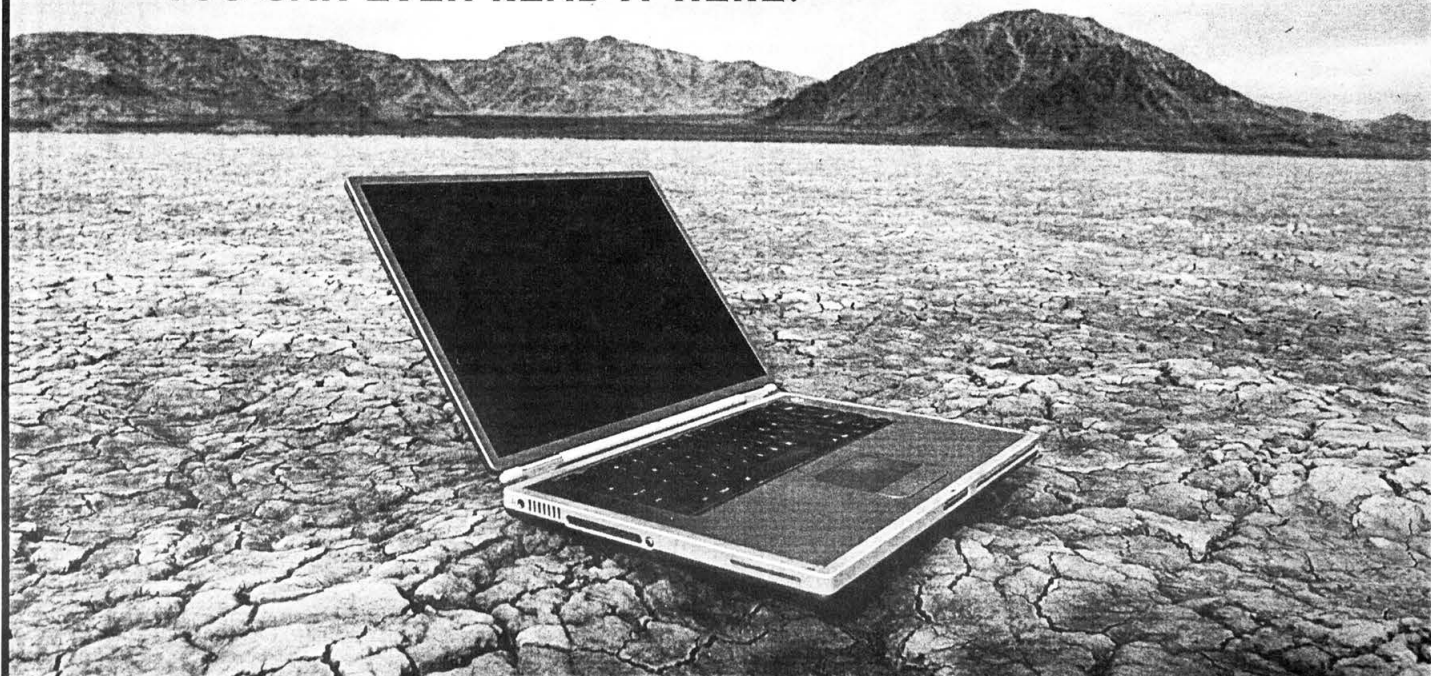
When asked if she was nervous about meeting expectations as a freshman at

Columbia, Pamasa did not seem concerned with the hype she had garnered over the summer. "People don't really recognize me as 'The one who sold the painting.' I don't think it'll be a big deal," Pamasa said.

Her recent popularity certainly has not stopped her from working.

According to Pamasa, she will be showing two pieces in the Latino Art Beat this October, in addition to working toward her degree in fine arts at Columbia. Considering what she has already accomplished, it's easy to forget that she is only 19 years old and it's unlikely we have heard the last of her.

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# He'll be 'Damned'

Columbia instructor and author Joe Meno releases his third novel

By Trish Bendix/Assistant A&E Editor

For some, the '80s were 10 years of immense influence in underground culture. Inspired youth across the nation took it upon themselves to pick up guitars, invest in vans, and start booking shows outside their hometowns.

Author and Columbia fiction writing teacher Joe Meno captures the essence of being a Chicago teenager in the era of the Dead Kennedy's. Those who grew up in that time can relate, while younger readers are finding their own connection.

"What's really interesting is that I wrote it for people in my generation who knew the bands and late '80s references," said Meno. "Then a weird thing started to happen where people who were way too young, like 15 or 16, and people way older got into the book. One of my fears was that this [book] was just this kind of love letter to a specific time and period and people that weren't growing up in that period weren't going to get what the book was about."

Chicago readers will identify with the book and its references to landmarks such as Haunted Trails and Meno's real life high school, Brother Rice.

