

10-2-2006

Columbia Chronicle (10/02/2006)

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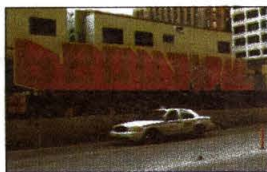


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Drugs move into dorm

UC residents sell their prescriptions

By George Siefel
Staff Writer

Greg*, a marketing major at Columbia, was diagnosed with attention deficit hyperactivity disorder two years ago as a college freshman. As a resident of the University Center of Chicago last year, Greg found a way to earn extra cash by selling a portion of his prescription drugs to other college students.

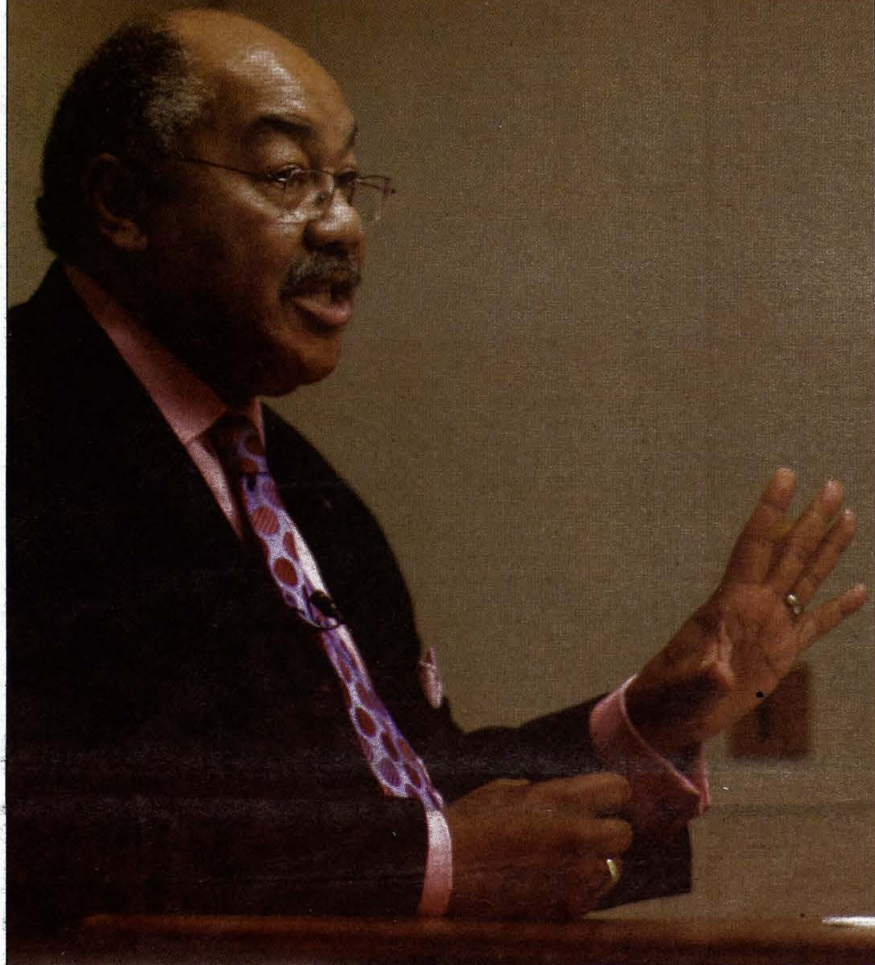
"I really didn't sell [the pills]," he said. "They really sold themselves."

A new breed of drug dealer is emerging on campus. Students are selling portions of their prescriptions to anyone overburdened with research papers, projects and exams. The classic coffee binges and all-nighters have been modified, and students have added another component to achieve academic success: prescription amphetamines. They're FDA-approved drugs, such as Adderall and Ritalin, used to treat ADHD. Some of these dealers are housed together in one of the nation's largest dorms—the University Center, 525 S. State St.

Greg's prescription consisted of 60 10 mg pills of Adderall XR, which he would sell for as much as \$5 a pill. Adderall XR is a time-release version of the drug that medicates an individual for an entire day, as opposed to the regular Adderall which only lasts for a couple hours. He said he

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Carter meets the press



Mauricio Rubio/The Chronicle

Columbia president Warrick L. Carter touched on a number of topics, including the college's space crunch, at his first student press conference of the year on Sept. 29.

Columbia confronts increasing student body, space crunch

By Amanda Maurer
Campus News Editor

President Warrick L. Carter reflected on a number of issues, including Columbia's continuing space struggle on campus, at his first student press conference of the year.

This year's student body increase of more than 6 percent has created several concerns that Columbia must face in the coming years.

"That's challenged us in a lot of ways as an institution," Carter said. "Some for the best and some just challenges."

Columbia is working to find additional on-campus student housing.

The college has been working with developers to create two new housing locations. Columbia plans for one to be on Van Buren Avenue, which they hope will open by fall 2007, and another that will be finished by fall 2008, located near Harrison and Clark streets.

However, Carter said that neither dorm will have dining services. The college hopes all on-campus students will take advantage of the University Center of Chicago's new meal plan that is available to campus residents, he said.

Although Columbia's student population has continued to increase over the last few years, Carter does not believe this will lead to an enrollment cap.

"At one point in the foreseeable future, the number of 18-year-olds will decrease," Carter said. "I think it's in 2009 when we see a downturn."

This decrease may lead to fewer incoming freshmen applying, therefore easing the space crunch.

The college has also worked to maintain Columbia's older buildings, Carter said. Nearly \$8 million is spent each year on upkeep, and recently additional funds were used to reconfigure the Hokin and Conway galleries.

Carter said the college is looking for more on-campus space until other buildings can be constructed.

A number of the college's centers and institutions are in the process of moving out of buildings located in the heart of campus to open more room for classes, he said. In addition, uniform start and end class times will take effect next semester. This should better organize how classroom space is used during the day.

When asked how long it will take for the college to reach its goal of \$20 million for the capital campaign, Carter said he hopes the college will raise the money in four years.

The college plans to use those funds to build a Media Production Center for the film, video, television and interactive media programs. Specifics regarding the college's proposed 14-story Campus Center have yet to be decided.

"Clearly we have both of those on our radar, and the board has committed itself to establish that campaign," Carter said.

Carter closed by commenting that Columbia's decision to open its doors to victims of Hurricane Katrina was money well spent.

Chicagoans hope to join 'Real World'

By Brent Steven White
Assistant A&E Editor

Braving a gusty, gloomy late September morning, hundreds of teenagers and twentysomethings waited anxiously outside a bar in Lincoln Park to audition

for the 19th season of MTV's "The Real World."

Auditions for the long-running reality show were held at The Apartment, 2251 N. Lincoln Ave. Potential cast members were put in groups of 10 and brought inside where they sat in

a circle moderated by a casting director. Each person then had to reveal two truths and a lie to the group.

One man generated laughs when he admitted to sleeping with his friend's girlfriend, picking a fight with a DJ and

spitting in his mother's lemonade. The man did not say which was a lie.

After the group audition, the casting director, Damon Furberg, selected a couple people from the group to move on to the next round where they were interviewed individually.

"Basically, we're looking for people with big, unique personalities," Furberg said. "But the challenge is finding different people with different backgrounds, different social economic status and different religious beliefs."

Furberg said Chicago was the fourth stop in the 19 cities where MTV plans to conduct auditions. He also said he expects more than 20,000 people will try out for this season, which begins shooting in late February in a to-be-determined city.

As a senior casting director for the show, Furberg addressed the need for diversity when deciding on a cast, but insisted he does not choose people based on race, gender or sexual orientation.

The real dilemma facing a casting director for "The Real World" is having people that audition and



Mauricio Rubio/The Chronicle

From middle left, Nelson Massanet, Nathan Simon and Filiz Turan all wait in line for the 'Real World' casting call on Sept. 23. The call was held at The Apartment bar, 2151 N. Lincoln Ave.

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Oh my goth!

By Hunter Clauss, Editor-in-Chief

It's the first week of October, and the countdown to Halloween has just begun. I can't decide whether to dress up as the zombie reincarnation of Freddie Mercury or a gay vampire, but one thing I can count on is a trip down to Chicago's oldest goth club—Neo.

Located at 2350 N. Clark St., this nocturnal establishment offers a healthy alternative to the daily grind of the status quo, and if you're new to Chicago, you've got to check it out. Instead of sitting on your couch flipping through the brainless merry-go-round of television channels, you could be treating yourself to these dark pearls of the night. So forget about your lame gen-ed classes and trade in your street clothes for a pair of black PVC pants, a studded leather collar and a heart that screams with the burning sensation of darkness.

But careful steps must be taken when traveling the melancholy road of the undead. Goth kids aren't stupid, and one minor slip-up could get you labeled as a dreaded "mall goth," a term typically reserved for suburban teenagers who shop at Hot Topic. Not only do you have to sport the threads—and pull it off—but you've also got to have the lingo and dance moves down solid as a stake sticking out of a vampire's tragic heart.

So how do you dress to impress the goths? Well, it's very simple. Just wear black. Whatever you do, don't wear anything that is white. Most goth clubs have black lights and it'll illuminate your mistake tenfold.

Which brings up another element in goth style: royalty. Goths have a gigantic pale boner for it. Dressing up like you got kicked out of a renaissance fair will earn you major points. Unfortunately, a lot of that stuff costs more than a transsexual prostitute on the corner of Belmont and Clark—yeah, I was drunk.

While you're dressed up as a goth, you've also got to have the attitude to match, which is also fairly easy to master. Just don't look interested in anything. Imagine the worst class you have ever taken. Think of that overweight 60-year-old robot they had programmed to teach Tom Sawyer during junior high, and even though it was Mark fucking Twain, the robot still made Tom Sawyer sound like the most unexciting plague to hit mankind since Wheel of Fortune. By looking unimpressed, you send a message to the other goths that the cold dark fire of gothdom simmers inside you.

By the way, if you're going to get a drink, order a Long Island iced tea. Not only will it get you hammered, but you can make up some story about how your Jackie O-loving mother made you mix them for her when you were 6 years old—that is until she died tragically in an accident involving a kiddie pool and an electric lawnmower. Family deaths, whether real or imaginary, go the extra gloomy mile with a crowd who stopped worrying about death when they started reading Kafka.

But let's get to the good stuff—dancing. There are three dance moves that beginners should know before going toe-to-toe with the children of the night. The simplest move to cut a rug with is the gravedigger. With both hands curled up in a fist and one on top of the other, act as if you're holding a rusty shovel. Then, in rhythm with the music, go to town on the dance floor by forcing your imaginary shovel into the ground as if it's the lonely grave of some disfigured corpse.

After pressing your shovel into the ground, toss both fists over your right or left shoulder as if you're flinging dirt off of the shovel. This move works great with the fast paced bebop of industrial music like Skinny

Puppy, Alien Sex Fiend and My Life With the Thrill Kill Cult.

But what works better is the zombie stomper. This move is the black cat's meow when it comes to the combat boot-clad goths. All you have to do is stomp on the ground as if a zombie is worming its way up to the surface. This move works naturally with the floor throbbing bass of practically any band that comes out of Berlin.

This move, however, only works with the chainsaw intensity of something like Ministry. When it comes to a slower song, like "The Killing Moon" by Echo and the Bunnymen, the zombie stomper looks ridiculous, even by goth standards. Luckily, there's the invisible violin—a move that is pretty self-explanatory. All you have to do is act like your playing a violin. But you've got to do it from the heart. Pretend you're some foppish dandy in Victorian England. Reeking of lavender and wearing a bitchin' suede outfit—something Prince would wear, but with assless pants—imagine you're having an affair with the ghost of a prostitute, and in order to summon her from the ether, you have to pluck the strings of your magical violin.

Now that you've proven yourself not only in style and dance, don't be surprised if someone wants to talk to you. While the children of the night appear to be forlorn and distraught, they still appreciate flattery. Try a line like this:

"I really like that shade of black you're wearing."

Or:

"Those cut marks on your arms look great."

But don't sweat it. Goth kids aren't really that judgmental. If you slip up on any of these pointers, it won't exactly be social suicide. So strap yourself into the goth-mobile and enjoy the ride.

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Campus News
Arts and Entertainment
Commentary
City Beat

Announcements

Student Concert Series

Columbia presents a number of instrumental and vocal student performances. The event will be held from 7 to 8 p.m. Oct. 3 in the Concert Hall of the Music Center, 1014 S. Michigan Ave.

For more information, contact Doug Lofstrom at (312) 344-6324.

Latino Council on the Media

News correspondent Ray Suarez will be a keynote speaker at the Columbia-hosted event designed to explore the theme "Power to Influence" from 8:30 a.m. to 5 p.m. Oct. 4 at the Hilton Hotel and Towers, 720 S. Michigan Ave. Admission is \$35, but is free after 2 p.m.

For more information, contact Latino Cultural Affairs at (312) 344-7812.

Lunchtime Acoustic Music Series

Columbia presents the monthly music series hosted in all C-Spaces facilities featuring a variety of groups and solo artists from noon to 2 p.m. Oct. 4. Admission is free and open to the public.

For more information, contact Sharod Smith at (312) 344-7188.

Reel Exchange

The Portfolio Center, Film and Television Department will host the 2nd annual Reel Exchange. Alumni and professional guests will screen student and alumni work to provide feedback and discussion from 10 a.m. to 1 p.m. Oct. 6 at the 1104 Center, 1104 S. Wabash Ave.

For more information, contact Mercedes Cooper at (312) 344-8612.

In Your Opinion

How do you pay for your medical care?



"Through my parents. I'm on their plan."

—Francesca Mamp, 21, junior, photography



"My mom's insurance."

—Nicole Begley, 19, sophomore, marketing communication



"County Hospital. I try not to get run over on my bicycle."

—Jeremy Kawka, 28, senior, graphic design



"My mother does it."

—Ahmad Lee, 19, junior, illustration

THE COLUMBIA CHRONICLE

If you have an upcoming event or announcement, contact The Chronicle's news desk
chronicle@colum.edu
(312) 344-8964

7-Day forecast for Chicago



Forecasts and graphics provided by AccuWeather.com ©2006

Campus News

New programs aim to aid minorities

By Amanda Maurer
Campus News Editor

For the first time in a number of years, Columbia has seen a slight rise in minority student applications and the college's office of Multicultural Affairs plans to employ additional measures to keep those students at Columbia.

New goals, office space and staff should help the office work to retain more students, officials say.

"We've already seen a quantum leap in terms of activities, energy and attendance at all the things that they're doing and we expect that to continue," said Mark Kelly, vice president of Student Affairs.

But minority students will not be the only ones benefiting from these changes and programs.

"The point of all this is not to create separate, isolated minority student groups or activities, but rather put diversity at the center of the entire educational experience

and to mix all of this up in the college at large," Kelly said.

For the first time in several years a general decline in black student enrollment was met with a 3 percent increase. Kelly believes that this increase is a result of the many new scholarships available for minorities.

However, some think that Columbia could do more.

"I think that Columbia definitely needs to keep doing more, because if they slip up again ... they'll have less people of color coming in," said Celeste Ball, president of the Black Student Union.

Kimberly Weatherly, director of African American Cultural Affairs, said that within the past year Columbia has worked to raise minority numbers.

"A lot of people always speak on diversity ... but Columbia has truly put their money where their mouth is," Weatherly said. "They have really recruited and



Rachael Strecher/ The Chronicle

Latina female impersonator, Chili Pepper, speaks at the Hokin Gallery in the Wabash Campus Building, 623 S. Wabash Ave. Sept. 26. She was brought in by the office of Multicultural Affairs.

taken the opportunity to offer more scholarships."

Multicultural Affairs isn't alone in working to increase low minority numbers.

This year the Office of Student Affairs introduced Multicultural Enrichment Grants, which will aid any department in creating a

See Diversity, Page 11

Jane Fonda brings Anti-war film to Columbia

Anti-war film makes connections between Vietnam and Iraq

By Jenn Zimmerman
Assistant Campus News Editor

Although the Vietnam War ended 30 years ago, director David Zeiger said he wants students to understand the connection it has to the present war in Iraq.

Through his film *Sir! No Sir!* he anticipates students will recognize how strong the anti-war movement was and is today when it premieres on Oct. 4 at the Film Row Cinema, 1104 S. Wabash Ave.

Actress Jane Fonda will also make an appearance on campus by presenting the film, which Zeiger said focuses on how both

troops and civilians came together to protest in hopes of ending the Vietnam War.

"The film is telling a story that has been hidden and suppressed in history," Zeiger said.

He wanted Fonda to contribute to the documentary due to her strong presence in the anti-war movement during Vietnam, he said.

Ron Falzone, a professor in the Film Department, will also be hosting a Q&A session with the Hollywood actress. Falzone said students shouldn't expect the interview to focus on her celebrity status, but more of her involvement with the war.

Joan McGrath, assistant to the chair of the Film Department, is a member of the Civic Engagement and Responsibility Committee which is in charge of

presenting the film. McGrath said she was part of the anti-war movement in the '60s and '70s and believes the film will create interesting conversations among students concerning the concept of patriotism.

"I would hope that people see that questioning [authority] is not unpatriotic," McGrath said. "[It] is really our responsibility in a democracy to question what's happening when leaders are doing things in our name."

Falzone agrees with Zeiger that the story about G.I.'s and civilians protesting together is one that hasn't been told before. He believes the movie will teach students to "open their eyes."

"That linking between what happened in Vietnam and what's going on currently in Iraq is very important," Falzone said. "We

are historically in a very similar situation than we were back then."

However, when Zeiger first began making the film he said he worried that people today may not understand his message because of their lack of knowledge of Vietnam. By including more information about the war and archival news reels, he said that more people should understand the film and make the connection to today's world.

"What people know about Vietnam plays into their knowledge of the war now," Zeiger said.

Louis Silverstein, a professor in the Liberal Education Department, also contributed to the event by arranging Barry Romo, a Vietnam veteran, to speak at the screening.

Romo is part of the Vietnam Veterans Against the War, according to Silverstein. Although Romo did volunteer to serve in Vietnam, Silverstein said he offers an interesting perspective through his experiences and can also help students educate themselves on Vietnam.

Zeiger and Falzone said regardless of where students stand on the current war they will still be able to connect to the film despite the focus on the anti-war movement in society.

"Never believe everything you think," Falzone said. "I think intelligent people are willing to listen to the other side and to give credence where credence is due, and if nothing else, try to understand what the other side wants."

"*Sir! No Sir!* will be shown in the Film Row Cinema at the 1104 Center, 1104 S. Wabash Ave., at 7 p.m. Oct. 4. Tickets are free with a student ID and can be picked up at the HUB located at the 1104 Center, 1104 S. Wabash Ave.

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'Critical' crash hinders Columbia website

Jim Jaworski
Assistant Campus News Editor

One of the seven servers that runs Columbia's website, colum.edu, suffered a "severe" hard-drive crash over the weekend of Sept. 22, disabling many of the website's functions.

Most of the main pages on the website, which was redesigned over the summer, stayed online because the remaining servers were not affected by the crash. The single server that failed controlled various applications such as the online Columbia phonebook, faculty web pages and others functions. Those services have not been available to students and faculty as of press time.

"The primary hard-drive just up and died," said Matt McClintock, Columbia's webmaster, in an e-mail.

One of the seven servers is designated to be a backup if a primary server malfunctions. After the crash, the backup server was used to keep as many applications online as possible. The backup server, however, did not have the necessary software to run all of the applications, McClintock said, such as the calendar of events.

While the servers are maintained by McClintock, total control of the website is not in one centralized location.

"The website is actually a pretty amorphous beast," he said. "There are aspects of the college site in many different places, maintained by many different departments."

The cause of the hard-drive crash is not yet known. The hard-drive of any electronic device can fail for many different reasons, McClintock is still trying to determine the exact cause of the malfunction.

"[Finding the cause] is a little hard to do in the best of circumstances, and a process I won't begin until I've restored all of the services," he said.

McClintock theorized that the servers' recent relocation could have caused some physical damage, but maintained that was only one of many possibilities.

Hard-drive failures for servers are not uncommon, said Microsoft server consultant Bryan Morales. How much disruption is caused by a crash is dependent on the security of the overall server system.

While servers can fail, Morales feels that few companies invest the necessary money into the system to prevent disruptions.

"It's like if you're flying a [small plane] and you lose an engine, well, you better find a place to land pretty quick," he said. "If you're flying a 747 and you lose an engine, you typically can fly all the way to your destination without a problem."

Morales added that while any server system can be stronger, crashes are not uncommon for schools and small companies that don't invest large sums of money into their systems.

See Server, Page 9



Courtesy of David Zeiger

Director David Zeiger (right) will appear on campus with his latest anti-war film, *Sir! No Sir!*, on Oct. 4 at Columbia's Film Row Cinema at the 1104 Center, 1104 S. Wabash Ave.



Image: Joshua Winagar from The Sedentary Series

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Concert Hall Events

Monday October 2

All Music Student Convocation
11:30 PM

Tuesday October 3

All Music Student Convocation
11:30 PM

Student Concert Series
7:00 PM

Wednesday October 4

Student Jam with Gary Yerkins
12:30 PM

Thursday October 5

Bill Charlap Trio in Concert
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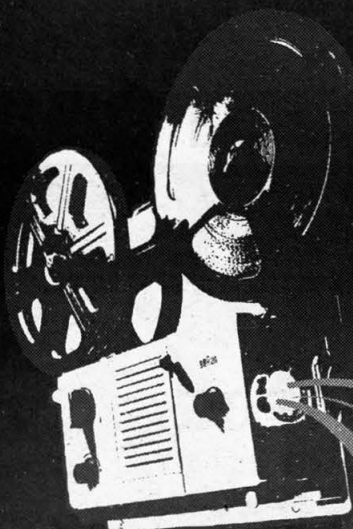
dceo

The Portfolio Center, Alumni Relations,
Film & Video Department and the Television Department present:

REEL EXCHANGE

Friday, Oct. 6th - 10am-Noon
Film Row Cinema, 8th floor, 1104 S Wabash

An open exchange of moving images and ideas. Join students, alums and industry professionals in conversations about showcasing work on a reel. If you'd like to screen your work at the event, call the Portfolio Center at 312-344-7280.



Scheduled Guests Include:

Pete Biagi
Digital Kitchen
Monica Kendall
Aaron Hartline
Michael Palmerio
Therese Sherman
Charlie Siskel

cinematographer: *Falling and Outing Riley*

Calabash Animation

animator: *Ice Age* and *VeggieTales*

editor: *Nice Bombs* and *Dummy*

DP: *Extreme Makeover: Home Edition*
and camera operator for *Fear Factor*, *The Contender*
former faculty member and producer: *Bowling for Columbine* and *The Awful Truth*

Check www.colum.edu/portfolio for updates to professional guests.

PORTFOLIO CENTER

The Portfolio Center, Advising Center and Alumni Relations present:

GO-GO GRADUATE SCHOOL

Friday, Oct. 27th - 10am-3pm
Conaway Center, 1st Floor, 1104 S. Wabash

Getting in takes more than a transcript and an essay. Graduate programs from around the nation will gather to give you advice on submitting portfolio and application materials. Whether you're ready to apply or just thinking about grad school, representatives from our guest schools will guide you on building an impressive application package.

Oh, and don't forget to bring your portfolio in progress, reel or work samples.

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Check www.colum.edu/portfolio for updates about visiting schools & schedule.

10am-3pm----- One on One Admission Advising
10am-10:45am----- Applications "How To"
11am-11:45am----- Visual Arts Admissions Packages
Noon-12:45pm----- Film & Television Admissions Packages
1pm-1:45pm----- Submitting Digital Samples*

(*Note: This panel is subject to change)

::Schedule::

::Visiting Programs Include::

Alder School of Professional Psychology
(Arts Therapy)
American Film Institute
Art Institute of Boston
Art Institute of Chicago
(including a rep. from their Arts Therapy program)
Boston University
(Department of Film & TV)
California College of the Arts
Carnegie Mellon School of Drama
Chapman University
Columbia College Chicago
Main College of Art & Design
Memphis College of Art
Miami Ad School
Minneapolis College of Art
Mount Mary College
Parsons New School of Design
Rochester Institute of Technology
San Francisco Art Institute
Savannah School of Art & Design
Tyler School of Art (Temple University)
University of the Arts
Wayne State University

PORTFOLIO CENTER

Staff union, administration prepare for bargaining

By Jim Jaworski
Assistant Campus News Editor

Columbia's administration and the United Staff of Columbia College have recently selected their respective bargaining committees, setting the stage for contract negotiations to begin sometime this fall.

The US of CC is the union for Columbia staff members which won the right to organize in the spring semester. Representatives will meet with a bargaining committee from Columbia to form a contract that establishes pay rates, benefits, job protection and other issues.

The head representative for the administration is Steve Kapelke, provost and vice president of Academic Affairs. He will be joined by Stephanie Griffin, assistant vice president of Human Resources; Annice Kelly, vice president and general counsel; and Deb McGrath, associate vice president of Enrollment Management.

The bargaining representatives for the US of CC, all administrative assistants, are John Murray in the Math and Science Department; Linda Naslund in Fiction Writing and Oscar Valdez in Liberal Education. A fourth member may be added at a later date.

The date of the first collective bargaining meeting has yet to be determined, but both sides have engaged in preliminary talks. Some are hopeful that the two sides can begin the meetings sometime this semester, but the process can take up to a year, if not longer.

"Maybe there's an expectation that within a year of the certification that you will have a contract," said

Diane Davis, UniServe director for the Illinois Education Association, a teachers union. "But I can cite many examples of unions where that simply doesn't happen."

The IEA has worked closely with the US of CC, and has been the primary channel of communication with the administration.

To establish which staff members can in the union, a master list has been created to establish eligibility. The list has more than 700 names, with a "handful" of names of staff members who may be in supervisory positions and ineligible for the union, Davis said. The administration and the US of CC are close to an agreement on an official list.

The US of CC is having a membership meeting on at 5 p.m. on Oct. 2 in the Hokin Annex of the Wabash Campus Building, 623 S. Wabash Ave. Staff members will vote on bylaws and there will be recruitment for who will run for union positions.

"We hope a lot of staff will attend to get updates on what the committees have been working on," Naslund said in an e-mail.

Both sides have agreed to use "interest-based bargaining," a negotiation strategy. With the technique, both the administration and the US of CC present a list of certain issues they feel need to be addressed, then both sides will deliberate from there. This is a different form of negotiating, where a union and management present a series of specific demands.

"Technically speaking, you never have to compromise your position," Murray said. "[Interest-based] bargaining is based on the fact that we as a union and they as an administration are looking for what's best for

the school. ... Basically, we all work together to come up with solutions for the problems."

The administration and the US of CC hope the strategy will help avoid major conflicts during the negotiation process. Interest-based bargaining was used in negotiations for the part-time faculty union, or P-fac, and given the success of those negotiations, the union is hopeful this process will work as smoothly.

"It seeks to begin discussions from a point of common interest rather than of opposition," Kapelke said. "I'm optimistic it will serve us well."

Members of both bargaining committees are being trained in

interest-based bargaining in order to have more effective negotiations.

This comes after an often bitter and heated legal battle between the administration and the US of CC.

On Oct. 14, 2004, Columbia staff members voted on forming a union, with the majority voting against organization, 138 to 158. Sixty votes were not counted because Columbia administration claimed the staff members were not eligible to be a part of the union, and therefore, should not be allowed to vote.

The conflict went to the National Labor Relations Board, an independent federal agency, which ruled in favor of pro-union staff members.

On April 11, 2006, 42 of the 60 votes were declared eligible, and 37 of those ballots were in favor of the union, bringing the final vote to 175 to 163, effectively establishing the staff union.

With the dispute long-since settled, the administration and the US of CC are eager to get a contract in place.

"The members of our negotiating team are look forward to sitting down with the staff negotiating team and creating a contract works well for both the staff and the college," Kapelke said.

jjaworski@chroniclemail.com

Students get schooled



Rachael Strecher/The Chronicle

Saxophone legend David Sanchez plays with Columbia students John Cicora (guitar) and Jacob Worley-Hood (trumpet) on Sept. 28.

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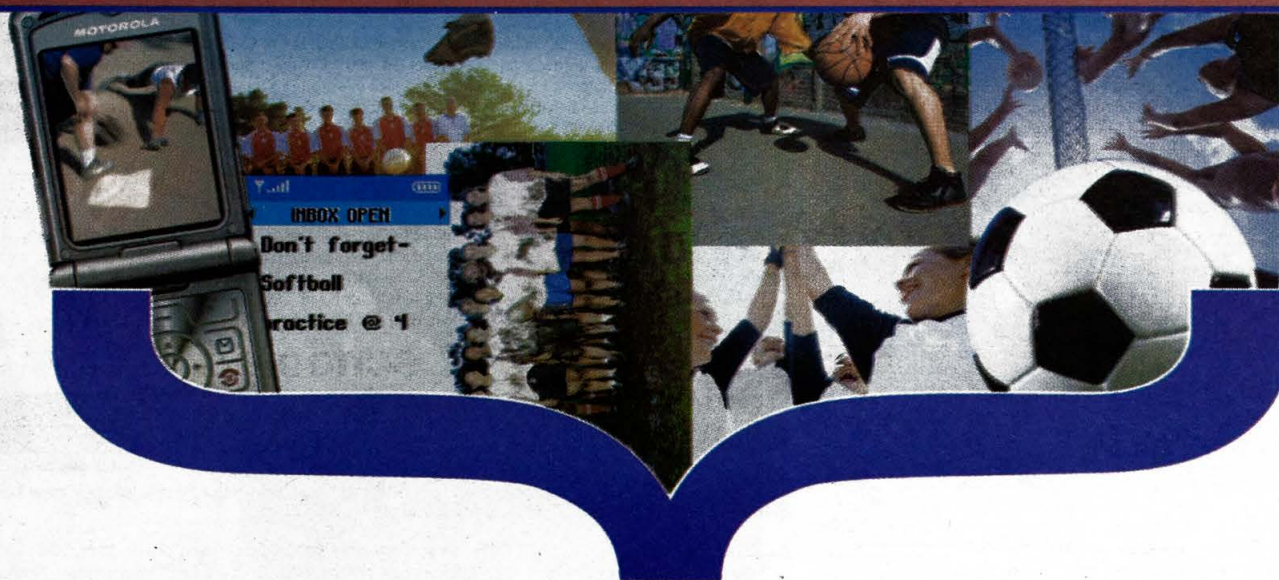
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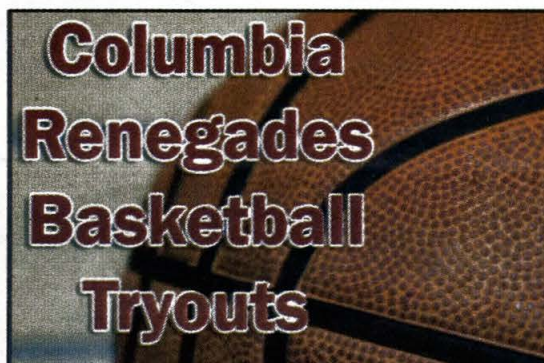
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Cross Country - Capoeira - Men's Lacrosse
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Volleyball - Women's Basketball - Kickball
Flag Football - Raquetball - Women's Lacrosse
Ultimate Frisbee - Swimming - Dance - Diving
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<http://ATHLETICS.COLUM.EDU>

★ ANNOUNCEMENTS

Swimming

Interested in Swimming? Come to 1104 S. Wabash in the Conaway Center on Thursday, October 12th and Friday, October 13th at 5:00 p.m.

Capoeira

Capoeira is a Brazilian Dance/Martial Art. They have practices on Tuesday from 5-7pm at Roosevelt's Gym, located at 425 S. Wabash, 4th floor.

Gymnastics

Interested in Gymnastics? They have practices on Friday from 3-5pm at the Gym, located at 425 S. Wabash, 4th floor.

Baseball

The Baseball team will be playing Illinois State University this weekend. For the latest game information please visit their web page on <http://athletics.colum.edu>

Soccer

Open practices are held every Tuesday at 5:00PM in Grant Park (Columbus & Balbo).

Cross Country

Open practices at 30W building, on the corner of Wabash and Congress. Monday-Saturday at 6:30 a.m. to run.

On Tuesday, October 3rd, and Thursday, October 5th, The Columbia College Renegades Basketball team will be conducting tryouts. They will be held at the Roosevelt gym, located on the 4th floor at 425 S. Wabash. If you have difficulty finding the gym then please contact their staff directly and they can help you. Their phone number is 312-341-2430. The tryouts run from 7:00 p.m. - 9:00 p.m. YOU WILL NEED YOUR COLLEGE I.D. IN ORDER TO ATTEND! You can contact the team through their webpage on the Columbia Athletics website. <http://athletics.colum.edu>

★ FITNESS AND INTRAMURALS

Free classes for Columbia students held at the fitness center located at Roosevelt University - Marvin Moss Center at 425 S. Wabash, 4th Floor.

*Pilates- Every Wednesday in September 4:30-5:30pm

*Abs- Thursdays 6-6:30pm

*Cardio Kickbox- Thursdays 6:30-7:00pm

*Aikido- Thursday 6-8pm & Saturday 3-5pm

*Vinyasa Yoga - This is a 4 class series. Classes will be held every Wednesday between October 4th and October 25th.

The Renegades are looking for sponsors! If your business would like to sponsor club sports, please email us at: Athletics@colum.edu

Student Athletics Association (Renegades)
1104 S. Wabash Lower Level Office A



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'Bitchin' advice for Columbia students

By Chris Cascarano
Staff Writer

Being a bitch isn't necessarily a bad thing.

On a national tour to promote their book, *Bitchfest*, Bitch Magazine founders Andi Zeisler and Lisa Jervis stopped by Columbia for a discussion with students Sept. 28.

For nearly two hours they spoke on the current state of feminism, how to start an independent magazine and the role of women in pop culture from the convergence room on the second floor of the 33 E. Congress Parkway Building.

Bitch Magazine, "a feminist response to pop culture," as its masthead says, looks into gender issues in all parts of American culture. The coverage varies from lighthearted commentary on toys and television commercials to deep and insightful examinations of issues like rape, as written in "Cultural Response to Rape and Sexual Assault," reprinted for *Bitchfest*.

Beginning as an online publication, or zine, Bitch Magazine started in the San Francisco Bay area in 1996.

"We started the magazine filled with stuff we just wanted to write about," said Zeisler, who was an intern at Seventeen Magazine before starting Bitch. "We had an alarmingly limited amount of

experience when we started Bitch Magazine."

Today the quarterly nonprofit magazine circulates 50,000 copies internationally.

"We would like to make the magazine monthly, but health benefits for our staff is what we're working on first," Zeisler said.

While they have not been able to print more often, there has been significant growth. The magazine now has three full-time and five part-time employees.

Bitchfest, "essential reading for the modern woman," as said by comedian Margaret Cho in the book's foreword, is a compilation of the magazine's best writing from the 10 years it has been in print, Jervis said.

The book contains nearly 400 pages of compiled essays and articles, with topics ranging from lesbian young adult novels to abortion rights.

"People had been asking, 'when are you coming out with a book?'" Jervis said. The two attempted to put the book together several times, but were deterred by publishers who thought the book wouldn't have a long enough shelf life, said Jervis.

Eventually Jervis and Zeisler followed through, writing proposals and searching out publishers, Jervis said. "Ten years just seemed like a great time to market a book."

Esteban Montalvo, a senior journalism major who attended the



Rachael Strecher/The Chronicle

Lisa Jervis, left, and Andi Zeisler, founders of Bitch Magazine, sign copies of their new book, 'Bitchfest,' a compilation of articles from the publication.

discussion, agreed.

"I think they are very intelligent women, and I am intrigued by the magazine," he said.

Jervis also offered some advice to students interested in starting their own magazines.

"Be prepared to work really hard, be prepared pour blood, sweat and tears into your work, and always stay true to what you believe in," she said.

"It would also be nice if you were independently wealthy," Zeisler added.

Jervis and Zeisler also discussed

why they chose print rather than an Internet-only publication.

"There is something so beautiful about a magazine, and it can potentially last forever," Zeisler said.

Zeisler and Jervis took a moment to look at the changes their magazine has made over the 10 years in print, which have mainly been content-related.

Zeisler said the title "Bitch" referred to the verb, as in to bitch, but they didn't object to the noun interpretation.

"Bitch is a name given to women who are outspoken and

won't back down, and that's what I am," Jervis said. "I think our issues can even speak out to men."

Jane Saks, executive director of the Institute of Women and Gender in the Arts and Media, liked the message of Bitch Magazine.

"What is really important about Bitch is that they made a space for this type of dialogue," said Saks, who organized the event. "They were perfect for the school."

chronicle@colum.edu



NEXT MEETING

**Thursday
Oct. 5th
4:30 PM**

**The SAA meets every other
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GOOD CONVERSATION GOOD PEOPLE LOTS OF FUN

Dance therapy used as suicide prevention tool

By Dana Nelson
Staff Writer

Although there has never been a suicide on Columbia's campus, according to Mark Kelly, vice president of Student Affairs, the subject is now being thoroughly examined through the Susan Hardy Making Connections Workshop hosted through Columbia's Dance Movement Therapy program.

According to Laura Downey, research director for the Making Connections program, suicide is the third leading cause of death.

The workshop, that was previously developed for dance schools, middle and high schools, are available for faculty, staff and students at Columbia for the first time this year. For Columbia residents, the workshops are mandatory, but off-campus students can attend voluntarily.

"A lot of times you'll know someone [who is suicidal] and need to know how to deal with it," said freshman Teresa Klaban after going through the workshop.

Making Connections was created in 2002 in honor of Shannon Hardy, a 25-year-old Chicago dancer who suffered from bipolar disorder and committed suicide.

The memorial fund, created after her death, was brought to the attention of Susan Imus, the Dance Movement Therapy Department chair. Imus developed the workshops to educate and inform students, staff and faculty on suicide prevention methods and protocol.

Columbia is one of only five colleges to be nationally approved by the American Dance Therapy

Association to teach the classes, said director of the program Shannon Lengerich.

Lengerich said Dance movement therapy programs are designed to help individuals with eating disorders, victims of abuse or violence, the homeless, elderly, those with chronic physical illnesses and debilitating mental illnesses.

"What I really care about is people caring about each other," Lengerich said. "I certainly think the world would be a better place if people were more aware of [themselves] and of others."

However, some students remain

yoga," he said.

Despite some students' doubts, on-campus organizations such as the Student Organization Council and the Student Government Association are invited to take part of the program that occurs weekly at the different residence halls.

"It was a very eye-opening experience for me," said Shanita Akintonde, a marketing communication faculty member. "All students should be required to do it. It actually allowed me to get in the space or shoes of the person in that situation."

Participants of the program are given the option to take part in a

bodies to increase awareness of themselves and others.

Students also engage in role-playing activities and are taught how to get help for someone who might be suicidal.

In September of 2005, Columbia was one of 22 colleges to receive a federal Campus Suicide Prevention grant for approximately \$230,000 to develop programs aimed at suicide awareness, early intervention and prevention after applying. This grant is given out by the Substance Abuse and Mental Health Services Administration, a public health agency in the U. S. Department of Health and Human Services. The money is spread out over three years, and includes data analysis to improve the program.

The data collected consists of a test (different than the ACT previously mentioned) that is administered before and after the workshop. The test includes demographic information and questions on how satisfied the participant is with the workshop. Workshop leaders will also submit feedback on how they felt it went and whether or not the participants understood it, Downey said.

Based on the results Downey said they will make adjustments and tailor the program to fit the needs of the students.

Akintonde said she didn't think the data would be interpreted correctly.

"Whenever you give a survey it's possible that they'll answer how they think you want them to," Akintonde said.

chronicle@colum.edu

Server: Crash cause remains unknown

Continued from Page 3

"You really have to have a reason to justify having this thing be completely bulletproof," he said.

While the server was fitted with a new hard drive on Sept. 27, McClintock is not sure when all the website functions will be fully restored.

Mark Lloyd, assistant vice president of Marketing and Communications, apologized to students and faculty who may have been affected by the server problems.

"In these times we are all beneficiaries and victims of technological progress," he said. "We, as a society, have unparalleled opportunities for communication, but when the system fails, our communication suffers. ... We know that this lack of access has caused some inconvenience to folks and we don't want to diminish that impact, so we apologize."

In an effort to improve the appeal and effectiveness of the website, Columbia spent \$250,000 redesigning it over the summer, but McClintock and Lloyd said the change had nothing to do with the server crash. Unlike OASIS, which had a server upgrade over the summer, colum.edu has used the same Dell servers for the past two years.

Since the two programs are mutually exclusive, OASIS was unaffected by the server problems.

jjaworski@chroniclemail.com



MCT Campus

Alum Claire Sumrall (left) and Robert Seaberg practice an exercise meant to show the look of depression during one of the workshops at Columbia.

apprehensive to success of the program

Freshman Will Potter was diagnosed to be bipolar, did not think yoga would help him and thought the program was for show.

"All of my friends thought it was ridiculous because of the

research study, which consists of a questionnaire taken before and after the workshop. After this is an empathy-building activity called Acknowledge, Care, Tell (ACT) in which they are encouraged to share their experiences with suicide or depression and use their

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Drugs: Prescription sales slip under radar

Continued from Front Page

had five regular customers, most of whom he knew, but when midterms or finals arrived, Greg saw a higher demand for the drug. Most students heard about him through word of mouth.

Kristyna Archer, a sophomore photography major, said she never would have finished her presentation for her 2D Design class if it weren't for Adderall.

"I just had too much going on, and it really helped," she said. "I was up all night and was focused. It was totally worth it even though I felt awful in the morning."

Archer wasn't one of Greg's customers, but was a UC resident last year. She had no problem obtaining the drug from other residents.

"A lot of kids were selling their prescriptions there," she said. "They were wheeling and dealing them, like it was being sold on the black market."

Dr. Steven Belknap, an internist at Northwestern Memorial Hospital,

said the major concern with students taking prescriptions recreationally are the potential health issues.

"The health risks involved with students taking these drugs from friends can be life-threatening," Belknap said. "There are different doses of these drugs from 5 mg to 50 mg, and if they are not under a doctor's care they may have a toxic reaction, which could lead to death."

Although Adderall XR received approval to be sold in Canada in 2004, that was not the case for long. By February 2005, it was pulled off Canadian shelves due to safety information concerning possible sudden deaths, heart-related deaths and strokes in children and adults taking regular recommended doses of Adderall and Adderall XR, according to the Shire Pharmaceutical Group's website. However, it was back on the Canadian market by August 2006.

While Adderall can increase concentration and focus, as well as eliminate the desire for sleep, Belknap said there are safer choices available to students.

"The thing with these drugs is that they are made to help people diagnosed with ADHD concentrate and focus," Belknap said. "However, these drugs can

increase anyone's performance. Amphetamine-type drugs have tremendous beneficial effects, but there's always a trade off between benefits and toxicants."

Roosevelt University nursing student Zackery Owens recently took Adderall to help him prepare for a test, but still felt the effects the next day.

"I think I still feel it," Owens said. "It really helped me last night, I was up until 9 a.m., but it really helped."

Owens said obtaining Adderall or Ritalin at the University Center was not a problem.

"You have to know the right people, but it goes very fast when someone finds out who has Adderall, everyone will go there and ask that person," Owens said. "I always get some if I have a test."

Micki Levenhail, director of Media Relations at Columbia, said that the college does not support illegal activity, and would not comment further.

Getting caught is the least of his concerns.

"I've maybe seen my RA twice this year, and he, like, lives two doors down from me," Owens said. "The only time I see him is when I'm being loud."

Columbia student Andy Costello, a former RA at the University Center, said he isn't aware of residents buying prescription drugs and that it's hard to keep track of all the students living in the building.

"It [can be] very difficult to get into people's lives here," Costello said. "Everyone is secluded in their rooms with the doors closed."

Belknap said that Adderall can be difficult for students to obtain and isn't a substitute for hard work.

"Because Adderall is restricted they think that it's the cure for their physics exam," he said. "Caffeine is a safer drug, and people tend to

underestimate caffeine because it's readily available."

However, Greg said it was easy for him to obtain an Adderall prescription.

"I just went in [to my doctor] and said I couldn't focus," he said. "I think it's depressing how easily doctors hand out prescriptions of this stuff."

Dr. Steve Brizendine, an internist at Schaumburg Immediate Care, said it's common for patients to sell half of their prescriptions to friends and keep the other half for personal use.

"The health risks involved with students taking these drugs from friends can be life-threatening."

—Dr. Steven Belknap, Northwestern Memorial Hospital

Because Adderall is an amphetamine, local law enforcement have placed it in the same category as cocaine, Ecstasy, opium and heroin—drugs that can be addictive.

"It's cocaine in a pill," Brizendine said.

A spokesperson from the Chicago Police Department was not available to comment.

Freshman Jessica Ruka, a University Center resident and English major at Roosevelt, said she uses Adderall to help her concentrate when she has a lot of reading to do.

"I'll take Adderall for two days, and then take Nyquil to kill it off," Ruka said. "A lot of kids here abuse it."

Angela Ryan, director of Residence Life at Roosevelt had not heard of students buying and selling drugs in the University Center.

"We are not aware of that at this time, so we have no comment,"

Ryan said.

More than 32.7 million prescriptions have been written worldwide over a seven year span, according to a report published by Shire Pharmaceutical Group. That number is growing as doctors are prescribing amphetamines and students bring it with them to college.