"In my first two books, I went a very opposite direction," Meno said. "Both were set in the Midwest, but in fictional towns. I really went out of my way to make them not be set in a specific time period. [With this book,] the big thing I wanted to do was write something fairly autobiographical, based on my own personal experiences. As I started writing the book, I asked myself 'What is this about?' That music changes your life, changes the way you think about the world. To me, it was a tribute to

these really specific bands who totally changed the way I thought about music, my neighborhood. The mix tape thing was important. There was no way to make up that kind of stuff."

Meno has been promoting *Hairstyles of the Damned* in an unusual fashion. Canadian author Jim Munroe put together an ongoing tour of underground writers called the Perpetual Motion Roadshow, which Meno joined this summer for a West Coast tour.

"I never thought of the importance of touring before I met him," Meno said. "I'm on a 30 city tour now. I've done 22 cities so far and it's definitely helped reach a national audience. It reaches farther than [the] Midwest and gives me good connections with bands and other writers."

The novel is Meno's first with an independent publisher. Akashic Books, along with Punk Planet magazine's first book publishing excursion, is distributing *Hairstyles of the Damned*.

"It's pretty cheap," Meno said, "which is really good because the difference between the corporate publishers, HarperCollins and St. Martins, who released my first two books, and Akashic is money. HarperCollins has billions of dollars, but they're not creative in how they spend it. The best way

hairstyles of the damned

joe meno

book. Also, when you go on tour, it's easier for a newspaper or weekly to write about you. They wouldn't write about you in L.A. unless you came to read there."

Meno stopped in Chicago for a reading at the Hideout, 1354 W. Wabansia Ave., in Wicker Park before heading back on the road. "There were all these young kids. One girl had to be 15 or 16 at the Hideout. Her dad brought her so she could be there. The fact that the dad was willing to bring her was awesome," Meno said.

"That makes me the most happy, to know that the book is accessible," he continued. "I'm not esoteric and snobbish about it. The book is about wanting to belong and it's a universal idea."

Barnes & Noble selected *Hairstyles of the Damned* for their Discover New Writers Program, which means the eye-catching green cover with a pink-haired head will be on display at the front of the stores nationwide. Meno said it was the best compliment.

"It was a huge surprise when [Barnes & Noble] said that," he said. "It was like, 'You're not supposed to get that,' not that I shouldn't, but I felt like I just did this little secret thing and it's been really really rewarding. That's the strangeness of being this particular age."

Joe Meno reads from *Hairstyles of the Damned* at the Barnes & Noble located at 1441 W. Webster Ave. on Oct. 14 at 7:30 p.m.

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16 Gardner's Mason

17 Cher's ex

19 Itzhak of Israel

20 Reverent wonder

21 Wrinkle remover

22 Wed on the run

23 Made untidy

26 Wood facing

28 Short-lived Ford division

29 Roman tyrant

30 Sheepish she

33 Horse opera

35 Scheduled

38 Attributed

41 Underwater facilities

42 Hammer wielder

43 Core group

44 Beer container

45 Coll. entrance exam

47 Lawn makeup

51 Landlord

54 Arranges properly

55 Portion

57 Bikini pieces

59 Letters of L.

60 Michaels' show

61 Monopoly item

62 Russian instrument

64 Preserved

65 Bullpen stat

66 Balance-sheet item

67 Hikers' quarters

68 Tribe of Israel

69 Fronts of calves

DOWN

1 Tasty seed

2 Bragged

3 "Gunsmoke" star

4 Actor Chaney

5 Arid

6 Othello, e.g.

7 Exceed the time limit

8 Rock thrower

9 Romp

10 Family of U.S. painters

11 Displays of trees

12 Stumble

13 "Auld Lang"

14 Auction offer

18 South Korea's capital

25 Make merry

27 Nuzzled

29 Actor Beatty

31 Spider's lair

32 Wood and Wynn

34 Conditions

36 Extensive

37 On the qui vive

38 Pen fill

39 Actress West

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49 Submerged

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52 Put up

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63 Bat wood

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# Jackass of the Week

Former child star unlucky in Kentucky

By Jene Shaw/Copy Editor

Not many things are worse than getting drunk, doing something embarrassing, and having the incident show up in the news the next day. Unless, of course, your name is synonymous with one of the most horrifying titles in Hollywood: former child star. Then you're just a jackass.

*Terminator 2: Judgment Day* and *American History X* actor Edward Furlong is easily attached to the wretched three-word name, and after last week's occurrence at a Meijer grocery store in Kentucky, he easily wins our vote for the new Chronicle honor: Jackass of the Week.

According to the police report, Furlong, joined by some buddies, attempted to free lobsters housed in a Meijer tank when store management caught Furlong and friends and asked them to stop. Although authorities are unsure why the crustacean crusade took place, it could be linked to Furlong's



active role in the People for Ethical Treatment of Animals.

In the online Warner Bros. Celebrity Justice report of the incident, PETA spokesman Michael McGraw went as far as say, "I certainly feel it's admirable that [Furlong] put his own well-being at risk to save these lobsters' lives."