While Greg said he doesn't sell his prescription anymore, he feels that his grades would suffer if he stopped taking Adderall.

"I really only take it when I have major stuff to do; I'm taking it less and less and eventually I plan on not taking it all," he said.

Connie Dickinson, president of the Dickinson Group, which is the public relations and crisis communications representative for the University Center, said students should inform University Center security or their RAs if residents are selling prescription drugs.

"The University Center isn't a policing body in itself," Dickinson said. "The University Center's number one concern is the safety of its residents and that they don't harm themselves."

A statement released from the Dickinson Group regarding residents selling prescription drugs said the University Center's rules and regulations are outlined in the residential hall handbook, which each resident receives at the beginning of the year.

"The University Center has a close relationship with the police department and the University Center has a zero tolerance policy with drugs," Dickinson said. "If and when a problem is identified the University Center will resolve that problem. We have RAs on every floor, [but] that certainly doesn't mean that it is perfect."

*The student's name has been changed.

chronicle@colum.edu



Rachael Strecher/The Chronicle

Students enter and exit the University Center of Chicago on Sept. 20.

Diversity: Office to present new services to students, staff

Continued from Page 3

program or course that emphasizes the importance of recruiting and retaining minority students. Grants of up to \$10,000 will be available for departments from a total of \$100,000, which was previously used to fund DanceAfrica, a black heritage celebration event.

Both offices are working towards the concept of "Unity — Inclusion — and Celebration," which embraces the concept that it is important for students to learn, live and work with others.

An additional \$240,000 that was also used to fund DanceAfrica will now be used to help students financially and academically, said Sheila Carter, the new executive director of the Office of Multicultural Affairs.

"Looking at the resources the college has made available to improve recruitment and retention of minority students, it is quite obvious that Columbia is serious about maintaining a diverse student population," Carter said.

However, some agree that there

is still work to be done.

"I'm not carrying a banner saying look how great these [enrollment numbers] are, but the important thing is that we stopped the [minority enrollment] slide," said President Warrick L. Carter.

Another way those in Multicultural Affairs hope to help is through a mentorship program.

In the past, the Office of New Student Programs and Orientation oversaw the college's mentorship program. This year, Multicultural Affairs has taken it on and officials hope to make it bigger and better.

Weatherly said they want to match up most of the minority students with faculty, staff and upperclassmen.

"I'm not carrying a banner saying how great these [enrollment numbers] are, but the important thing is that we stopped the [minority enrollment] slide."

—President Warrick L. Carter

look for students who are at a high risk to fail academically. These could include students from low-income homes, with low GPA scores and those who are first in their families to attend college.

Mentors are being recruited for the academic year long program. Students should be paired up by October, Weatherly said.

In addition, Weatherly said the office hopes to offer a number of life skills workshops to students. All students are invit-

ed to participate in the discussions that discuss the basics and point them in the right direction. Some topics include interviews, job etiquette and finance management skills.

This year those in the office are excited to watch their staff double, a considerable increase since only a handful of people previously ran the several offices in Multicultural Affairs. The additional staff will include a director of Asian Cultural Affairs, a posi-

tion that will be revived due to increased funding.

Multicultural Affairs has gained some extra office space to accommodate the additional staff this year.

They have also created a lounge equipped with wireless Internet has also been created for GLBT students, located on the third floor in the Wabash Campus Building, 623 S. Wabash Ave. The Office of GLBT Student Concerns falls under the office

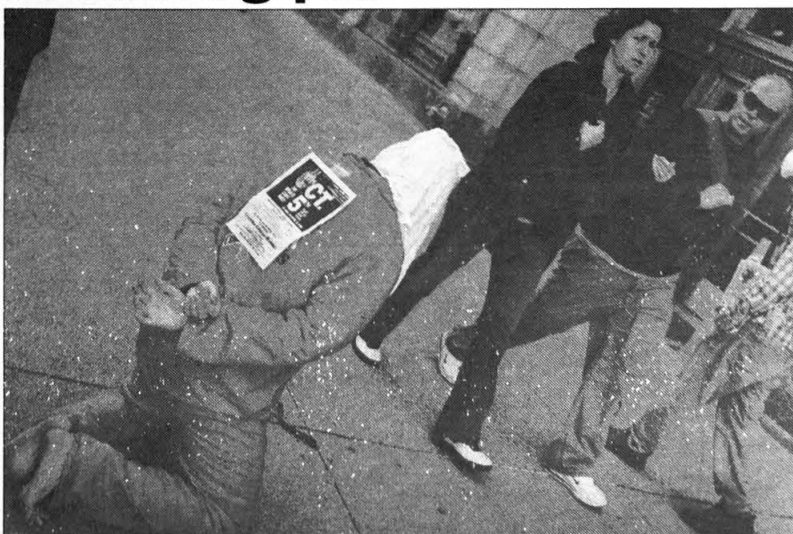
Multicultural Affairs.

Carter said the office expects to transfer over to the Spertus building once construction is completed in a few years.

"This is an exciting new beginning for us," Carter said. "It's easy to want everything to happen at once, but the visions we have are far-reaching and must be patiently implemented over time. We want what we do to last."

amaurer@chroniclemail.com

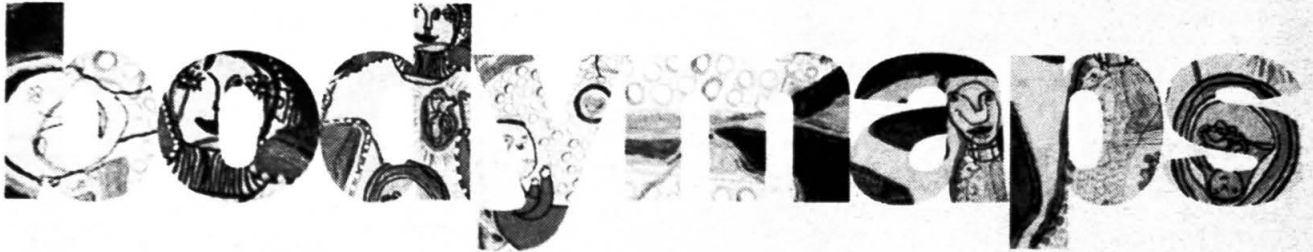
Protesting pain



Andrew Nelles/The Chronicle

Freshman film major Sergey Turzhansky poses as an Abu Ghraib prisoner as a part of a World Can't Wait promotion on Sept. 28. Turzhansky signed up with the organization during convocation this year.

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Moderator, Hamza Walker
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Co-Presented by: Institute for the Study of Women and Gender in the Arts and Media, Columbia College Chicago; Liberal Education Department at Columbia College Chicago; POLVO, RadioArte, and the SAIC Visiting Artists Program and Performance Department.

Bodymaps is an exhibit of 14 life-size collages created by the Bambanani Women, a group of women living with HIV and AIDS from the Kahyelitsha township near Cape Town, South Africa. These artworks were developed from the Memory Box project, a community engaged program initiated by the University of Cape Town and Médecins Sans Frontières, in response to the growing number of South Africans living with HIV and AIDS. FOR INFO, PLEASE CALL 312.344.8829.

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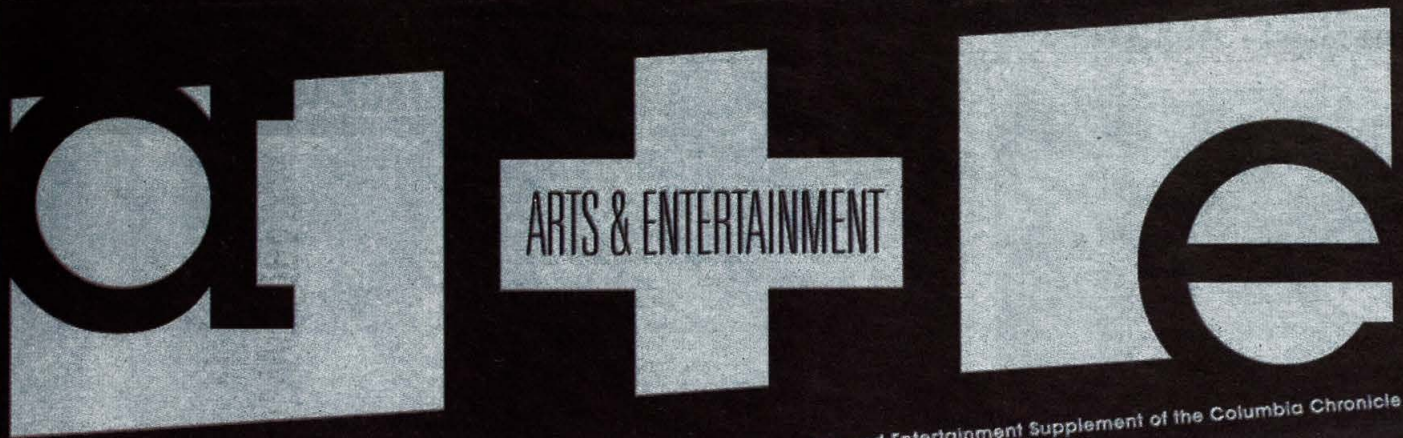
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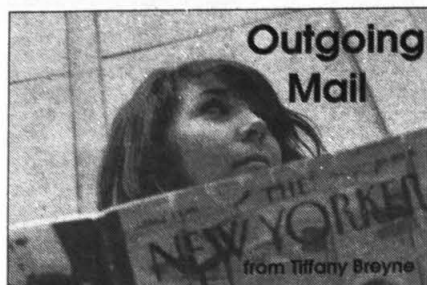


CHICAGO THEATERS SET STAGE FOR POLITICS



PAGE 20





Outgoing Mail

from Tiffany Breyne

Dear Chicago White Sox,

Well, this is kind of awkward to say, because I've never met you and you have no idea who I am, but I think I love you. I know, it may be too soon, and you may not be ready for such a commitment, but I've dedicated a fair amount of time and money to this relationship, and I feel it's time for you to know how I really feel. You have my heart, White Sox—every single one of you players, and yes, even you, Brian Anderson—and that is why I think it's best to just be honest with you.

I am new to this whole baseball fan thing. I only started watching the sport two years ago when the Red Sox were in the World Series and Johnny Damon captivated me with his insanely sexy body and caveman appeal. At that point I realized that watching baseball wasn't too bad, and even fun once I learned what the hell was going on.

So I decided to shift my fandom toward a Chicago team. It wasn't a tough choice to pick you, White Sox.

You're such badasses with your cool black and white colors, and your fans aren't annoying like Cubs fans who drunkenly and obnoxiously take up the sidewalk not too far from my apartment.

I went to my first White Sox game toward the end of last semester. Sitting in those seats with a beer in my hand and a smile on my face, I felt right at home. It was like Christmas in the summertime, and you even won the game! But of course you won the game, you're awesome. You guys not only know how to play the game but you keep it interesting too. Some of my more intoxicated nights have been spent with you, but I know you would never take advantage of me because you're so classy and suave like that. I went to many games over the summer, sometimes two in one week, because I just couldn't get enough of you and you never let me down.

But lately, my dear lovers, I fear I've become disappointed in you. And by disappointed, I mean pissed off. Recently I attended two of your games in one week; the Sept. 25 game against Detroit and the Sept. 28 game against Seattle. Let me tell you, it was one heartbreaking week. The first game, in which you lost 8-2, caused me so much pain I drank myself to oblivion and left early. I think I would have cried had I stayed the whole time and

remembered the score.

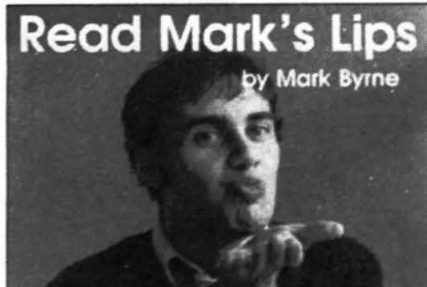
The second game was a more sobering disappointment. I wasn't drinking, but you sucked even more than before. In case you forgot, the final score was 9-0, and you didn't win. I'm still reeling from the horrible spectacle of you, Neal Cotts, doing your own misguided version of pitching in the eighth inning. I sat in my seat, innocently cheering you on because you're so damn fine and have played better in previous years, and there you go, giving up a horrible throw to loaded bases. I don't know all the fancy technical terms of baseball, but I do know you sucked it up Cotts, and it sucked seeing two losses within days of each other.

See, maybe you don't understand how happy it makes me to see you win. I would say watching any of you players hit a home run into the stands is almost as good as orgasming. Or at least something close to that. Watching you lose is kind of like what I think blue balls would feel like—painful, a little achy and just plain upsetting.

Despite my anger, I know that you guys try your hardest and I really do love you. Cotts, you're still hot. Pierzynski, you're the coolest badass I know. Iguchi, I just love shouting your last name. Guuuuuch!! So please, for the sake of my heart, stop sucking. Play like you know how to; play like you care. Play good for me, baby.

Love, Tiffany Wiffy

tbreyn@chroniclemail.com



Read Mark's Lips

by Mark Byrne

Pick up the damn phone

Over the summer, a friend and I returned home from a party in a too-drunk-for-the-el cab ride, and discussed "the game."

As you probably know, "the game" refers to the courting practices of young men and women, and in order to succeed, or "take it to the next level," one must observe and adhere to its ever-so-sacred rules.

An important part, he told me, was that Boy had to spend a while pretending not to be interested in Girl, no matter how interested he actually was.

Of course, I knew this already—I'm sure most of us do—but I can never actually bring myself to do it. I'm even well aware of how positive the results tend to be. Still, I find it almost impossible.

This all came up because I was dig-

gin'—yes, I use that word—this girl. We'd gone on a couple of dates, which went pretty well, and things went even better at the party that night. So the next question was, "When do I call her and plan another date?" How soon is too soon? My instinct told me that whenever I wanted to call her was the right time to do it, but I knew—and my buddy reminded me—that you're supposed to let

the suspense build for a while before you make the next move.

The thing that bothers me, I guess, is that it seems like a rather disingenuous way to start a relationship. "Well, even though I want to call you, I'm going to wait four days till I actually do. Talk to you then." You're already off to a bad start.

Why do we do that? Because we're all Sean Fucking Connery and we have to call our 10 different women on a rotating basis to keep them straight—or more absurdly, because we expect women to actually call us? Or is it to keep her anxious and waiting for the next move? If we like someone, why do we want her to think we don't?

My friend told me it's because it works, and I wasn't quick to disagree. I mean, for some crazy reason, unat-

tainable people are more enticing. If a guy presents himself as not interested, he is, to some degree, more attractive. But I think there has to be a better way. I think this "pretending to not be interested bullshit" is just that—bullshit.

I'm not just raising questions here and leaving them at that—I've got some answers too. I say we do away with the perceived requirement of these games of indifference. If you want to call her, then do it already. If you want to hang out with her, don't say you're "kinda busy." Especially if you're a loser and it's obvious that you're sitting at home watching reruns of "Mythbusters." Which, by the way, is an awesome show.

There is no need for the antiquated "wait three days" rule. I think, or at least I like to think, that we're better than that, that humans aren't so simply fooled by mind games and delayed affection.

And even if we are, why would anyone want to fool a girl into liking him? There has to be something there first, some attraction that lends legitimacy to the whole thing. And if it's strong enough, the games shouldn't be necessary. If it's not, what are you doing wasting time and energy trying to override that?

If it's there, it's there, and the games aren't necessary. If not, then, well, what's the point? Give it up, go home and watch another episode of "Mythbusters."

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JACKASS OF THE WEEK



Oct. 2 marks the beginning of what will soon be one of the most made-fun-of shows on TV—"House of Carters." The show follows the five Carter children, the most famous being brothers Nick (from the Backstreet Boys) and Aaron (a teen-pop prince), as they figure out how to live a happy life without their dysfunctional mom and dad. Here's the rundown of who is on the show, and the witty names E! gives them: Nick, aka "The Lover"; Billie Jean, aka B.J. or "The Chef"; Leslie, aka "The Rocker"; Aaron, aka "The Slob"; and Angel, aka "The Female Pimp." The cutesy names are great and all, but here's a background check on some of these kids to help prove that they're really just jackasses.

Nick Carter used to be the young, cute heartthrob in that really cool and original boy band that everyone was tricked into loving. With a sweet name like the Backstreet Boys, that group was nothing short of awesome. Nick was lucky to have such a strong backing of testosterone and harmony.

Now it's a different story. After the group fell apart, Nick took his rage out on his liver and fashion style and became a thugged-out alcoholic. He went on crazy party binges and even dated Paris Hilton; we'd like to blame the alcohol for that one, but here's the possible that insanity is a long-term effect from being in a band full of tools.

A few years after the whole boy-band craze died down, along with Nick's career, Aaron stepped into the spotlight with his hit jam, "Aaron's Party (Come Get It)," about a rockin' party at his parents' place.

More recently Aaron, at the mature age of 18, took the jackass spotlight when he proposed to 20-year-old Kari Ann Peniche, Miss Teen United States 2003 who was stripped of her title after posing for Playboy. It was truly classy and lovely for about a week, but then they decided to break it off. Good move on both parts—lord knows what brain-dead beings they could have procreated.

While there isn't as much dirty laundry on the rest of the Carter family, The Chronicle believes jackass moments will be a-plenty for each episode. To get a load of stupidity piled on top of hi-jinks and drama, tune into E! Entertainment at 8 p.m. Oct. 8, and let the brain cells fade away ever so slowly.

—T. Breyne



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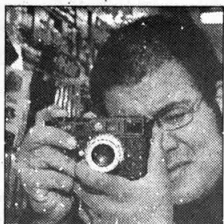
Ratings Guide

So, is that movie worth watching? That CD worth buying? Count the hearts in each review and use this handy chart to find out.

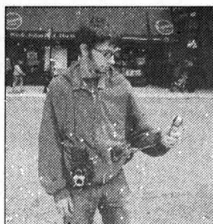
♥	Complete Crap
♥♥	Download It
♥♥♥	Pretty Entertaining
♥♥♥♥	Very Good
♥♥♥♥♥	Word Up.



Michael Jarecki



Mauricio Rubio



Andrew Nelles

Top 5

Leica-camera.us: There is nothing better than the geniuses at Leica who humorously compare the M7 to a female when you load their main webpage. All you photographers out there check it out, cause you might smile like I did when you see this.

This special girl in my life: Those Italians know how to cook and take care of a man. You were right, Jimmy.

Tri-X rated at 800: Nothing is more satisfying than a well-exposed negative printed in a real darkroom after finding the right frame on a contact sheet.

MM..Food?: Amazing sound and lyrics by the great master of alter egos, MF Doom. This is a must have on my list of things to spend money on ... What a great album, and the beats???

My America by Christopher Morris of VII: One of the great photojournalists of the world documents the behind-the-scenes life of our great current president in this book. The photographs contain absurdity and convey the very sterile world of the Republican. I really need to get my hands on this.

Leica-camera.us: There's nothing quite like seeing a beautiful woman who turns into a Leica camera.

Pablo: He is the most influential person in my life. His guidance is the reason that I am the person I am today. Without him I would not be half the photographer.

Photojournalism: This job allows me to go out and explore the world. I get to have an intimate relationship with life because of it. The experiences it gives me are one of a kind. I wouldn't trade it for the world.

Canon: Let's face it, Nikon digital sucks. Ever since the dawn of the digital age, Nikon has been lagging behind Canon. The Canon Mark II is a lovely camera to hold.

The Minnesota Twins: After trailing the White Sox by as many as 10 games, these boys came roaring back behind the pitching of Francisco Lirano and Johan Santana to virtually ensure that, as a Cubs fan, I would not have to endure the pain of back-to-back White Sox World Series titles. Thank you, Minnesota Twins, for making the Sox look like the pretenders that they are.

Leica-camera.us: I've been a fan of Leica cameras for some time, but it's their webpage that impressed me this time, instead of a new innovative camera. As a total camera geek, the flash graphics on their page can occupy hours of my day.

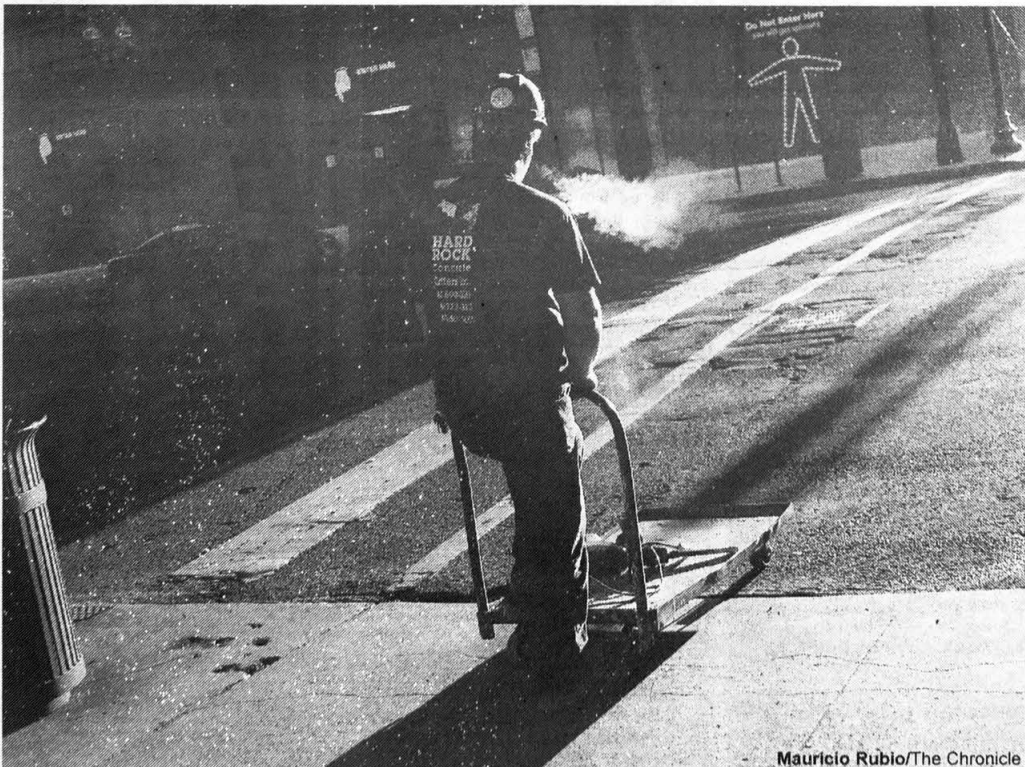
LowePro camera bags: Finding a camera bag to fit my gear and hold up over time isn't all that easy. LowePro was one of the few companies with a product to fit my needs. I am only regretting the price impulse buy slightly.

Chicago Carry Out: Cheap greasy food, conveniently located; does it get any better? I seem to find myself drawn in there nearly every day, then later wondering why I'm coughing up grease.

iPod Nano: Yet another piece of technology to help me bring excess on my daily commute. I really love the idea of being able to fit a large chunk of my music collections into my back pocket for a 20-minute el ride to class.

Converse hi-tops: Sure they have become incredibly cliché, but I still can't find another shoe I prefer to wear. Cheap, comfortable and occasionally durable the standard Converse hi-tops will remain my shoe of choice for a long while.

Exposure



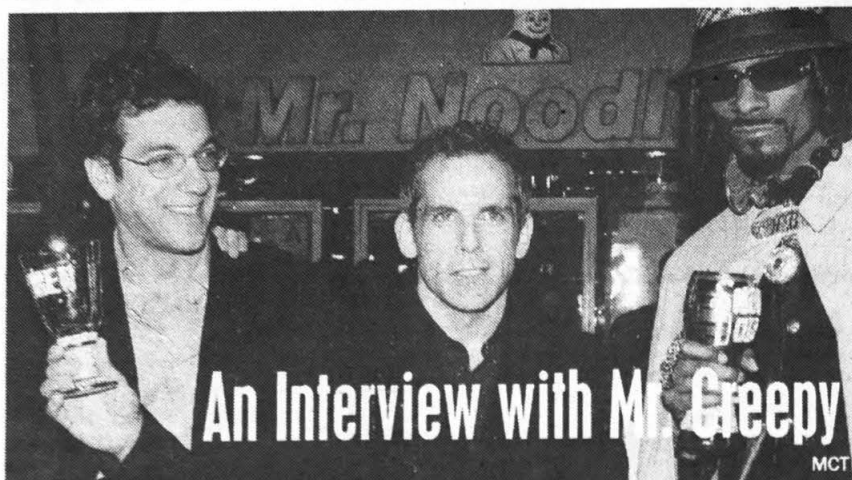
Mauricio Rubio/The Chronicle

Chicago is always under construction. There is constantly something being built or torn down. Big-scale projects such as the Trump Towers and the deconstruction of Cabrini Green coincide neatly with smaller sites like this building renovation on Wabash Avenue and Van Buren Street.

MONDAY / Clap Your Hands Say Yeah at the Vic Theater, 3145 N. Sheffield Ave. 6:30 p.m. \$21. **TUESDAY** / Explore books by international writers at Globblio at 826C111, 1331 N. Milwaukee Ave. BYOB. Free. Also go see a private residence that is allegedly haunted by 37 ghosts at Raven's Grim Inn, 411 N. Carroll St., Mount Carroll, Ill. 7 p.m. - midnight \$10. **WEDNESDAY** / DJs Flipside, Billy the Kid and guests spin house, hip-hop and funk at Solo 1530, 1530 S. State St. 10 p.m. No cover. **THURSDAY** / Yo La Tengo at the Vic Theater, 3145 N. Sheffield Ave. 8 p.m. \$23.50. 18+. Minus the Bear at the Logan Square Auditorium, 2539 N. Kedzie Ave. 8 p.m. \$15. **FRIDAY** / Headache City at the Beat Kitchen, 2100 W. Belmont Ave. 10 p.m. \$8. 18+. **Teen Wolf** screens at the Music Box Theater, 3733 N. Southport Ave. Midnight on Friday and Saturday. \$9. **SATURDAY** / Ben Kweller at the Metro, 3730 N. Clark St. 8 p.m. \$20. The Detroit Cobras at the Abbey Pub, 3420 W. Grace St. 10 p.m. \$15. **SUNDAY** / Qwel at the Abbey Pub, 3420 W. Grace St. 9 p.m. \$10-\$12. 18+.

October

CALENDAR OF EVENTS



Mastermind behind 'Old School' talks about life, drugs and blondes

By Michael Claire/Assistant A&E Editor

Todd Phillips is not here for the gangbang. This laid-back, Brooklyn-born director couldn't care less about the glitz and glam of Hollywood. Phillips prefers the comforts of home rather than the trendy club and bar scene.

Phillips, who has writing and directing credits on films like *Old School*, *Road Trip* and Sundance Grand Jury Prize winner *Frat House*, can easily be classified as one of the godfathers of modern comedy.

A fan of *Stripes*, *Animal House* and *Revenge of the Nerds*, Phillips takes his inspiration from some of the classics of the genre.

While on a recent trip to Chicago, Phillips spoke to *The Chronicle* about drugs, blondes and his upcoming movie, *School for Scoundrels*, which stars Billy Bob Thornton and John Heder.

The Chronicle: Would you say that drugs have a big influence on your work?

Phillips: Huge. I don't think you need to be a brain surgeon to watch a movie like *Road Trip* or *Old School* to realize that drugs play a very big part in my life. [Laughs] And I also think that the movies are successful because they are so much better when you do drugs and watch them. You know it's like, *Old School* and *Road Trip*, when you see them in the movie theater, they did well financially but they really didn't take off until they hit DVD.

Cause you can't rip a bong in the theater.

That's exactly right. And that's really, honest to god, jokes aside, the truth.

What's with all the "schools" in

your movie titles?

[Laughs] It's true. I didn't even think of that. I don't even know. They're two different things, it means something different in this movie than it did in *Old School*.

So do you think *Old School* is your best work to date?

It's the best received; personally, I like *Road Trip* better than *Old School*. I think it's pound for pound almost a funnier film. But yeah, I guess I'm most proud of *Old School*.

I heard you might do a sequel to *Old School*.

We might. We don't have any of the actors on board yet and we're just writing it right now. Once we write we'll show it to the original three actors and see where it goes from there.

You and Scot Armstrong teamed up again to write the screenplay. Tell me a little about how the two of you work together.

I don't know if I could do a comedy without a writing partner because it's so much about instant feedback and feeding off each other and trying to top each other, as far as comedy goes. We outline together, swap pages and go back and forth. To me it's a huge part of it.

I read that you wrote *School for Scoundrels* with Billy Bob in mind. When did you become a fan, and which of his works really stand out to you?

I really like a lot of the things that he's done. I liked *A Simple Plan*. I loved *The Man Who Wasn't There* that the Coen brothers did. I think that's really his best role. I loved *Bad Santa*. The thing about Billy is that, he's a world-class actor. It's not just writing a movie for a comedian... The guy has abilities beyond most actors.

I read that you did an episode of "Taxicab Confession."

Yeah, I was a driver. It was the greatest thing ever. It was like the first season in New York, and it was just fun to do.

How'd you get that job?

I knew people at HBO, they were looking for young drivers cause a lot of the drivers in New York are old or immigrants, and HBO needed some young people to talk to young people about fucking and stuff, so I basically got a hack license and just drove for a night.

Are you starting to feel the effects of fame, do people recognize you on the street?

No, directors don't really get recognized. I get recognized more

from the line in *Old School*, "I'm here for the gangbang," than for being a director. Like people will literally recognize me and think, "You're an actor. You do small roles. You were in *Old School*." But it's not like I'll get randomly recognized.

How come you didn't make a cameo in this film?

I didn't make a cameo in *Starsky and Hutch* either. I don't know why, I just didn't. There has to be a place for Mr. Creepy, that's the guy that's in *Road Trip* and *Old School*. He really didn't have a place in this one.

Who haven't you gotten the chance to work with that you really want to?

Sandler. I love Adam Sandler, I think he's hysterical.

Who have been your favorite actors to work with?

Vince Vaughn. For sure, he's the greatest. He's the funniest, there's no one funnier than Vince.

When you're done with your career how do you want people to look back on your work?

As someone who made some good funny films that people respect, I love that *Old School* is considered a classic even though it's only been out a few years.

If you ran into Paris Hilton at a club would you try to pick her up?

I kind of know her through some people but it's not friendly. It's kind of in a "hey what's up" kind of way. So I wouldn't say anything random to her but yeah for sure. I think she's gorgeous. And she seems really smart. [Laughs]

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Real World: Casting choices complex for reality TV

Continued From Front Page

emulate behaviors they've seen from previous cast members, Furberg said.

"We want to broaden people's horizons," Furberg said.

But Stephanie Shonekan, professor of Humanities and Cultural Studies at Columbia, said reality shows like "The Real World" must deliberately diversify their cast and consider

things like race, gender and sexual orientation when deciding on cast members.

"It's all about the Benjamins," Shonekan said. "I think it would be politically incorrect to not put in people of color. And they want to show their audience, which is diverse, that they're equally diverse."

However, former cast member Mike "The Miz"

Mizanin, who appeared on season 10 of "The Real World," agreed with Furberg.

"I think they look for different types of people, but they don't say 'oh, we need a frat boy,' or

'oh, we need a black guy,'" said Mizanin, now a professional wrestler. "They end up molding the characters for the best possible show, and choose people who will conflict with one another. But I don't think they have an agenda [with choosing cast members]."

Mizanin, 26, said he wanted to be on "The Real World" after watching the

third season of the show, which featured Pedro—an openly gay man who died of AIDS shortly after the season ended—and Puck—a bike messenger, respectively. The two led opposite lifestyles, and verbally bashed each other on a regular basis.

Not all reality shows today side-step the issue of race. CBS is confronting the issue head-on with its newest season of "Survivor" where contestants are put into groups based solely on their ethnicity.

Shonekan, who teaches both Black Arts Movement and Contemporary Africa, said she thinks the controversial, edgy move by CBS is merely to make money.

"At the end of the day, it's all about the market," Shonekan said. "It's disturbing when so much ground has been gained after civil rights and desegregation, to [then] have a reality show that steps back and puts people in groups along skin color lines."

Shonekan also said she believes reality shows fail to



Amber Linde, 20, waits outside The Apartment to audition for 'The Real World.' Linde is a junior theater major and attends Columbia. "I'm just here to make a joke out of it," Linde said.

contribute to society in a constructive way.

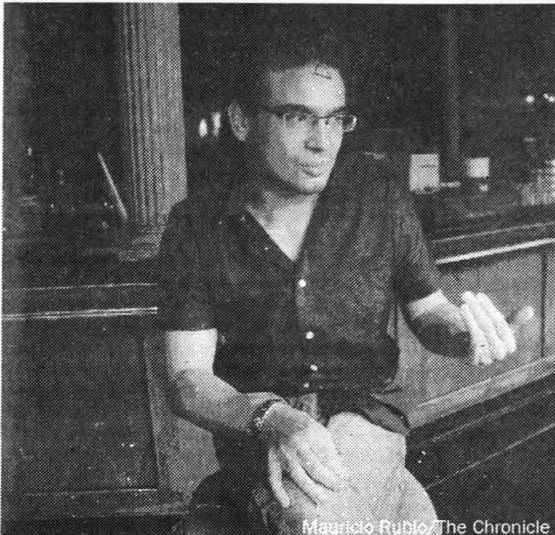
"I would question whether reality shows are a positive influence, because reality shows are so orchestrated," Shonekan said. "You can't say what is real about reality shows. How are you going to put a bunch of folks in one house? That's not reality."

But Furberg insisted that shows like "The Real World" can be

simultaneously informative and enlightening. Entertaining as they are, they show people of all walks of life, he said.

"I've had people tell me they'd never seen a gay person before Pedro," Furberg said. "I think it's great we provide people with that in a reality TV show platform."

bwhite@chroniclemail.com



Head casting director Damon Furberg discusses what he looks for in potential cast members.

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'Dance Dance Revolution' revitalizing arcades

Popular game moves its way into a Columbia club

By Michael Claire/Assistant A&E Editor

Skating back in time on a Nash skateboard, it would be easy to find the quarter-guzzling classics that once typified the arcade world: *Centipede*, *Asteroids* and the infamous *Pac-Man* series. These videogame benchmarks were all once staples to thumb-numbing mall and movie cultures of the '70s and '80s. Although the heyday of the arcade is long over, a resurgence in arcade gaming has sparked a new breed of cultish amusement—the *Dance Dance Revolution* phenomenon.

The *Dance Dance Revolution* craze, based entirely on a conceptually simple rhythm and dance arcade game, allows its players a chance at self expression and a good cardio workout. The trend has recently found a new home at Columbia as a club.

"Since I'm a freshman, I just wanted to know how many people at Columbia played *DDR*, so I started it to find out," said Eileen Lopez, a graphic design major who founded the club earlier this year as way for Columbia gamers to share their love of *DDR*.

Aesthetically, these flashy *DDR* arcade versions visually soak players in neon lights and techno twangles. The cabinets themselves consist of a two metal footpad platforms, which have four arrows apiece (up, down, left and right), two back brace bars and a large screen which displays the game's scrolling arrows and dancing animated figures.

The rules of the game are fair-

ly easy. A player must execute a correct platform step to the corresponding arrows on the screen. The arrows rhythmically scroll upward to techno/house music and sync up to the correct beat once they've overlapped the stationary arrows at the top of the screen. If a player fails to connect with the exact arrow, the song will end.

Because the game only requires players to press arrows, the different stylistic variations on how a person steps on those arrows allows for individual style and flair.

This massively popular Japanese creation was the most financially successful in a series of games categorized as Bemani. Bemani, a term for rhythm and dance games, was conceived by Japanese gaming designer giant Konami. After a successful run in Japan, the game made its way to the States in early 2000 and was quickly embraced by American audiences.

"*DDR* is definitely one of our best pusher machines over here at Rink Side," said Thomas Ramirez, an employee of Rink Side Sports and Family Entertainment Center, 6152 W. Grand Ave., Gurnee, Ill. "Especially since we got the new version which is called *DDR superNOVA*."

According to the website, ddrfreak.com, there are 2,239 locations across the U.S. that carry at least one version of the *DDR*

arcade game. Nationwide the popularity of *DDR* tournaments has become so immense that ddrfreak.com has completely shut down the events/tournament page on its site.

Because the rules are fairly straightforward and the design is visually interesting, the appeal of the game is extensive to a wide range of players.

"There isn't a certain group that plays," Ramirez said. "If it's Sunday morning you've got all the Navy people playing. If it's in the afternoon you got the teenagers that come from school playing. It's pretty much everyone who loves to dance to a certain beat."

Lopez, first drawn to the game out of sheer curiosity, remembers her first experience.

"It was a complete rush because I really didn't know what to expect," Lopez said. "I sucked horribly though."

Marketed as a dance game and used in schools as a fun new substitute for jazzercise, a debate has arisen over whether the game actually teaches people to become proficient dancers.

"I think it could be helpful, not necessarily for a dance major, but for someone who is interested in dance, particularly a beginner," said Katrina Ryan, Columbia yoga guru and former dance instructor. "I think it could be an interesting way for beginning students to sort of monitor themselves, find out a little more of



Players try to keep their feet moving on the correct arrows in the arcade game 'Dance Dance Revolution.'

what their potential is."

Lopez, a *DDR* tournament-tested veteran, disagreed.

"*DDR* isn't really dancing, it's just stepping on arrows," said Lopez. "The people who just see arrows all the time, they can't relate to the movements without the arrows."

Although the Columbia *DDR* club is not officially recognized as a Columbia organization yet, Lopez still encourages gamers of all skill levels to come out and enjoy the dance, wonders of *DDR*.

According to Lopez the group

has 20 members already, and although they are still deciding on places to play, trips to bowling alleys and other places where they have the game are in the works.

Currently the only place in the South Loop to play the arcade version is at UIC's Chicago Circle Center Bowling Alley, 750 S. Halsted St.

"I was playing *DDR* when I met my boyfriend," said Lopez. "We've been together ever since."

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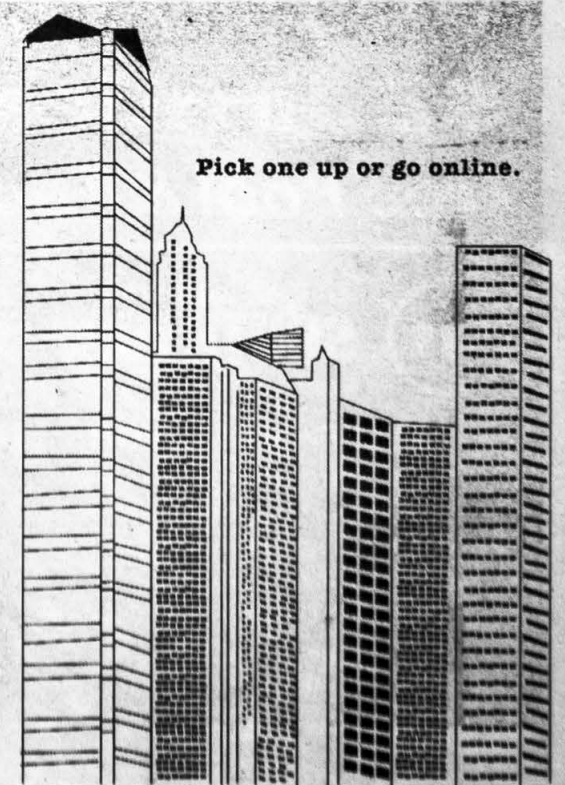
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Life, success and motion pictures

Michel Gondry discusses his work and new film, 'The Science of Sleep'

By Monica Macdonald/MCT

Michel Gondry's last movie, the trippy comedy *Eternal Sunshine of the Spotless Mind*, was an art-house hit in 2004. And that makes him a little uneasy.

"Sometimes it's better to rebound from failure than from too much success," said the French filmmaker at the Seattle International Film Festival. He said he doesn't wait to see the fate of one movie before getting the next one on track.

"If the previous movie fails commercially, I still have a movie going on, and if the [previous] movie's a huge hit, then I still have a movie going on, and it's a movie that I'm doing on my own terms," Gondry said.

Gondry feels that if he judged all his films by how they do at the box office, it could affect the way he works on his future works.

"If I wait to have a huge success, then the next project, I would have a lot of pressure," Gondry said. "Now, no matter what happens with *The Science of Sleep*, my next film is not going to change, it's going to be the same way."

Sleep, which Gondry wrote himself, has plenty of personal touches. It's the story of a young man named Stephane (Gael Garcia Bernal) who tends to confuse his dreams with reality, and who falls in love with his charming new neighbor Stephanie (Charlotte Gainsbourg). Stephane has a dull job with a calendar publisher—and it's a job Gondry once worked himself, filmed in a basement office similar to the one he once knew.

"It's a reproduction of an office where I used to work, 25 years ago," Gondry remembered. "I did what [Stephane] does, [cutting and pasting] the little titles. It was in a basement, it was pretty tough. After two years I was like, 'I have to get out of here.'"

The plum-colored suit worn constantly by Stephane also has meaning for Gondry.

"I had this band called Oui Oui in the '80s," he said. "Our best player, Nicola, he always wore exactly this suit. We made a replica of it."

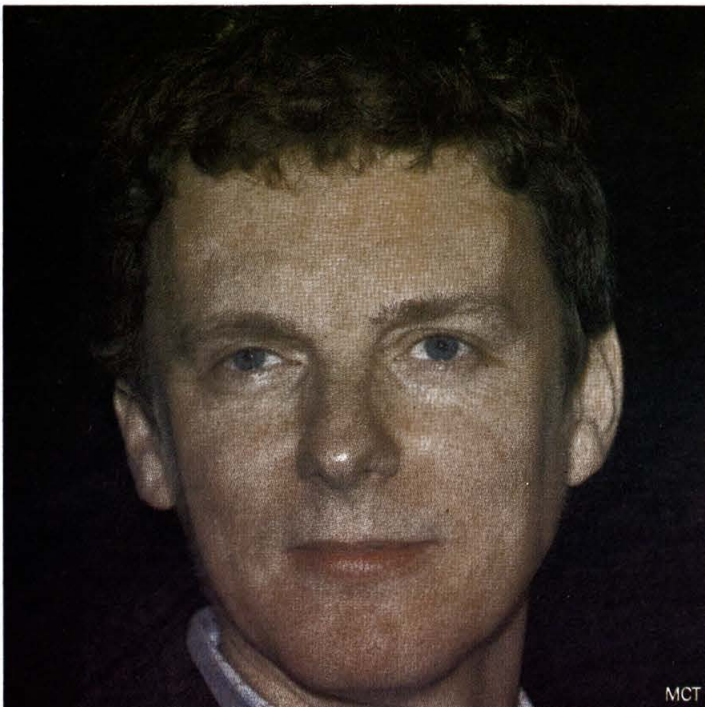
"We decided [Stephane] would wear the same outfit all the time; I thought it was like his uniform—that's the way he presents himself to the world. He's not, like, cool. It's something I had to work on with Gael, because [the actor] is very nonchalant and cool, and I wanted his character to be a little more, you know, tucked-in. He's a little bit against fashion."

Gondry's now at work on a new feature, *Be Kind Rewind*, about a pair of video-store employees (played by Jack Black and Mos Def) who accidentally erase every movie in the store and have to re-create them. And he hasn't forgotten his roots in short film and video; currently, he's shooting several projects as a sequel to his 2003 DVD *The Work of Director Michel Gondry*, bringing his distinctive eye to faces familiar to him.

"I'm doing a documentary on my auntie, who lives in the countryside, and she's been a schoolteacher all her life," said Gondry. "And I'm doing a documentary on my son, who is 15. On the DVD, he was 12, and he has changed completely. He was already creative, he did a little cartoon, but now he is a full-blown artist. It's going to be good to see the evolution."

Gondry's family projects were partly inspired by Björk, who he has previously worked with.

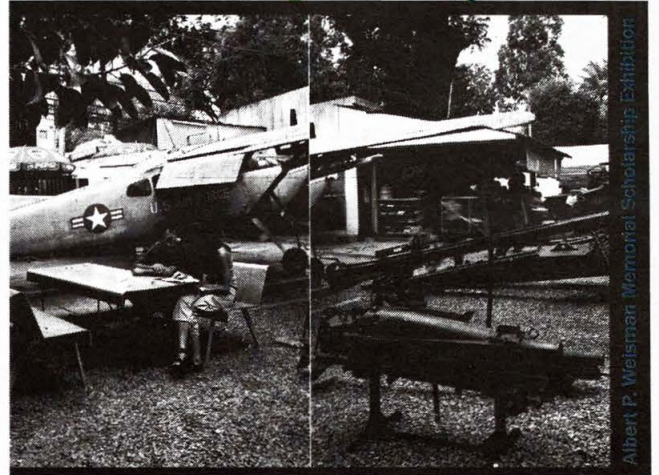
"She always was surrounded by such crazy people, and so original. I felt that my friends were not so special. And then I get confidence, and look around me again and see that I was surrounded by amazing people—my mother, my auntie, my brother, my son, my friends. They're all much more interesting than most of the people that you see in the media."



MCT

Director Michel Gondry, who wrote and directed 'The Science of Sleep,' is already busy on his next project.

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A Prayer for the Mother Waters for Peace thoughtfully addresses issues of economics, war and ecology. This multi-media installation and performance will be determined by the collaborative efforts of Celia Herrera Rodriguez, students of Columbia College Chicago and guest performers. On October 12, the exhibition will debut with an elaborate, multimedia ceremonial blessing using water collected from areas of conflict across the globe.

cspaces.colum.edu

Politics Take to the Stage

From Sophocles to Shakespeare, issues of social class, race, gender and government have always been presented on stage. Today, a number of Chicago's theater companies are addressing these issues with innovative, contemporary works and revivals of classic plays.