According to McGraw, lobsters do feel pain, and Furlong may have been attempting to free the creatures from any further suffering.

When police arrived at the site, they asked the beer-breathed Furlong to turn so they could frisk him. Instead he began swirling in circles, resulting in his arrest for a misdemeanor charge of alcohol intoxication in a public place. Furlong spent a few hours in jail before making bail. His arraignment is scheduled for Oct. 1.

## Weekly Web: the website of the week

The Chronicle's first ever Website of the Week Award goes to the University Center of Chicago's website. Universitycenter.com promotes the "Superdorm" as if it were a hip-hop show, with an introductory flash movie that looks like it was produced by MTV. While the site is not bursting with content, the intro is so novel that we editors can't get enough. The WWE-style announcer who is dubbed over the crunk B96 remix reminds visitors that the University Center "is the place to be." We say Universitycenter.com is the place for cheese.



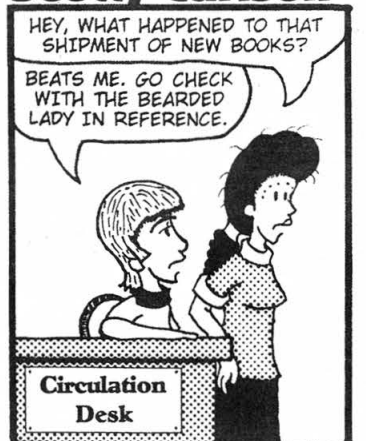
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# The Half Funny Page

## Out of My Head



by **Scotty Carlson**



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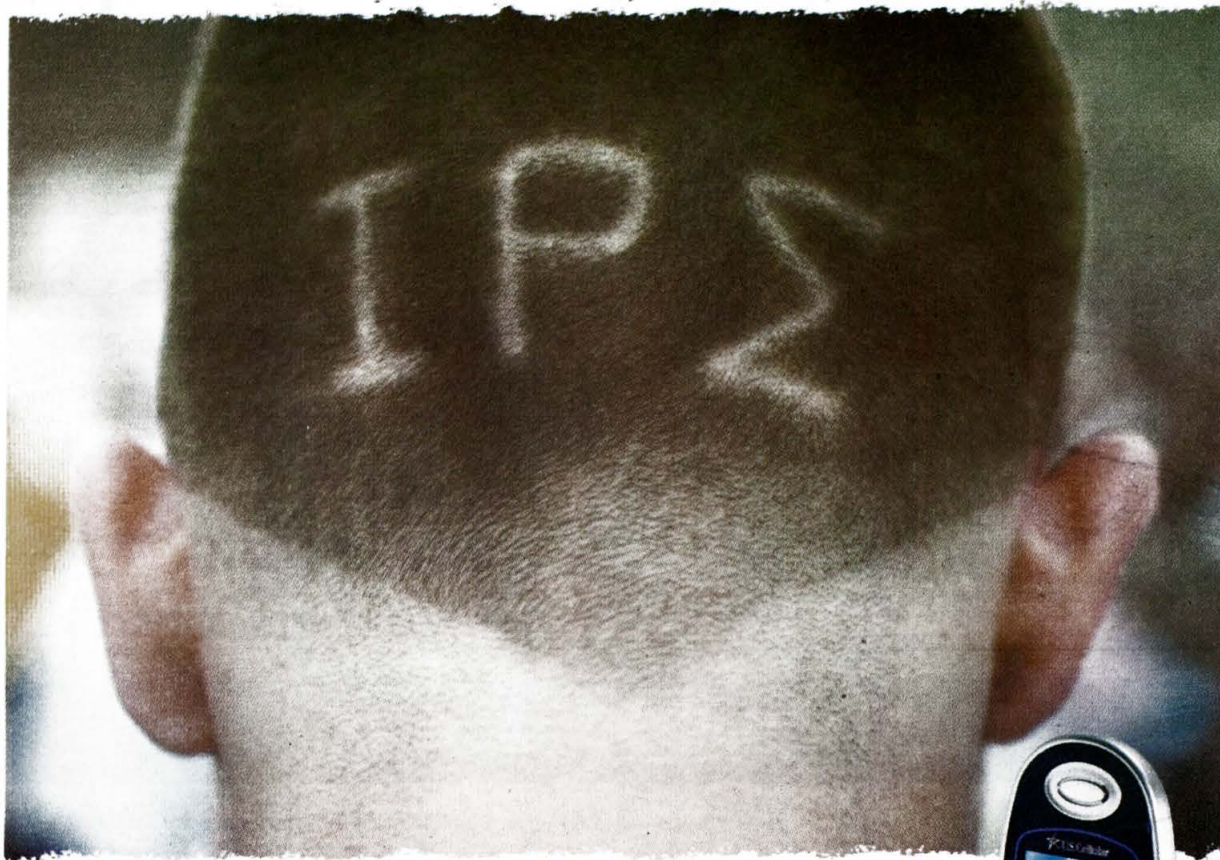


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