Historically every generation has had its playwrights who commented on the society in which they lived. Politically themed plays, including musicals like "The Sound of Music," "Godspell" and "Hair" were especially popular during the Vietnam War. With U.S. involvement in Iraq it seems that many of the same social concerns of that era—racial equality, socioeconomic status and gender equality—are still prevalent.

"[The] U.S. is in an unpopular war," said Larry Bennett, a political science professor at DePaul University. "It should be surprising at this point [to see this kind of reaction]. The U.S. as a country has thought of itself as inherently noble, now it's being criticized for the Iraq war."

Bennett believes that politically themed plays generally preach to audiences who already agree with the message. However, he thinks the work is a necessary reaction to events going on in the world.

Bennett stated it's important for theater to discuss current events because it presents current issues to the public. His sentiments are shared by many in the theater industry as well as those outside of it.

Sheldon Patinkin, chair of Columbia's Theater Department, said that the country is likely heading toward another era of social realism—a movement where, through art, attention is called to everyday struggles. This era would illustrate what the U.S. government has done since entering Iraq. He believes artists have the responsibility to discuss society's problems.

"[Theater] has the ability to make people think," Patinkin said. "[Political theater] was angrier in Vietnam. It's getting angrier now. The Pillowman [for example] is a really dark and funny play, but what a dark and brutal play it is."

"The Pillowman," a tragic comedy by Irish playwright Martin McDonagh, is currently running at Steppenwolf Theatre Company, 1650 N. Halsted St. The play is set in an unnamed totalitarian state. A character, Katurian Katurian, is interrogated by detectives because the stories he writes have an uncanny similarity to child murders that have supposedly taken place in the town.

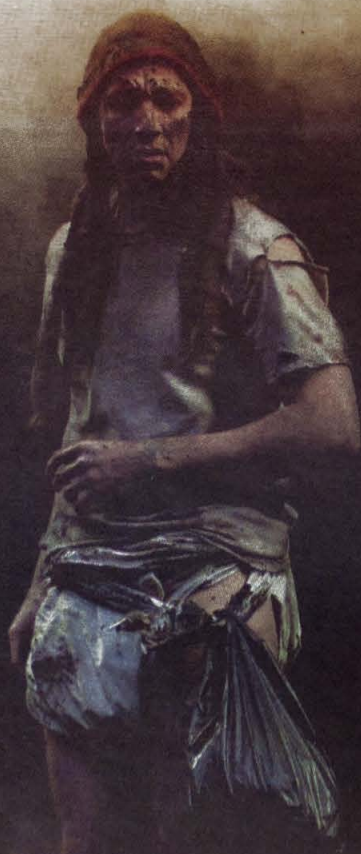
"[The play] brings up the question of what's more important, the art or the artist?" said Steppenwolf's artistic director, Martha Lavey, in an audience discussion after a Sept. 23 performance. "It challenges art [and asks] to what degree does one legislate speech?"

Gabriel Greene, the literary manager of Steppenwolf, said the play looks at the theme of politics in terms of "its larger social context" and is an example of how theater can be a commentary on society as well as the issues surrounding it.

"I'm not sure there's been a time that has so galvanized writers to produce work [or] that has compelled them to write out against the catastrophic direction that events seem to be going," Greene said.

Steppenwolf is also presenting other shows this season with

Story By Mary Krueck
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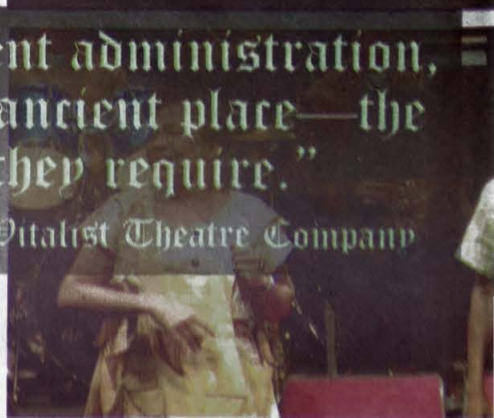


"...Because of the current administration, people are turning to the ancient place—the arts—to find the insight they require."

—Robin Metz, executive producer, Vitalist Theatre Company

King Lear

The Pillowman



strong sociopolitical themes, two of which are "The Diary of Anne Frank," based on the true story of a young girl and her family who go into hiding in Amsterdam during the Holocaust, and "The Bluest Eye" an adaptation of Toni Morrison's novel which talks about the desired, black woman who wants the advantages she believes come with being white.

"[Racism, social economics, and politics] are all important issues and will continue to be because they engage audiences," Greer said. "Theater is the strongest when it challenges your beliefs. This is especially true with 'The Bluest Eye' which addresses negative self-esteem as if what you are is not good enough."

Brian Shaw, associate chair of Columbia's Theater Department, also believes that although today's social issues of equality and social status are the same problems people faced in the '60s, there are distinct differences between then and now.

"Political action [of the latter half of the 20th century] had been internally centered around rights and visibility for women, homosexuals, ethnic groups, religious groups [and] abortion," Shaw said. "The political climate of today is so international that, in some ways, it's less about the rights of the individual... A lot of people are on opposite sides of the subject for what the country is doing now, much more so than [focusing on] the cultural rights of [the] individual."

One show that discusses the hardship of the individual family to comment on society as a whole is "Reisin," a musical adaptation of Lorraine Hansberry's *A Raisin in the Sun*.

"Reisin" was first produced in 1973 and is currently playing at the Court Theatre, a professional theater at the University of Chicago, 555 S. Ellis Ave. The play, like the book, focuses on the Youngers, a black family living on the South Side of Chicago in 1951. Throughout the play the family faces internal conflict about the challenges of how to survive

on a day-to-day basis. While each of the characters has their own hopes and dreams for the future, the Youngers eventually come to realize that the only way for all of them to accomplish their dreams is to remain true to themselves as a family while recognizing the world's prejudices.

Allison McCracken, assistant professor of American studies at DePaul University, thinks that the current interest for plays with political themes comes from members of political groups not having enough forums to discuss their beliefs.

"Liberals feel repressed in politics and there are few ways to express that other than through art," McCracken said. "There's a new ideology involved in a post-9/11 culture. The mentality of 'if you're not with us, you're against us' makes everything seem so black and white that a lot of people in the arts want to question it."

McCracken also stated that while anti-war plays like "Mother Courage and Her Children," which is now being performed by the Vitalic Theatre Company at the Theatre Building Chicago, 1225 W. Belmont Ave., existed during Vietnam, the ideology behind it is different because our understanding of the world has changed.

The play is set during the Thirty Years War and tells how Mother Courage is persuaded that by engaging in political endeavors she can protect her family from the effects of war. However, as events unfold, she finds herself supporting both sides of the war and losing what she was trying to save her family.

Vitalic's executive producer, Robin Metz, stated that the production is a deliberate commentary on the war in Iraq and the issues that society faces because of it.

"We very much had in mind the current political situation of Iraq and the sense of other political things involving the state of the country," Metz said. "Brecht writes about capitalism run amuck and war. It seemed like the perfectly suitable

parable for our time."

According to Metz, the characters' costumes in this production mesh uniforms from various military sections, from the American Revolution to Vietnam and more recent wars through the use of camouflage. Other production elements, like the set and outside display, also incorporate past wars.

"We opened very deliberately on 9/11," Metz said. "Because of the current administration, people are returning to the ancient place—the arts—to find the insight they require." Metz believes that the play comments on where current events may lead.

"If we don't pay attention to what's going on, people can take over our rights and lead us into disaster for political gain," Metz said. "[We] have to find ways to bring issues to the floor, and in a way, that's what theater has always done."

The work of William Shakespeare, for example, often focused on the joys and troubles of the Elizabethan era through a variety of different historic events. His work is still relevant today.

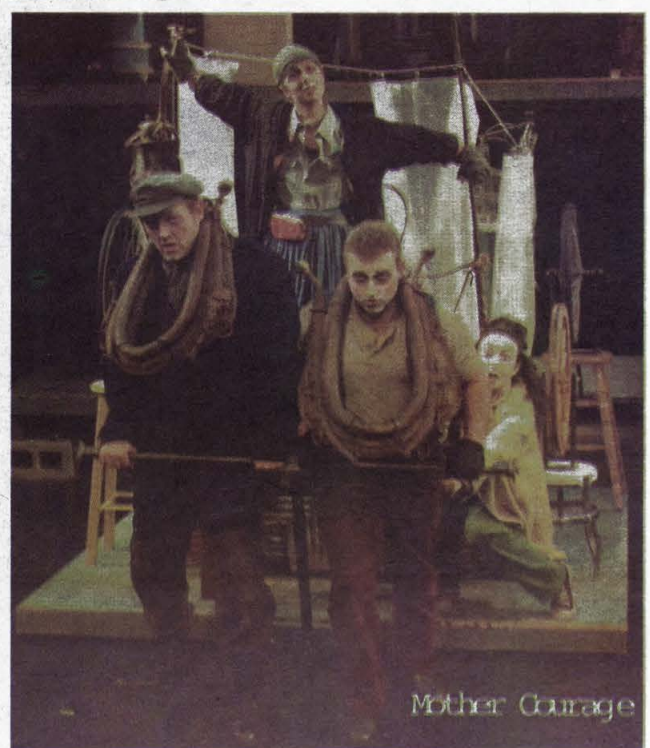
Shakespeare's "King Lear" is now open at the Goodman Theatre, 170 N. Dearborn St. In the play, Lear decides to divide his kingdom between his three daughters if they tell him how much he's loved. When his youngest daughter refuses to shamelessly compliment her father to get her share, Lear decides to give her nothing, banish her and divide the kingdom in two. Throughout the piece, Lear becomes devoured by internal conflict pertaining to the decision to divide the kingdom, discovers that his decisions were hastily made and greatly suffers because of them.

According to Tom Creener, resident dramaturge for the Goodman Theatre, the play has been adapted to reflect America's current political state by using modern costumes rather than Shakespearean ones as well as focusing on the themes of responsibility in the role of leadership, by loyalty and duty under pressure.

"Some plays are overtly political," Creener said. "Some plays respond to what's happening with deeper political events—'King Lear' is one of them. The argument is buried, but it's at the heart of the play. The argument is [one] of isolation of power and how power corrupts."

The production of "King Lear," directed by Robert Falls, gives an example of why so many plays in the city are concentrating on political issues.

"People are feeling a need for action in a way they never have before," Creener said. "[The need for action] is filtering through theater artists and they can't help but show that in their work."



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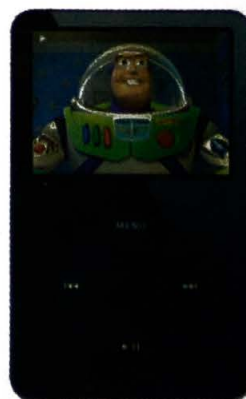
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Refurbish that old Furby

Circuit bending turns used toys into musical instruments

By Kristin Kalter/Staff Writer

Back in 1966 when Reed Ghazala was 14 years old, he heard some weird noises coming from the battery-powered amplifier in his desk drawer. He opened it up to discover that it had shorted out. When he started to move the wiring inside the amp around, he realized that more strange sounds were possible. Ghazala was the first one to discover and teach others his findings with wiring inside such battery-operated electronics.

Now, old electronic toys such as Speak and Spell, Furby and

Atari games are being refurbished and made into musical instruments, a practice known as circuit bending. This process has been gaining more fans and attention lately, and thanks to a workshop at the Old Town School of Folk Music, more people are learning about it.

The Old Town School of Folk Music offers a one-day workshop once per eight-week term that has sold out since December 2005.

"The workshop teaches students how to muck around with

electronics," said Ari Frede, adult program manager at the Old Town School of Folk Music. Frede said that the school is not just for singer/songwriters, as what is usually thought of when someone thinks folk music. Frede wants to incorporate all of what he feels is "contemporary grass-roots music, something from the people," he said.

The one-day workshop requires students to bring in their own electronic toys and batteries for them. Each class is limited to 12 students.

Patrick McCarthy, who has been teaching circuit bending for seven years throughout the city, said he is intent on showing people that they can play around with electronics and become artists. He has even gone so far as to teach classes for free.

"Look through the garbage for an old toy, open it up, start licking your fingers and rubbing them all over the circuits," McCarthy explained.

For environmental reasons, McCarthy said even if you don't intend to use the toy for circuit bending, at least take the batteries out and recycle them before you throw it away.

"The beauty of circuit bending is in this treasure hunt for new sound," said circuit bender and musician Derek Sajbel. "It tears down the wall of fear most people have with interacting

directly with a circuit, as some of the best circuit benders have absolutely no idea what they are doing."

Sajbel has been bending and filming documentaries for more than four years. He says his first documentary on bending will be finished in 2007.

"Every sound elicits emotion," said Ghazala, who is commonly recognized as "the father of circuit bending" and is also a visual and sound artist. "You can create whatever kind of music you think music is."

Ghazala said the number of sounds is endless and describes the process as "transforming circuitry into an organic state." He has created musical instruments for Blur, King Crimson, Tom Waits and Keith Richards. Ghazala published a book, *Circuit Bending: Build Your Own Alien Instruments*, with step-by-step details on how to bend different toys the way he did.

Nicolas Collins, professor at the School of the Art Institute of Chicago, has bent CD players, mixers, computers and guitar effect boxes. Collins recently published a book, *Handmade Electronic Music—The Art of Hardware Hacking*, which gets more into detail about electronic devices and hardware. Collins said that you don't have to be musically inclined to play, but it helps if you want your work to sound musical.

"Many people find it very important to find or create their own sounds in their music; circuit bending is a cheap, accessible and punk way to do that," Sajbel said.

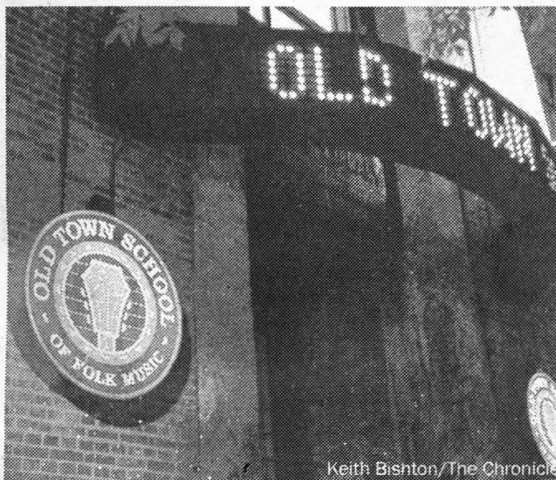
Sajbel said that the sounds vary from pitch bends, which make them go slower or faster, to glitch bends, which are more chaotic and random. Sometimes the sounds created may be used as noise background, while other tones produced can be highly musical.

This is not a new concept or idea, to create noises that people are not used to listening to. Artists such as Flaming Lips, Kraftwerk, Keith Richards and Nine Inch Nails have used circuit bent instruments in performances and songs. For the past two years, New York has hosted the BENT Festival, which celebrates the art.

For musicians who would rather not mess around with the electronics of circuit bending, there are already-modified instruments available for sale on eBay. The non-musically inclined can also experiment with circuit bending.

McCarthy said, "I like doing it wrong, and I try to stay away from people who know what they are doing. The most maverick devices are the ones that come out so interesting."

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Keith Bishton/The Chronicle

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Comic squeaky clean, down and dirty

When it comes to an audience, Chicago's Kevin Bozeman discriminates

By Terry Armour/MCT

Kevin Bozeman is on his cell phone, driving through western Michigan en route to yet another show, this time in Manistee. Before his phone fades out and he loses the connection, he's trying to explain his philosophy on the world of stand-up comedy.

"It's all about networking," Bozeman said, the exhausting drive from Chicago having no obvious effect on his energy. "Stand-up is the biggest hustle out there. You have to go out there and do showcases—you have to work and work and work. In stand-up, you want to have options. You just have to go out and keep pounding it."

This is the way it has been for the local comic ever since he first tested the comedy waters in the early 1990s while attending the University of Wisconsin. Bozeman just kept pounding it and pounding it.

Lately, all that pounding has been paying off for the thirtysomething funnyman—he doesn't like to give his exact age—who has landed his share of high-profile gigs. Bozeman's first big break came when, after building a following in Madison, he was asked to take part in Comedy Central's tribute to the late Chris Farley in

1999. This led to his own showcase on the network's popular "Premium Blend" show.

Soon Bozeman was opening for name acts such as Bob Saget, Lewis Black and, more recently, Dave Chappelle—hitting the stage at Zanies Chicago, 1548 N. Wells St., when the troubled comedian returned from his well-publicized African hiatus.

"I was told they wanted a really funny black comic in front of Chappelle," Bozeman said. "They gave me a call and I did it. It's great to get that kind of exposure."

Not bad for a guy who has spent the last five years on the road, building a following largely on the college circuit. While honing his skills, Bozeman learned how to hop from doing mostly blue sets some nights to cleaner nights on others. One minute, he's riffing on filing for bankruptcy, the next minute he's detailing how to please a woman in bed.

Like Chappelle, Bozeman has figured out a way to entertain the Def Comedy Jam crowd and folks from Middle America.

"His greatest characteristic is likability," said Bert Haas, general manager of Zanies Chicago.

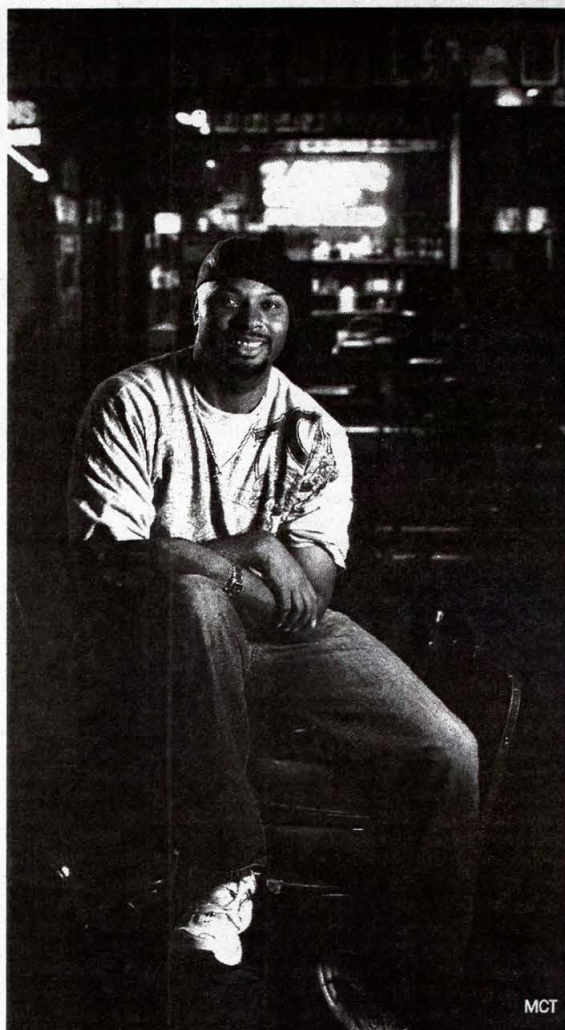
"People like him—that is so crucial to the game. His second characteristic is his ability to work clean or dirty. When I need Kevin to host something and say, 'Kevin, you have to keep it clean,' he can do it. That's about 90 percent of the game right there."

Bozeman chuckles when he hears this.

"I can work both rooms—that's one thing I'm extremely proud of," he said. "I can do an all-black room as well as an all-white room. You just have to have the confidence in what you're saying. When I grab a mic, I'm not [messing] around. Clean or dirty, there's a joke coming out of my mouth as soon as I hit the stage."

It's all about the hustle. That's what comedy is for Kevin Bozeman.

"Jerry Seinfeld was doing it for eons and eons before he even got his own show," he said. "You've just got to keep going and keep pitching ideas and keep trying to reinvent yourself. You try to be fresh. Hopefully, when your number is called, you make the most of your situation."



Kevin Bozeman of Chicago has opened for big names like Bob Saget, Lewis Black and Dave Chappelle.

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Someone thinks you're beautiful

Chicago artist hopes to inspire with 'beautiful' exhibition

By Mark Byrne/A&E Editor

If a small sticker tells you that you are beautiful, would it brighten your day? One Chicago-based artist hopes so.

Four years ago, he started printing and putting up stickers that read "You Are Beautiful." Since then, the project has turned into something much larger. Hundreds of photographs displaying the distance his vision has come will be featured in a gallery exhibition at Ai Gallery, 676 N. LaSalle Drive, from Oct. 2 to Nov. 18.

Despite the popularity of the project, which reached the height it has thanks in large part to the fans around the country—and world—who created their own installations, the artist insists upon keeping his identity a secret. The exhibition at Ai Gallery, therefore, is not a common one: it focuses on the art and the audience's response to it, and almost entirely ignores the artist.

"Anonymity is important, because the message itself is what should be focused on," the artist told *The Chronicle*. In order to ensure his anonymity, an interview had to be conducted via e-mail. "The idea behind the statement is what the emphasis should be on, not those involved in the project."

The artist wouldn't say who else was involved, either, only that he worked with many artists to accomplish the magnitude of the

project.

At the exhibit, horizontal strips across every wall will display prints of 8 x 10 inch photographs of stickers and installations. The prints will be laid out chronologically to serve as a timeline that details the growth of the message, according to gallery director Kim Hoffman.

"We have printed and given away for free around 250,000 stickers in the last few years," the artist said. "Countless additional posters, signs and installations have been printed and manufactured as well." The artist has documented his work, and many participants send in photos of their own contributions.

Among the installations, which have appeared worldwide, is one on State Street, which includes the large words "You Are Beautiful" painted on the construction across the street from Macy's, 111 N. State St. However, because of the artist's anonymity, it is not discernable whether that installation—perhaps one of the most prominent in Chicago—was done by the artist, or simply inspired by his message.

According to David M. Sokol, a professor emeritus of art history at University of Illinois at Chicago, audience participation in art has been going on for almost half a century.

"It's nothing new, especially

when you go back to the '60s with the Happenings," Sokol said. The Happenings were public performances made popular by artists Claes Oldenburg and Robert Rauschenberg, in which the audience typically played a role. "[With art like this], the individual, at most, is the impresario or conductor, and, at least, is all but invisible, setting the things going and then seeing what happens."

Sokol finds historical relevance in that aspect, but he is more skeptical of the artist's anonymity.

"Is that what he really wants or is he hoping to be found out?" Sokol asked. "It's highly unusual for an artist to be seeking anonymity. Who knows how long it will be, but maybe when the project is 'complete' the artist will reveal himself."

Hoffman, who worked with the artist to set up the gallery exhibition and cooperated in keeping his identity secret, considers it an act of selflessness.

"Giving away his identity will be sort of like wanting something," Hoffman said. "He wants to only give something away. He doesn't want to ever get anything in return for it. He wants to spread this giving, and get people to want to participate."

Hoffman considers that appropriate for the project, because the artist never wanted his message to be commercialized or sold.

"This project is to create activism instead of consumerism," the artist said. "We are not selling anything. We feel this is a very

integral part of the project, as it keeps strong our desire to spread a positive message, to make a difference, not to just make money."

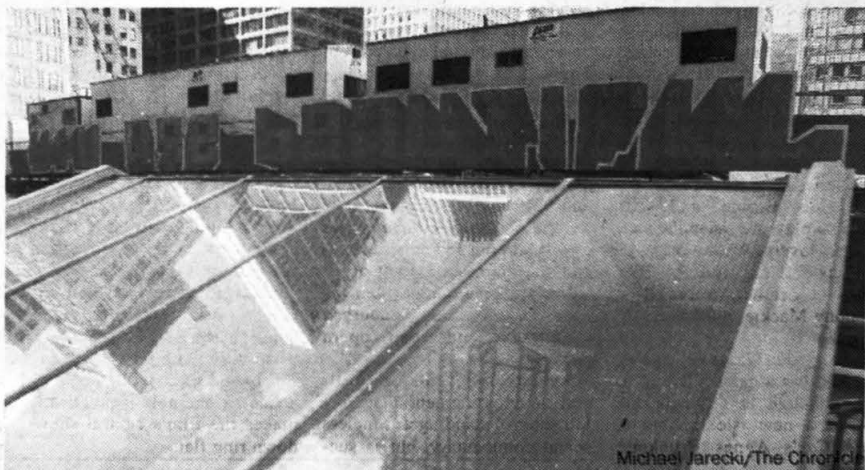
Unlike the "I Am Loved" pins distributed by Helzberg Jewelers, "You Are Beautiful" claims it will never be mass produced or marketed as a commodity.

"It's beyond idealistic," Hoffman said.

Idealistic or not, the artist said it "astounds" him the way the message has spread. While he has been busy preparing the exhibition at Ai Gallery, he is also working on more installations "as well as finding new way to spread the message." And regardless of the bigger issues the project takes on, the most basic message speaks for itself and can't be debated.

"Life is extremely tough, and every day can seem like a challenge," the artist said. "We all go through highs and lows, and sometimes need a little support."

mbyrne@chroniclemail.com



Michael Jarecki/The Chronicle

The installation on the 100 block of North State Street is one of many in Chicago to display the 'You Are Beautiful' message. Because of the artist's anonymity and the widespread participation of fans, there is no single person to whom the piece can be attributed.

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'Haven' is a place on Earth

24-year-old director exposes the dark side of his native paradise

By Matt Fagerholm/Film Critic

There are many moments in one's mundane existence when the desire to escape is palpable. The ideal destination is usually a sun-drenched island, surrounded by glistening water and just isolated enough to give one a sense of inner peace. We'd like to believe that "paradise" is a place on Earth. Yet in *Haven*, the feature debut of 24-year-old director Frank E. Flowers, the seemingly Utopian location of his native land—the Cayman Islands—is revealed to be just as flawed and fragile as anyplace else.

Despite a *City of God*-like visual flash, rapid pace and fractured narrative, the plot in *Haven* has all the substance of a glorified "O.C." episode.

Orlando Bloom and Zoe Saldana play the island's star-crossed lovers, whose relationship is endangered by her vengeful brother, a brooding Anthony Mackie, most recently seen in *Half Nelson*. Victor Rasuk—from *Raising Victor Vargas*—has a gangland debt to pay, although he's caught the eye of a new isle inhabitant, *Blue Car*'s Agnes Bruckner.

She's an American teen who's been dragged away from home by her corrupt father, the ever-uncomfortable Bill Paxton, who just happens to be running from the Feds.

These storylines don't necessarily connect, as in *Crash* (2005), although their emotional arcs blend together effectively. What's disappointing is how familiar *Haven*'s plot is, considering the stunningly exotic location it's set against—seen onscreen only once before, in *The Firm* (1993). Flowers blends his recognizable cast with Caymanian locals, and gives us some richly detailed images dripping with vibrant atmosphere, such as a traffic jam outraced by a rogue turtle. Yet the filmmakers of *Haven* are clearly aiming for mass appeal, and sidestep the inherent originality of their setting by using it as a stage for angsty suburban melodrama and soap opera clichés.

Nevertheless, this is well-crafted entertainment that may fall short of standing as timeless social commentary, but is suc-



Actor Orlando Bloom at the press conference of 'Haven' at the Toronto International Film Festival. 'Haven' was released Sept. 15.

ceeds in delighting, provoking and never boring its audience. Part of this has to do with the cast. Bruckner and Rasuk have a sublimely natural chemistry that makes you want to see them in a romantic comedy of their own. Bloom and Saldana add exceptional amounts of credibility to tearful utterances as stale as "Have you ever been in love?" Best of all is Stephen Dillane, wonderfully calculating as Paxton's cold-hearted boss. Yet Paxton's monotone persona doesn't build much sympathy as a deadbeat dad. Often-underused actors like Bobby Cannavale and Caroline Goodall are reduced to cameo appearances. And Mackie—who was very complex in *Half Nelson*—does what he can with a role so one-note it practically makes the film's central show-down ring flat.

The best thing about *Haven* is its own structure, which includes set-ups and payoffs that are both inevitable and unexpected. There's real wit in the repeated use of a key seashell, and Flowers keeps the audience guessing about certain events until the last possible instant. Although the characters are formulaic and the moral revelations aren't exactly earth-shattering—"It's all about money!"—Flowers' passion for his characters and their dilemmas can't be denied. The film's brisk 29-day shooting schedule clearly pumped the entire crew's adrenaline, which is noted in *Haven*'s breathless energy, highlighted by restless visuals that seem to have every possible angle on a given action.

I spoke with Flowers in a phone interview in which he passionately conveyed his

desire to showcase interesting cultures by using relatable actors as the audience's guide into a foreign world.

"Millions of people go on vacation to the Caribbean every year, and a very small percentage of them get to see anything other than what is presented to them," Flowers said, before explaining his wish to expose the "universality" of living in a tightly-knit, isolated community. Living in the Cayman Islands was, according to Flowers, "not unlike living in a small town in America," where a single tragedy has the power to rock the community forever.

The young filmmaker warns that "we must be aware that there are consequences for the decisions that we make," which usually lead to the disruption of a fragile paradise. Yet by utilizing familiarly flawed archetypes to illustrate this message, *Haven* fails to make the audience buy its attempt at realism. What we're left with is earnest, diverting—dare I say it?—escapism. Mr. Flowers is certainly a filmmaker to watch, although next time he should try to allow his film's message to emanate from the characters, not the other way around.

chronicle@colum.edu

'Haven'
Directed by Frank E.
Flowers



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Reviews

♥ ♥ ♥ ♥ ♥
Citizen Cope
Every Waking Moment



The new Citizen Cope album, *Every Waking Moment*, rocks my world these days. Its smooth jazz-like beats mixed with alternative rock makes taking the crawling Brown Line an easier commute. The lyrics force you to think and, plus, it can totally fall into the category of awesome make-out tunes.
 —J. Zimmerman

♥ ♥ ♥ ♥ ♥
TV on the Radio
Return to Cookie Mt.



TV on the Radio created a monster of an album that expands upon and surpasses their second effort, *Desperate Youth, Blood Thirsty Babes*. These Brooklyn rockers generate a sonic-like atmosphere that continuously flops back and forth like a great McEnroe volley. Standout tracks include "Wolf Like Me" and the visceral "I Was A Lover."
 —M. Claire

♥ ♥ ♥
Thom Yorke
The Eraser



Eraser is Thom Yorke's premiere solo album. After several years of fronting for Radiohead, this album just doesn't shine quite as bright as anything he's written post-Kid A. On the whole, this is just more *Amnesiac* without the four-piece band and a lot more electronica.
 —S. Baltrukonis

♥ ♥ ♥ ♥ ♥
Bitchfest: 10 years of cultural criticism
 Lisa Jarvis, Andi Zeisler



Bitchfest is an empowering, enlightening and often humorous collection of essays addressing everything from puberty to politics to sexuality and periods—not the historic kind—in young adult literature (remember *Are You There God? It's Me Margaret?*). It'll make you laugh, get angry and, most importantly, think.
 —J. Fischer

♥ ♥ ♥ ♥ ♥
News Photographer
September issue



The September issue of the *News Photographer* magazine takes a look at the life of Joe Rosenthal, who photographed the raising of the flag over Iwo Jima, which may be the definitive image of World War II. Also in this issue are in-depth views into what news photographers do.
 —M. Rubio

♥ ♥
Sun-Times website
www.suntimes.com



So, print is dying. At least that's what they say. Newspapers now have to get more people to read online editions to keep the numbers up. So the Sun-Times replaced their old clunky and sterile website with a new clunky and sterile website. Good job, you've saved the industry!
 —J. Jaworski

♥ ♥ ♥ ♥ ♥
Jackass Number Two
 Directed by Jeff Tremaine



Jackass Number Two is my guilty pleasure. Between anal beer bong and drinking horse sperm, these crazy fuckers are actually onto something with this ball-numbing fest of stupidity. Of course it is crazy shit, but Knoxville and the gang transcend social conventions and somehow turn this one into an art form.
 —C. Jakubowski

♥ ♥
All the King's Men
 Directed by Steve Zaillian



This gloomy remake of 1949's Best Picture Oscar-winner is somewhat bolstered by Sean Penn's sensational central performance as a corrupt Louisiana governor. He brings a fearsome power to lines like, "If you don't vote, you don't mattah," but the film itself descends into ponderous, overcooked melodrama.
 —M. Fagerholm

♥ ♥ ♥ ♥ ♥
Studio 60 on the Sunset Strip



This new show from Aaron Sorkin of "The West Wing" fame is a smart and funny drama that takes a behind-the-scenes look at a fictional sketch-comedy show. It stars Matthew Perry as the head writer, Bradley Whitford as the producer, Amanda Peet as the head of the network and Steven Weber as the asshole TV executive.
 —K. Haburn

♥ ♥ ♥ ♥ ♥
Koza the lion cub



Everyone knows that baby animals are adorable, but this lil' dude takes gold at the cuteness Olympics. Want to see him in full color? Google him. Smart guys who want to score with the ladies should frame this cutie-pie above their fireplace.
 —A. Maurer

♥ ♥ ♥ ♥ ♥
POW!
 950 W. Washington Blvd.



If you want to kick some ass and relieve stress, this combat sports gym is the place to go. Perfect a left book in the boxing program or learn some *Mortal Kombat*-type moves in kung fu. POW! offers training in a variety of mixed martial arts that improve health, fitness and self-defense skills.
 —H. Graham

♥ ♥ ♥ ♥ ♥
No hearts
Cell phone etiquette



When did it become okay to use cell phones while going to the bathroom? No one wants to knowingly be on the other side of that conversation. Not to mention the fact that no one else wants to hear your business while they're using the restroom. If you drop your phone in the toilet, don't say no one tried to warn you.
 —M. Kroeck

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Cafe sues Starbucks over 'unchecked ambition'

Corporate coffee chain's aggressive tactics challenged

By Melissa Allison/MCT

A small coffee retailer in Bellevue, Wash., has sued Starbucks, claiming the world's largest coffee-shop chain exerts an "insatiable and unchecked ambition" that amounts to being a monopoly.

Starbucks is undoubtedly big, with more than 12,000 stores and a goal of operating 30,000 worldwide. Still, experts say it will be a difficult case to win.

Penny Stafford, who owns Belvi Coffee and Tea Exchange, said she was locked out of the best office space in Bellevue and Seattle by

Starbucks' exclusive leasing agreements with landlords. She finally rented space to sell espresso inside a deli, but says her customers were inundated with free samples from Starbucks employees who worked nearby.

During one hour last summer, Starbucks baristas returned four times with samples for customers at the deli, according to the lawsuit filed Monday in U.S. District Court in Seattle.

The suit, which seeks class-action status, was filed by attorney Steve Berman, who has pursued a

number of large class-action cases. It asks that Starbucks stop the alleged anticompetitive conduct and pay attorney fees and other plaintiffs' costs.

"The courts ultimately want to look at whether conduct is beneficial to consumers, and here it's not, because consumers want choice," Berman said. "Maybe they'll choose Starbucks, but ultimately anyone in any market wants to be able to choose other products. That's the competitive evil Starbucks is perpetuating here on consumers."

Starbucks declined to comment, saying in a written statement it was not aware of the lawsuit. It has about 100 stores in Seattle and about 35 in Bellevue.

Stafford went out of business at the deli location but continues to run her original store several blocks from downtown Bellevue.

"I didn't realize how difficult it was to make any money, no matter how high quality your product is, if you're not at the base of one of those buildings," she said of the downtown high-rises.

Stafford alleges Starbucks blocked her from the best downtown office space in Bellevue and Seattle through agreements with landlords to keep other coffee shops out.

The Seattle-based coffee retailer has "first dibs" on 78 percent of downtown Bellevue's Class A

office buildings, the lawsuit claims.

In many cases, Starbucks has stores in those buildings and does not want competitors to move in next door. But, according to the lawsuit, property owner Equity Office Properties told Stafford in 2004 that it had entered into exclusive lease agreements with Starbucks for all its office buildings nationwide, a whopping 35 percent of the country's high-rises.

Officials at Equity Office Properties did not return phone calls.

Susie Detmer, senior director of retail services for real-estate broker and manager Cushman & Wakefield, has heard rumblings about widespread exclusive agreements between landlords and tenants but knows of none in effect.

Having exclusive agreements for single buildings is "incredibly common and makes good business sense," Detmer said. "If you have a restaurant that specializes in Mexican food, do you want the landlord to open another Mexican restaurant in the very same building? Wouldn't it be better to have a Greek restaurant offering customers more choices?"

Property managers also want tenants with the best track record and the strongest financial backing possible, Detmer said.

Howard Shelanski, an antitrust

expert and professor of law at the University of California, Berkeley, said the suit would be a hard case to win.

"Starbucks will say, 'We don't even have a monopoly in the building where we're the only coffee shop, because we compete with coffee makers in offices and conference rooms upstairs,'" he said.

The Seattle area has a thriving community of independent coffee merchants.

Robert Wheaton, principal owner of a diner and coffee shop on Capitol Hill called Glo's, was miffed when Starbucks moved in across the street several years ago.

To express his discontent, Wheaton commissioned a sign above his store advertising \$1 coffee. "Always the best," it says, although it is in storage temporarily to make way for campaign signs.

"I was in vendetta mode then," Wheaton said. Now, he sends customers to Starbucks while they wait for a table at Glo's, and he drops in almost daily to buy something for himself.

"Anything that improves the neighborhood you're in is a good thing, and I will grudgingly say I'm more and more impressed with them as an organization, even though they're really big," Wheaton said.



Starbucks has more than 12,000 stores in the United States. The company has a goal of opening 30,000 worldwide.

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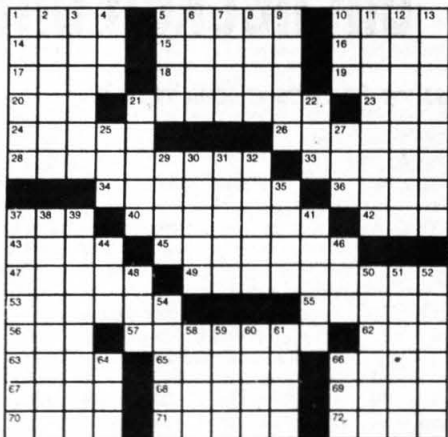
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Crossword

- ACROSS**
- 1 Speaker's platform
 - 5 La Scala cheer
 - 10 Vigoda and Burrows
 - 14 Minuscule
 - 15 Take it easy
 - 16 Take it easy
 - 17 Headliner
 - 18 No later than
 - 19 Bear dad
 - 20 Actress Sara
 - 21 Candidate for cement boots
 - 23 Coffee server
 - 24 Major aluminum producer
 - 26 Chattered
 - 28 Final
 - 33 Faulty
 - 34 Holiday harmonizer
 - 36 Cancun cash
 - 37 Homburg or fedora
 - 40 Discontinuity
 - 42 Male offspring
 - 43 Actor Alida
 - 45 Eared seal
 - 47 Muddle
 - 49 Foundry
 - 53 Group of seven
 - 55 Chris of tennis
 - 56 Actress Balin
 - 57 Thumbs down on both
 - 62 Black goo
 - 63 Actor Diggs
 - 65 Angler's basket
 - 66 H.H. Munro
 - 67 Shoshones
 - 68 Damages
 - 69 Grp. with energy
 - 70 Saucy and spirited
 - 71 Shoot from shelter
 - 72 Camp shelter
- DOWN**
- 1 Dreary
 - 2 5th-century leader
 - 3 Newton and Asimov
 - 4 Isr. neighbor
 - 5 Champagne designation
 - 6 Vegas rival
 - 7 Choral voice
 - 8 Colorado resort
 - 9 Eurasian primrose
 - 10 Avant-garde French sculptor
 - 11 Pretty ones
 - 12 Coffee choice
 - 13 Insists upon observance of
 - 21 Anwar of Egypt
 - 22 Period
 - 25 Pharmacy abbr.
 - 27 Stereo part, briefly
 - 29 Garden dandy
 - 30 Actress Marisa
 - 31 Brighten up
 - 32 Conversation starter
 - 35 April forecast
 - 37 Overacts
 - 38 Disaffect
 - 39 John Q. Public, e.g.
 - 41 One of the Champions
 - 44 Loon
 - 46 11th month
 - 48 Female swan
 - 50 Seal for reshipping
 - 51 Norse sea monster
 - 52 Rigorous
 - 54 Support-line employees
 - 58 Land of Isfahan
 - 59 Actress Polo
 - 60 Coarse fiber
 - 61 Different
 - 64 NYC hrs.
 - 66 Drunkard



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52 Rigorous
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58 Land of Isfahan
59 Actress Polo
60 Coarse fiber
61 Different
64 NYC hrs.
66 Drunkard

TO THE NINES



It's not hard to see that **Natasha Alford** has a passion for fashion. We spotted her in front of the 623 S. Wabash Ave. building on her way to class.

"I like clothes that are sexy, yet chic," said Alford, a Columbia sophomore. "[I shop] everywhere from Charlotte Russe to Marshall's, Macy's and Wet Seal."

Alford is a fashion retail managing and marketing major.

Wearing high heel black boots, form-fitting jeans and a green half coat, Alford likes the latest fashions, but also likes great deals.

"[Right now] I'm wearing clothes from Marshall's and my shirt is from Kmart," Alford said.

9'S

Andrew Nelles/The Chronicle

Sudoku By Michael Mepham

Level: 1 2 3 4

2		3	8	7	9			
				5			9	
1			4	2				7
		1				6	8	
				1				
	2	4				1		
4				9	2			6
	9			8				
			6	3	1	5		9

8	1	3	6	7	2	5	4	9
5	6	9	8	1	4	3	7	2
4	2	7	5	3	9	6	1	8
9	8	4	3	6	1	2	5	7
7	3	2	4	9	5	1	8	6
1	5	6	2	8	7	9	3	4
6	9	8	7	5	3	4	2	1
3	4	1	9	2	8	7	6	5
2	7	5	1	4	6	8	9	3

Complete the grid so each row, column and 3-by-3 box (in bold borders) contains every digit 1 to 9. For strategies on how to solve Sudoku, visit www.sudoku.org.uk.

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Horoscopes

by Hunter Claus



Aquarius (Jan. 21 — Feb. 19): Due to a severe lack of endowments, Columbia president Warrick L. Carter will parade around campus in a golden Speedo, which only serves as a self-esteem booster for your own ... uh ... endowments.



Aries (March 21 — April 20): Scientists will prove that New Jersey is to New York City as Indiana is to Chicago.



Gemini (May 22 — June 21): Entering into a shower contest hosted by a 60-year-old drag queen is not the time to ask, "What would Jesus do?"



Leo (July 24 — Aug. 23): Don't worry. Your testicles and/or ovaries are not shrinking at the same rate as Columbia's black student body.



Libra (Sept. 24 — Oct. 23): Instead of buying an expensive Kryptonite bike lock, just slap a sticker on your bike that says it's protected by one even though it totally isn't. Hey, if it worked for the Portfolio Center then why wouldn't it work for you?



Sagittarius (Nov. 23 — Dec. 21): The next white suburban kid skateboarding his way to the University Center will be the person who kills you in your sleep with a glass dildo. Thankfully, it will be painless.



Pisces (Feb. 20 — March 20): Going to your next class dressed as Batman and carrying a boom box blasting Ace of Base will make you the official mascot of my pants.



Taurus (April 21 — May 21): Not going to school because your friend joined a gang of lesbian Johnny Cash impersonators definitely shouldn't count as one of your three absences.



Cancer (June 22 — July 23): Eat your own sperm.



Virgo (Aug. 24 — Sept. 23): After a night class, you and a buddy will walk down Wabash Avenue and see a man dressed up as a robot sitting in a pick-up truck. Tired and delusional, you'll scream, "Oh no! The robots have finally learned how to drive cars." Your friend will settle your anxiety by pointing out how the robot is sitting in the passenger's seat, which is only a minor inconsistency of your paranoid fear.



Scorpio (Oct. 24 — Nov. 22): Your chief export this week will be broken hearts. Rock on.



Capricorn (Dec. 22 — Jan. 20): Telling your significant other that he or she reminds you of your parents after a night of passion will cause him to smile like the day Scott Peterson was sentenced.

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CREATIVE NONFICTION WEEK 2006

• SUNDAY/OCTOBER 15

**5 PM Fiction Department
Alumni Reading**
Featuring **Kathie Bergquist**,
Marianne Wolf, **Joyce Wagner**,
Alumni open mic
immediately following
Conaway Center, 1104 S. Wabash

• MONDAY/OCTOBER 16

3 PM Student Reading
With **Jess D'Amico**, **William Brogan**,
Leslie Bradshaw, **Hunter Clauss**,
April Newman, **Geoff Hyatt**
Student open mic
immediately following
Ferguson Theater, 600 S. Michigan

6:30 PM Bich Nguyen
[*Stealing Buddha's Dinner*] readings
and conversation
Ferguson Theater, 600 S. Michigan

• TUESDAY/OCTOBER 17

12 PM Buffet Lunch
Film Row Cinema Reception Area
8th floor, 1104 S. Wabash

1 PM Robert Boynton
[*The New New Journalism*]
readings and conversation
Film Row Cinema, 1104 S. Wabash

3 PM Cultural Criticism
With panelists **Ann Wiens** [art critic,
Chicago Magazine] **Cheryl Reed**
[book critic, *Sun-Times*], **Kelly
Kleiman** [dance and theater critic,
WBEZ], **Chris Jones** [theater critic,
Chicago Tribune], and **Danny Postel**
[senior editor, openDemocracy]
Moderated by **Steve Edwards** [host,
848, WBEZ]
Film Row Cinema, 1104 S. Wabash

6:30 PM Lorraine Ali
[Senior editor, *Newsweek*, specializ-
ing in rock music, pop culture
and Arab-American issues]
Followed by DJ
HotHouse, 31 E. Balbo

• WEDNESDAY/OCTOBER 18

3 PM Faculty Reading
Featuring **David Lazar**,
David Trinidad, **Bryan Smith**,
Teresa Puente, **John Schultz**,
Sam Weller
Film Row Cinema, 1104 S. Wabash

6:30 PM Michael McCollly
[*The After-Death Room: Journey
into Spiritual Activism*]
readings and conversation
Film Row Cinema, 1104 S. Wabash

• THURSDAY/OCTOBER 19

3 PM Creative Nonfiction Pays
Publishers and writers discuss
landing freelance assignments
S.L. Wisenberg [freelance writer
and teacher], **Sam Jemielity** [editor,
playboy.com], **JC Gabel** [editor, *Stop
Smiling*], and **Jennifer Olvera**
[freelance writer]
Moderated by **Jotham Burrello**
Film Row Cinema, 1104 S. Wabash

6:30 PM Jamaica Kincaid
[*My Brother, Among Flowers:
A Walk in the Himalaya*]
readings and conversation
Film Row Cinema, 1104 S. Wabash

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Rye bread monologues



By Jim Jaworski
Assistant Campus Editor

In recent news, various pundits have attacked former President Bill Clinton over his pursuit, or lack thereof, of Osama bin Laden. An array of Democrats have jumped to his defense, pointing the finger at the Bush administration.

Right-wingers, led by Condoleezza "I don't speak in hypotheticals" Rice, point the finger right back. Rice, speaking in hypotheticals, said that Clinton could have caught bin Laden if he had put more effort into it, and the Bush administration was handed his mess.

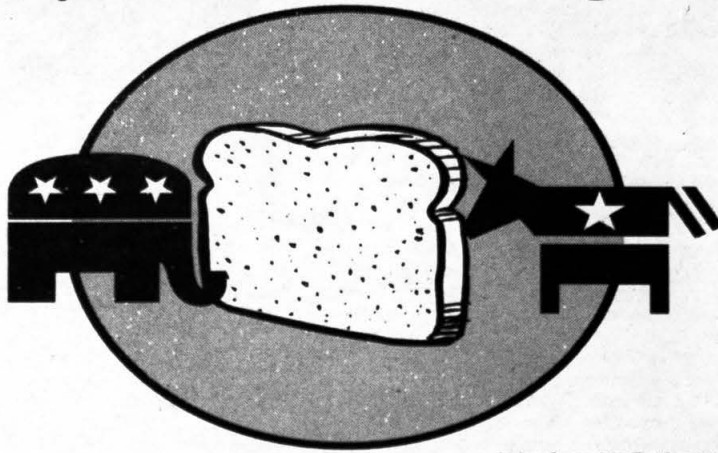
The infectious disease of politics runs deep, turning us into enemies because of nothing more than obligation. The other side is always wrong.

The problem is that they're both right and, well, wrong.

Sure, in hindsight, Clinton would, not should, have done more in his pursuit of bin Laden. Knowing what we now know, the entire United States Army would have been turning over every stone to find him. He didn't understand the severity, so he didn't. On the other hand, the Bush administration didn't seem to give him the proper amount of attention either.

Unfortunately, they are on opposite ends of the political spectrum. Instead of both sides being right that they screwed up, both sides are wrong because, well, they screwed up.

Three years ago I drove a forklift for a bread distribution company in Downers Grove. The first dock was reserved for a fat Republican delivery driver who would turn



Joshua Covarrubias/The Chronicle

on Mancow at the exact second he went on air. Next to him, in the second dock, was a bald Democrat who would stab the conservative radio host in the face if he had the opportunity.

They bickered back and forth for however long it took them to load up their respective trucks with rye bread and bratwurst buns. The only place to park the lift, unfortunately, was right next to the pair.

One night, a random driver asked me why I had dropped out of college. It was hard because I had to work and most forklift jobs, which was my only noticeable skill at the time, had long hours that made school extraordinarily difficult.

That was all I was able to say before the amateur pundits chimed in.

It was Bush, the bald man said, who cut federal loans and grants, making college too difficult and expensive for anyone who

isn't at least in the upper-middle class. The wealthy conservatives wanted to keep their money, and more college-educated citizens were threatening the status quo.

It's liberals, the fat man said, that want everything handed to them. If I want to go school, I can. It is not the responsibility of anyone else to help me. I have just become the typical lazy and complacent American who whines that "mommy government" wasn't spoon-feeding me.

Shortly after that argument, I quit the warehouse and went to Columbia.

Getting loans was extraordinarily difficult, and I could barely afford to go. Due to my extremely poor credit, I wasn't able to get much. I couldn't work as a forklift driver due to the hours, so I ended up getting hired at the same grocery store I worked at in high school. I made about a third of what I made at the warehouse. It was harder than

it should have been. Perhaps the current administration should be dumping more money into federal loans and grants to help the poor try to build wealth. Turns out the bald man was right.

It was hard to leave my job though. I was only 20 and making much more money than almost anyone else who wasn't of drinking age. I was happy going to the bars all the time without ever having to pay for a beer with quarters. I could've gone back to school years ago. Hell, I never had to drop out of school in the first place, but I was happy with the money I was making. I was lazy and complacent. I had no one to blame but myself. Turns out the fat man was right too.

In the end, all they were saying is that school is difficult and far too expensive, but that is by no means an excuse. But it's never that simple. Not when a political argument is to be made.

A few years back, a massive tsunami hit Southeast Asia. In a stunning display of political unity, Bush got his father, whose advice he roundly ignores, and Clinton, his arch nemesis, to lead the fundraising campaign to rebuild the region. Unfortunately, it took a devastating natural disaster to get the two sides to cooperate.

Sure, partisanship will never end. It's a necessary byproduct of democracy. But these days we are all concerned with national security. Instead of each side blaming the other for what went wrong, maybe they can realize we all want the same thing.

It's shocking that the people who run the free world are no more mature than a couple of bozos who work at a bread factory. When the bald man and the fat man got a little too heated, they eventually threw marble loaves at each other. Unfortunately, our leaders aren't too far away from that.

Roamin' Numerals

18 The number of convictions a Lebanon County, Pa., man has accumulated for drunken driving. James Myers, 56, has been sentenced to two and a half to five years in state prison for his October arrest in Palyra after he was pulled over for speeding according to The Associated Press. Myers told the judge on Sept. 20 that he will never drive drunk again.

\$ 6,400 Amount of money vice cops spent on drinks, strip club entry fees and tips, the Hillsborough County, Fla. Sheriff's Office said according to Tampa Bay Online. From February 2004 to May 2006 vice cops watched dancers expose breasts and genitals during 92 lap dances at Lil Tootsie's nightclub—a business under investigation where women show more of good time than the law allows.

48 Number of pounds of marijuana that were shipped to Sarasota, Fla., via UPS from Houston. The Sarasota Police Department received word from Houston about a suspicious package being shipped according to police and the local news station. Two men were taken into custody once the package was accepted.

To be or not to be



By Jennifer K. Fischer
Managing Editor

I was 15 years old when Kurt Cobain shot himself. I couldn't understand how someone so talented and successful could do such a thing. And yet, I couldn't help but feel outraged. How could he deprive his millions of fans?

Now, more than 10 years later, I don't understand how he didn't receive the help with drugs and mental illness that he so obviously needed.

Unfortunately, I had more personal connections to people who took their own lives in the years that followed. At one particular suicide-related funeral, I watched one young man's ex-fiance break down at his burial and have to be carried away. He'd hung himself after she broke off the engagement weeks earlier, leaving everyone asking "why?" and "what if I had just..." But it wouldn't have mattered. No one "caused" it.

I was once again reminded of suicide's

horrific, rippling effect. On Sept. 28, the Red Line train I was riding neared the Belmont station when the conductor announced that a train had hit a person on the tracks at Wellington. At the time, it sounded like a freak accident. Later that day, however, newspapers reported it as an apparent suicide.

I turned from being angry at the CTA for throwing off my day to feeling completely devastated for the victim... and then for the train operator, the other CTA passengers who witnessed it and, of course, the phone calls that family and friends would soon receive. The rest of the day I was consumed with this event, especially as my Purple Line train stopped at Wellington that evening. I stared at the platform in disbelief, wanting to know what went through her mind, what made her decide to do it.

I was so affected because I understood. Well-intended people always ask what could be so bad that the only solution would be ending your own life. But depressed people don't need monumental dramas to send them into a rapid downward spiral. There often is no answer to why, other than a gen-

eral feeling of helplessness and hopelessness. Last fall, I remember staring at the el tracks on a number of occasions, fighting the urge to answer my own what-if questions. It would be so easy to just step right off. Such thoughts scared the living hell out of me. I hated to go near the CTA until I got myself some serious help.

Depression is a term often reserved for brooding teenagers and postpartum mothers. It's practically become a cliché in the arts and entertainment world. But it's a serious mental illness that touches the lives of people of all genders, races and socioeconomic backgrounds. When people comment that it's a rather self-centered state of mind, they are right. When they flippantly suggest a little exercise and a change of attitude will do the trick, they are mostly wrong.

Wearing black and listening to Nirvana do not necessarily equate symptoms of this disease. Seemingly happy, life-loving people can be depressed, just as morose ones may be in solid states of mental health. Depressed people sleep too little or too much, eat too little or too much, withdraw

socially, fail classes, are constantly ill or in pain, become temperamental—basically things that reflect a number of health problems or effects of stress. The dots don't often connect until there are serious consequences like lost jobs, burned bridges and suicide attempts.

Unmanaged depression made finishing my college education a goal I never thought I'd reach. It ruined relationships, friendships and dreams. I often thought I was being a wimp and a whiner. I reluctantly medicated. I made lifestyle changes. But the minute I felt better, I considered myself healed. It wasn't until I stared at the train tracks a year ago, resisting the urge to let go, that I realized I needed to take this beast on. As badly as I wanted to die, I wanted to keep living. It's not easy to crawl out of the murky depths of depression, but it can be done. Call a hot line. Tell a friend. See a doctor. You're not a burden. Give people a chance to understand rather than leaving them without answers. Every time I hear a story like the one last week, even though I "get it," I can't help but wonder myself: "What if..."⁹⁹

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Doctors make mistakes

Last week, 5-year-old Diamond Brownridge fell into a coma and passed away after her dentist, Dr. Hicham Riba, sedated her with an oral sedative, nitrous oxide and an intravenous injection sedative. This is a terrible tragedy and one that raises an ethical question of accountability and the standards of many medical practitioners—is trust enough and are doctors disclosing their errors when they occur?

College students look at doctors a tad differently than, say, mom or dad does—they actually have insurance. Many of us think of a doctor's visit as a last resort. But in a generation of skeptics, even doctors need to be held accountable to higher standards than local politicians or the media. The patient-doctor relationship is founded on trust—a trust, that if broken by various news of medical malpractice, can only give a bad name to a profession that deals with life and death.

We have this inherent idea that doctors make no mistakes. They are the be-all and end-all, which is true in many cases. But doctors make many mistakes, or errors if you will, just like anybody else. When it comes to accountability, the Illinois Financial and Professional Regulation Department took 281 disciplinary actions against doctors

last year, according to the Sun-Times. In addition, medical practitioners usually work in strenuous conditions as well as in understaffed hospitals, which are perfect grounds for slip-ups. But that doesn't mean doctors shouldn't pay more attention to what they are doing.

A survey of more than 2,600 surgeons and medical specialists, published in the *Archives of Internal Medicine*, revealed a discrepancy in doctors' willingness to divulge mistakes and the way they would present the information to patients.

According to the New York Times, the authors presented hypothetical "but clinically realistic medical errors" to doctors in order to determine how they would disclose the error. The survey also wanted to find out if "disclosure was different if the error was less apparent to a patient and what factors were associated with the disclosure." In other words, whether admitting a mistake was the smart thing to do.

"It isn't that doctors routinely make conscious decisions to conceal errors," Dr. Thomas H. Gallagher, lead author of the study, told the New York Times. "Doctors worry about telling patients too much, scaring them unnecessarily."

81 percent of doctors said

that if the error was obvious, such as an "improperly written prescription" that led to an overdose, they would disclose the information to the patient. When presented with a less apparent mistake, such as overlooking blood chemistry readings, only 50 percent thought it was worth mentioning.

The authors of the study, according to the New York Times, suggest that their findings show a lack of consensus among doctors about disclosing medical errors—they don't know what to do about telling the truth about mistakes.

We don't know exactly what happened in the Brownridge case or what will happen in the future. Dr. Riba's career will probably be seriously tarnished by this tragedy, but it seems to paint a common picture about malpractice in general—even simple procedures such as administration of sedatives need to be made with the highest attention to detail. While doctors need to report their mistakes as well as others, it is important to remember that not only families but also doctors have to deal with the tragedies that result from mistakes. Dr. Riba's life will be changed, but hopefully nobody will condemn him for practicing what he has been schooled to do for a living.

Back from the Drawing Boards



Don Wright/MCT

LETTERS TO THE EDITOR:



Breaking cable monopolies

Your recent article ("Chicago's cable disconnection," Sept. 5) was an excellent resource for those who lack a clear understanding of the cable franchise system and its many problems. The lack of competition in the cable TV market is denying local residents the benefits of more choices but also better service and more advanced technology. Without meaningful competition, local cable providers are free to raise our monthly bills every year, whenever they see fit. National cable rates have increased 86 percent over the past decade and Illinois cable bills are leading the pack.

Your article also addresses the history of territory development and cable build-out provisions in Chicago. However, the build-out requirements once meant to protect local consumers are now only hurting them. These requirements mandate that new competitors must agree to build-out to an entire community before they can begin offering their services. From a competitive business standpoint, this offers a significant financial disincentive to would-be competitors interested in taking on the local cable monopoly.

The incumbent cable companies argue that build-out requirements

"create a level playing field," but these mandates actually tilt the field against new entrants. Requiring new competitors to build their network everywhere immediately will likely mean they cannot afford to build a network anywhere. Illinois consumers deserve real competitive alternatives to their current cable television service. When it comes to TV and video services, competition will result in lower prices, better customer service and access to emerging, advanced technologies.

The Advanced Technology Alliance, ATA, is a grassroots organization with more than 3,500 members fighting to establish policies that encourage new competitors to enter local video markets and offer new alternatives to monopoly cable service. We want consumers to enjoy the positive effects of competition: more choices, lower prices and better service.

On behalf of the ATA, thank you [for] the informative article. We hope it will draw more attention to this issue and encourage consumers to demand new public policies that can deliver the benefits of real competition to millions of residents across Illinois.

Best regards,

Rachel Roemke
Executive Director, the Advanced
Technology Alliance

There's room for Jackass in society

Here's an oxymoron—*Jackass: Number Two* is the number one movie in America. Talk about morons watching other morons. But it isn't that bad. We're not jackasses—we're just like watching them. Well, according to *Jackass: Number Two* philosophy, "if you're going to be dumb you gotta be going to."

So that's it, dumb and tough—like America? The world says that our country is the home of the stupid. Granted that stupidity does run rampant in this country, ranging from "Jackass" to Adam Sandler movies, we do deserve a little bit of credit for staying versatile. We still kick serious butt in idiocy. It's better to excel at something right?

Last week *Jackass: Number Two* grossed more than \$35 million, sending shivers down Sean Penn's back. His movie, *All the King's Men*, made about \$4 million. Perhaps it's a statement about the times we live in.

Jackass: Number Two received praise from critics nationwide according to rottetomatoes.com, an online

site that collects various game and movie reviews and previews. According to its critics' "tomatometer," the film received 63 percent of fresh, as opposed to rotten, reviews last week. Compared to that, *All the King's Men* must really suck—with many rotten reviews. Ebert & Roeper gave *Jackass: Number Two* two thumbs up, with Richard Roeper saying that "there is a madness here that you just don't see in any other walks of life."

But we're not dismissing *Jackass*' success. In a way, it's actually surprising that a movie that involves drinking horse sperm and penis snake bites, along with numerous forms of falls, punches and hits in the groin, would reach number one at the box office. During the credits at the end of the film it says that Miller Brewing Company provided all the beer.

Well, naturally. Pulling off those stunts sober would really hurt.

Nathan Lee, critic for nytimes.com wrote that at the root of *Jackass* there is "an impulse to deny the superego and approach the

universe, with all its hard edges and shark-infested waters, as an enormous, undifferentiated playpen."

That's what *Jackass* did to the American culture. It turned it into a playground—to such an extent that the famous "warnings" have to headline anything associated with *Jackass* because people actually tried to mimic their behavior. Listen, if people need to read a warning before watching *Jackass*, then we are far worse off than anything that happens in the film.

But in a time of war and major political confusion, we as a society need these jackasses from time to time to alleviate the ills that come with taking everything seriously. Most likely, hanging out with the "Jackass" crew seems like a terrible idea—but it would probably be filled with enormous laughter and stupidity.

In a way they are crazy misfits, but in another, they are social commentators—we made their behaviors possible and profitable by sticking to their antics. In a way, it's creative art, on a base level.

Have an opinion about something you read on these pages? Did you catch a mistake, think we could have covered a story better or believe strongly about an issue that faces all of us here at Columbia?

Why not write a Letter to the Editor? At the bottom of Page 33 you'll find a set of guidelines on how to do this. Let us hear from you.

—The Columbia Chronicle Editorial Board

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Perusing family photos

Art Institute displays photographers' everyday lives

By Mary Elizabeth Medawar
Staff Writer

When Tina Barney first started photographing her family, little did she realize that her work would appear in the Art Institute of Chicago.

Now Barney's work is displayed in the Art Institute's newest photography exhibition, "So the Story Goes," along with nearly 200 pieces which include that of Philip-Lorca diCorcia, Nan Goldin, Sally Mann and Larry Sultan.

Exhibition Curator Katherine Bussard described why the Art Institute, 111 S. Michigan Ave., wanted to feature these particular artists' work.

"I think that these five [artists] are at the front of a movement that took personal photography and pushed past current boundaries," she said. "They gave a place of prominence to personal photography in the art world."

The contemporary artwork exemplifies some of life's most authentically intimate and cherished moments. The images of Goldin insinuate a life of pain, love, death, drug abuse and loss. Mann's photographs of her nude children encountering life's obstacles, such as nosebleeds, cuts and scratches and wet beds, created a controversy in the 1980s over the sale of such

provocative photos of one's children. diCorcia's images were less personal and were mostly staged by family or actors.

"I don't believe in exploiting people's privacy, and I refuse to do so," diCorcia said.

Sultan and Barney's works reflect the familiarity and relationships in life. Sultan's pieces are mainly of his parents going about activities in daily life, which he said created a believable documentary.

"[The pictures] all have truth about them," Sultan said. "I could be a post-modernist and a family guy. I can have it be absolutely personal and yet not only make it about me."

Like Sultan's works, Barney's life-size images posed as documentaries revealing her family life over decades. Her photographs reflected such images as the gap between a father and daughter's relationship as the daughter grows older.

Barney began photographing what she knew in her everyday life. Snapshots of her family adorned the pages of scrapbooks that she never imagined anyone else would see. Now the personal photographs are some of the most famous contemporary photographs of this time.

"Most of the time I didn't want mom taking pictures," said Phil Barney, 37, Tina Barney's son. "But now it's pretty natural because she's been doing it for so long."

Tina Barney said she started her photography career slowly

by taking pictures of her family and friends.

"In the beginning I wanted to create a narrative," Tina Barney said. "My photographs are about life."

She cited one example with Marina's Room (1987), which illustrates a father lying with his daughter on her plush bed.

"It's about the relationship between a father and daughter," Tina Barney said.

According to her son, Tina Barney began photography just for fun and then began school at the Sun Valley Center of Arts in Idaho. He said while his mother took photography classes, she snapped pictures of him, his brother and his sister.

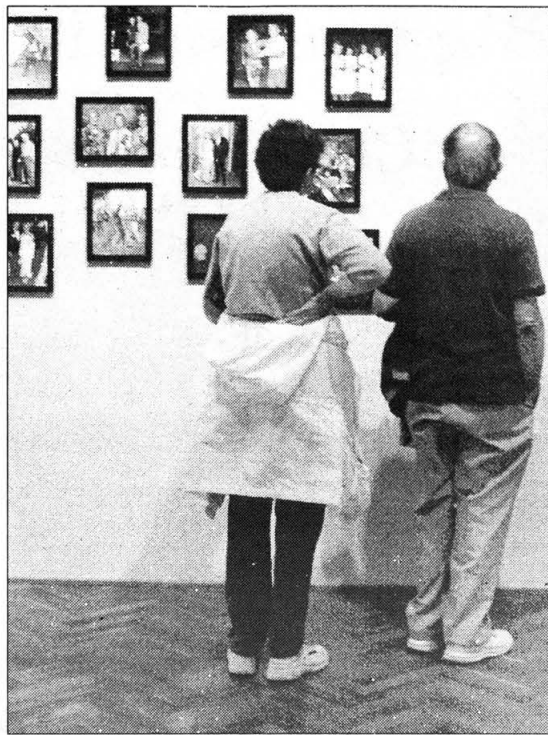
Tina Barney began taking pictures on 35 mm film, and later during the 1980s and 1990s, began using a large format camera that recreated intricate details of images when made into 4-by-5-foot photographs.

"I didn't think her work would turn into anything until 1990, when her photographs were put in the Museum of Modern Art in New York," Phil said.

Sets replicating both Tina Barney and Sultan's work were also featured during the opening of the exhibition. Patrons could have their photos taken while re-enacting scenes from the photographs by dressing up like the characters.

The photo sets came as a complete surprise to Tina Barney and Sultan.

"It's the strangest thing that's



Rachael Strecher/The Chronicle

Marilyn Hale, left, and Jack Towner check out photos by Larry Sultan Sept. 20 at the "So the Story Goes" exhibition at the Art Institute of Chicago, 111 S. Michigan Ave.

ever happened to me," Sultan said. "What astounds me is why people are so interested in our work."

Although Tina Barney is humbled by her success, she still admitted that she engaged in photography for herself.

As for Tina Barney's son, he had a different take on her work. "I'm really proud of her," Phil

Barney said. "It feels really good."

"So the Story Goes" runs through Dec. 3 in the Art Institute's Regenstein Hall, 111 S. Michigan Ave. For more information call (312) 443-3600 or visit www.artic.edu/aic/exhibitions/story/.

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Policy: Professors discuss mideast relations

Continued from Back Page

revolutions, like the overthrowing of the Shah of Iran in 1979, hurt the country's people. He said that democracy in the Middle East is a gradual process with modest steps.

"The pace of change that is likely to come in the Middle East is disappointingly slow to those of us in the CNN age, but in fact it's going to be a lot faster," Clawson said.

However, Ghada Hashem



Andrew Nelles/The Chronicle

Patrick Clawson discusses mideast politics at Schubas Tavern, 3159 N. Southport Ave. on Sept. 25.

Talhami, a professor in Lake Forest College's Department of Politics, took a more skeptical view on democracy in the Middle East.

"I am heartened to hear that the United States is anxious to bring democracy to the Middle East, but I'm afraid I view this question with a great deal of cynicism just as the Bush Administration does," said Talhami.

Talhami, who has written several books on Palestinian refugees and articles on the region, said that a country cannot impose democracy from the outside where a middle class doesn't exist, human rights are weak or "when the entire Middle East is engulfed in occupation and in war."

"I think the United States is much less sincere in its pursuit of democracy in the Middle East," Talhami said.

For fifty minutes, both speakers discussed issues ranging from Israel's stance in the Middle East, Iran's attempt to build nuclear weapons and U.S. alliances with various Middle Eastern countries like Yemen and Saudi Arabia.

Although the speakers were mostly genial toward each other, the question and answer session proved argumentative at times. When an audience member launched into a diatribe against Talhami and suggested that she return to Jordan, Talhami responded, amidst cheers from the rest of the audience, that as a naturalized U.S. citizen, she had the freedom to speak her mind.

While the forum allowed any audience member to approach

the microphone and ask a question, Chial said that he will probably keep a closer eye on people who start to ramble rather than ask a question.

"I think I'll keep a tighter rein on them in the future," Chial said.

Chial found the idea of bringing intellectual discussions to

taverns an interesting concept in "civil discourse." He also said it was fascinating how the audience responded positively to the speakers.

Although the Schubas Tavern debate was successful, Prall recalled a time when people did not show up to the discussions.

"The only time we had a low

turnout was during the [2005] White Sox playoffs," Prall said.

The Chicago Council on Global Affairs plans on holding a discussion tentatively titled "Preventing Genocide" at the Hothouse, 31 E. Balbo Ave., on Nov. 1.

ekasang@chronicmail.com

Hooking some leisure time



Mauricio Rubio/The Chronicle

Nicholas Krohl, left, of Cicero, Ill., and Ted Onrato, right, test their fishing skills in Lake Michigan near the Adler Planetarium, 1300 S. Lake Shore Drive on Sept. 27.

Big top stops in Chicago

UniverSoul blends traditional circus acts, hip-hop music

By Mary Elizabeth Medawar
Staff Writer

Ever since he was a little boy, Cedric Walker had dreams of creating his own circus. That dream never left him, even while he was helping organize a rap tour in the 1980s with groups like Run DMC and Salt-N-Pepa.

Walker, now 51, envisioned a circus that incorporated talents from the black community, beyond singing and dancing, with the urban feel of hip-hop. To produce this vision, Walker traveled the world in search of inimitable talent.

Today, UniverSoul Circus combines black culture with other ethnicities around the world to create



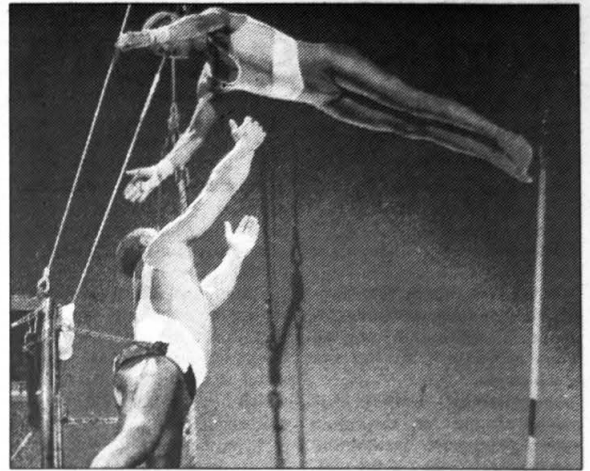
Left: Teresa Noel performs with UniverSoul Circus in Eatonville, Fla., in 2003. Right: A UniverSoul Circus aerial team performs in Philadelphia.

a show that blends traditional circus acts with urban-inspired music, according to its website.

Currently, UniverSoul is touring the country in its 12th season and is performing in Chicago until Oct.

15. It features some of the finest talent in the world from countries such as China, France, Colombia and Trinidad and Tobago.

"We pride ourselves on searching the world for good talent," said



MCT

Walker, president of UniverSoul. "Our performers have been recruited from different countries. Some we found in resorts, performing on the street, in schools, and others we train ourselves."

When Walker was only 10 years old, he fell in love with lion trainers and trapeze artists. For UniverSoul, Walker included a lion trainer from Paris, whose 10-foot whip instructs lions to jump through fiery hoops and climb up ladders. In search of the best trapeze act, Walker traveled to China to find the Flying Chinese Daredevils, who soar through the air while managing multiple flips and twists.

Also included in the show are a variety of diverse acts. The Soul Emperors from China juggle large porcelain vases and balance them on their heads, fingers and backs while performing martial arts movements. The Gabonese Acrobatic Troupe from Africa creates a spectacle when launched from a teeter-totter only to somersault in the air onto and over an elephant's back.

The Soul on Ice act presents a group of ice skaters from Chicago, and is new this year to the UniverSoul Circus. This group of skaters synchronizes pirouettes and double-axels before they break dance.

Jermel Garland began roller skating at the age of three and went pro. UniverSoul recently recruited the 21-year-old, who transitioned to ice skating eight years ago.

"I was a student at Columbia

last year, studying music business management," he said. "Now I'm in my first tour with UniverSoul and it's great. I get to visit other countries, meet a lot of people and learn about different cultures. And I get to learn the business side of the circus. It's a great experience for me."

UniverSoul Circus demonstrates more than just the performer's talents by giving the crowd the opportunity to become part of the show. Ringmaster Tony Tone mixes comedy with audience interaction by inviting attendees to dance and sing along with Marvin Gaye's classic, "Let's Get it On."

"It felt like a mixture between a circus and dance club," said audience member Haydn Zeis, 20. "It was brilliant how they got the audience so involved in between each act. It's definitely a must see."

UniverSoul was created to bring people together from different ethnicities and cultures in an environment that is enjoyable for an entire family, according to circus manager Hermione White.

"I love seeing the response from the audience and the smile on the children's faces," he said. "Even when you're really tired, it makes it all worthwhile."

UniverSoul Circus is showing at Chicago's Washington Park, 5531 S. Martin Luther King Dr., through Oct. 15. For more information visit www.universoulcircus.com.

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Motivation: Companies using people for ad space

Continued from Back Page

Frish said motivation is the wrong word to describe the show, but other terms like incentives and promotional products are already taken as convention names.

Dunham said many of the products and incentive programs showcased at the convention work best with companies who have made cutbacks.

"If 3,000 people lost their jobs, the rest of the workers aren't feeling too good about the prospects of keeping their position," Dunham said. "Incentive and reward recognition programs help employers say to their employees that they still care about them."

Some incentive programs included trips to exotic places like New Zealand or Mexico, some offered gift cards from Best Buy or Bath and Body Works, while others included flat screen televisions, cameras, coolers or small View-Masters toys.

Carol Wozniowski, executive director for the Illinois Mental Health Association, said although incentive programs do tend to motivate people, the rewards don't always need to be monetary.

"Making sure your staff knows they're appreciated, and not just in their annual review that only comes around once a year, is just

as important [as monetary rewards]," Wozniowski said. "Opening up an environment in which there are opportunities for individuals to come forward with issues and problems helps."

Nevertheless, many products at the show were monetary, and many revolved around creating more advertising opportunities.

At one booth a company offered plates to attach to the back of laptops to make them like a small billboard. At another booth a company promoted wooden baseball bats with company logos on them.

Mark Landis' booth for Tattoo Manufacturing Inc. displayed

"The industry itself is having to create more in the way of invention in order to distract workers from the fact that they're losing their pensions and getting 401Ks instead."

—Jonathan Rosenblum, research analyst for the Center for Media and Democracy

temporary tattoos emblazoned with brand names and logos. Landis said he's received a great deal of interest from businesses wanting to mark their employees with the company name.

"Basically it turns people into a walking billboard," Landis said. "If somebody, say Subaru, wants to go out and sponsor a picnic and they give out a thousand tattoos, you got a thousand kids going around wearing Subaru, so it's really a great chance to get some free advertising."

Rosenblum, who is also a labor

and employment lawyer, said this example of logo branding calls into question the intent of employers and marketers who claim to be trying to reward and motivate their employees.

"The trampoline is a good metaphor for what a lot of these groups are trying to do," Rosenblum said. "They're trying to create bounce, and the bounce would be to get their employees to sort of leap over the tensions that are inherent in many workplaces."

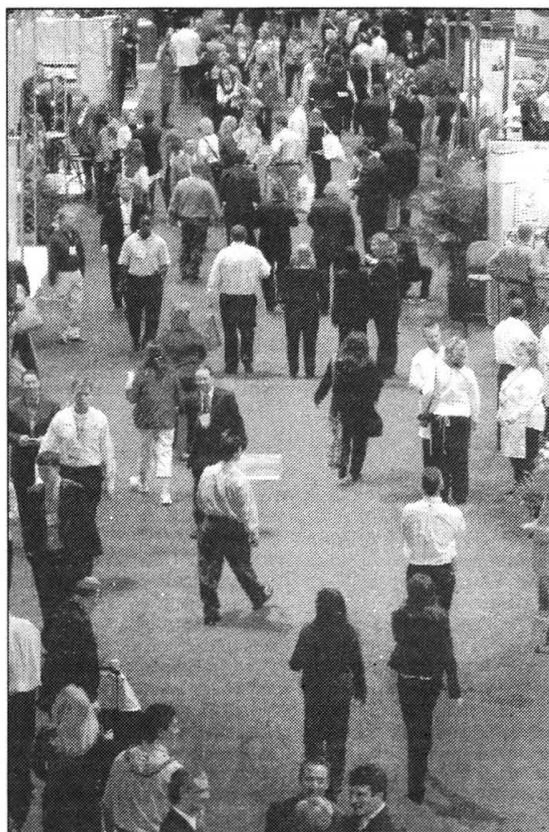
Rosenblum referred to a demonstration at the show that featured people who claimed to be award-winning trampoline athletes. The demonstration was meant to attract people into a booth that showcased luxury resorts in the northwest United States.

Other demonstrations included an artist splatter-painting pictures of Frank Sinatra and Elvis to promote Palm Springs, Calif., and IndyCar racer Mario Andretti signing autographs on behalf of hotels and casinos near his racing school in Las Vegas.

The Center for Media and Democracy also publishes a quarterly publication called PR Watch, which seeks to expose the public relations industry and what the center calls PR's manipulative and misleading practices.

Rosenblum said the temporary logo tattoos and other products created for advertising opportunities have grown out of the public relations industry, which he said is strikingly scary, but added that the average person is often branding himself subtly.

"We're a society that's really become oriented toward this



Michael Jarecki/The Chronicle

Thousands of business professionals gather at the 72nd annual Motivation Show, where 20,000 people were expected to attend.

notion of influencing the individual through consumer techniques," Rosenblum said. "The unfortunate thing is the public is very poorly educated on the whole about when it's being

manipulated. It's really crucial that people stop and take a look at what's being sold to them."

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Despite danger, Iranian journalist speaks out

Future of Middle Eastern democracy discussed in depth

By Alison Riggio
Assistant City Beat Editor

After spending six years in jail, Akbar Ganji, a leading Iranian political activist, was released earlier this year. Now, following his European and North American speaking tour, he might very well be facing incarceration again upon returning to Iran.

Ganji may be best known for his work as an investigative journalist. He served time in jail after publishing several articles connecting Iranian officials to the killings of dozens of political rebels and intellectuals in the late 1990s.

Nader Hashemi, a postdoctoral fellow in Northwestern University's Political Science Department, helped ensure Chicago's spot on Ganji's U.S. tour. Hashemi has followed Ganji's career for many years and invited him to speak at the school on Sept. 27.

"Akbar Ganji is speaking publicly here at considerable personal risk to himself and his family," Hashemi said. "Everything that he has been saying publicly in his visit to Europe and North America is being closely monitored by the authorities in Iran, and I'm almost willing to bet my life savings that he will be held accountable for everything that he says as soon as he goes back."

Ganji fielded questions from

Danny Postel, senior editor at openDemocracy.net, an online pro-democracy magazine, in a public conversation on world politics and Iran's place within them. Ganji's responses to questions by both Postel and audience members following the discussion were translated into English by Hashemi.

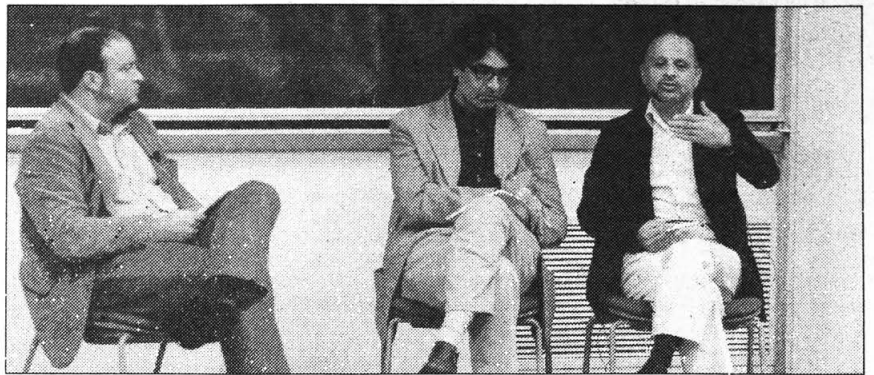
Ganji spent much of his incarceration in solitary confinement, Hashemi said, where he was subject to torture and eventually went on a three-month hunger strike in 2005.

"I don't think it's an exaggeration to say, at least from the pictures that I saw [after the hunger strike], that he was within days—if not hours—of losing his life," Hashemi said.

The discussion at Northwestern, however, did not focus on Ganji's notable journalistic career—or its repercussions. Ganji's thoughts and ideas on world politics, democracy and Iran's relationship with the United States were emphasized.

"I have no belief, or support, in the theory of imperialism," Ganji said. "I'm very firm in my belief that the policies that are being pursued by the United States will not lead to the promotion of democracy in [Iran]. The policies the United States [have] pursued actually lead to the growth and the ferment of Islamic fundamentalism."

Ganji said he is a firm believer that money cannot fix everything, adding that there is no price tag on democracy, and it most certainly cannot evolve overnight. A military invasion of Iran, or funds provided by



Andrew Nelles/The Chronicle

Akbar Ganji, right, answers questions fielded through his translator, center, from Danny Postel during a visit to Northwestern University on Sept. 27.

Congress, are not the way to peacefully evolve a democracy within that region, he said.

Clifford Deaton, a political science major at the University of Illinois at Chicago who attended the discussion, said he wasn't well-versed with Ganji's journalistic work, but said his writing and activism reflects current world politics.

"It seems like it's well-timed and plays [into] popular media concerns about Iran and whether there will be an invasion, whether there will be a war," Deaton said.

Ganji called out U.S. media coverage, citing that fundamentalist and terrorist-like coverage is unfairly portraying the true sentiments and actions of many people in the Middle East.

"The only representation you get of Iran is that it's just a bastion of terrorism and Islamic

fundamentalism and nothing else," Ganji said. "[There are] large numbers of Islamic and Muslim people who are in favor of democracy and freedom and open societies, but we don't hear anything—[they] don't have any representation."

Postel noted that Ganji and other activists from the Middle East are not the only ones unhappy with current U.S. and Iranian relations.

"Here in the West there is a deep discontent as there is everywhere in the world with U.S. imperialism [and] U.S. foreign policy, particularly in the Middle East," Postel said.

Historically speaking, Ganji compared U.S. hostilities and fears toward the Middle East as being quite similar to the Western world battling communism during the Cold War.

"Nobody outside of Iran can

claim to speak or represent the wishes of the people of Iran," Ganji said. "You always need an enemy to justify your own political ideas or to be in competition."

According to Hashemi, one of the main reasons Ganji began his speaking tour in the U.S. was in hopes of reconciling many of the issues that exist between Iran and the United States—especially their attempts at imperialism.

"In order to change the regime in Iran, and [create] the transition to democracy ... us Iranians [must] determine that path and that time. We Iranians have to organize and mobilize for the promotion and development of democracy in Iran. The United States only makes our struggle much more difficult."

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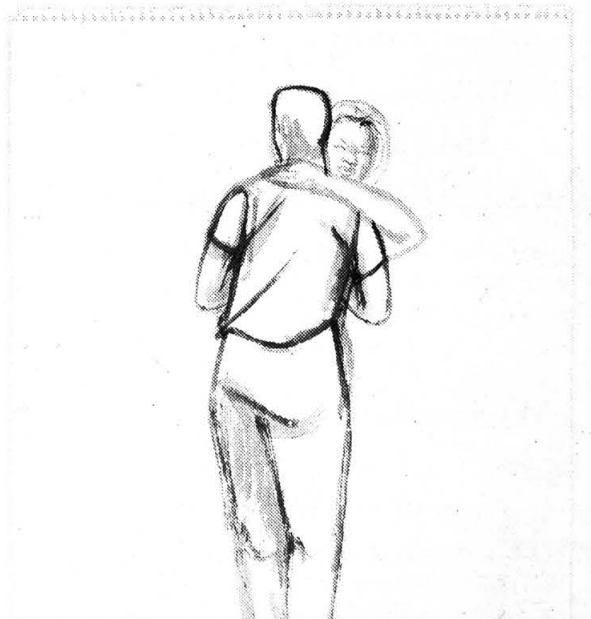
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Scoop in the Loop



By James H. Ewert Jr.
City Beat Editor

When I turned 18 I bought the usual cigar, raunchy porn magazine and lottery ticket, with the hope of going home and getting lucky. I bought that garbage for the sake of the story I would one day tell, but what I was really excited about when I turned 18 was the fact that I would be able to vote.

The following afternoon I marched dutifully to the village hall and proclaimed to the little old lady behind the counter that "I'd like to register to vote." It was a dull climax, I have to admit, a feeble and weak old lady with thinning gray hair lethargically handing me a small card and meekly pointing out the oath I had to recite, but boy was it a rush.

Ever since I watched President

Clinton lie to the general public on national television about getting some under the table as well as the shifts and dishonest events of the 2000 presidential election, I had been seething with a disorienting fury, the likes of which I've rarely felt since. When I was finally able to vote, my anger was legitimized. No longer was I merely America's minion. I then had a purpose, a conclusion and a means to an end with which I planned to topple every existing structure that I had ever criticized.

The seemingly insignificant act of checking off a box and placing it into a machine to be counted empowered me. I volunteered to be an election judge and there, watching the democratic process in action in the dimly lit basement of a church somewhere in DuPage County, was where my addiction began.

Political junkies like myself are a rare breed with bizarre interests and a penchant for violently swearing at everyone who operates within any practical or bureaucratic hierarchy. We are spawned from the foul depths of

an apathetic culture that we refuse to leave behind. It is not a common addiction or interest, that of governmental politics, and many who have it already know that in the end, it will be their driving force as well as their eventual demise.

What is common, however, or at least should be, is a fundamental understanding of the political system under which we all live and a basic knowledge of who is pulling the strings. That is why I, for one, was appalled last week when I was unable to find one student that could name the alderman governing Columbia's ward, let alone her job description. Her name by the way is Madeline Halthcock, and she is the South Loop's and most of the West Loop's voice in City Council.

Chances are most students could produce the names of characters on "Grey's Anatomy" or spout off some other type of trashy pop culture reference, but they haven't the slightest clue as to who or what is determining the public policy they are forced to live by.

Screw all the crap about how divisive and uninteresting politics are; politics are unimportant, the subject of the politicization is not. A civic duty does not require a

passion for argument, but it is, like the name implies, a duty. It is an obligation of the citizen to be aware of their surroundings and the causes that affect them. Negation of that responsibility prevents progress and consequently leads to the degradation of society.

If people do not know their governmental representatives, they cannot vote objectively for them either. Spare all the swill about not voting too, because it's nonsense. Apathy is no excuse for ignorance, and silence is consent.

Perhaps political philosopher Edmund Burke said it best during the early days of the American Revolution when he was fighting against his own British government on behalf of the American Colonies: "The only thing necessary for the triumph of evil is for good men to do nothing."

Maybe those who don't give a shit about politics or refuse to vote would prefer to live in colonial America, when voting was not a right, but a privilege.

Remember that in politics, not having a stance is in fact a stance.

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In Public

More amusing than dull, City Hall, 121 N. LaSalle St., 2nd Floor, is holding its regular City Council meeting at 10 a.m. Oct. 4. Bring a friend. For more information, visit cityofchicago.org.

Looking for free live Irish music? Then check the upcoming shows at the Irish American Heritage Center's Fifth Province Lounge, 4626 N. Knox Ave. Francis O'Neill Ceili Dance appears on Oct. 6 and Tony Leonard and His Band on Oct. 7. All shows start after 9 p.m. For more information, call (773)282-7035 or visit irishamhc.com.

Let's all go to the movies. The 42nd Chicago International Film Festival begins Oct. 5 and runs through Oct. 19. Opening night will feature *Stranger Than Fiction*, a comedy starring Will Ferrell and Dustin Hoffman, at the Chicago Theater, 175 N. State St. Various locations and prices for the festival can be found at chicagoilmfestival.org or by calling (312)332-FILM.

October equals Halloween. Navy Fear at Navy Pier includes a haunted house for adults and a pumpkin patch, games, and ghostly entertainment for the whole family. Admission ranges from \$8-\$14. Navy Fear at Navy Pier runs Oct. 6-9, Oct. 13-15 and Oct. 20-31. For more information, visit navypier.com or call (312)595-PIER.

A picture is worth a thousand words. The Art Institute of Chicago compiled the work of 45 photographers spanning 20 years in "Photographs by the Score: Personal Visions Twenty-Some Years Apart." Admission is \$7 for students, but stop by for free on Thursdays from 5 to 8 p.m. The exhibit runs Oct. 7-Jan. 14. For more information, visit www.artic.edu or call (312)443-3600.

Urban Excursions: Lincoln Square



By Jenifer K. Fischer
Managing Editor

Two arches trimmed in gold and painted the minty green color of tarnished bronze grandly border either end of North Lincoln Avenue between Lawrence and Leland avenues. Maybe it's the brick-lined sidewalks or the cast-iron bench-lined park/town square complete with a cobblestone "stage" in the middle. Or perhaps it's the aged cast-iron and bronze Lombard Lamp, a gift from Germany in the '70s, where, on this particular day, an orange cat complete with collar and bell slept at its base. This community evokes the feel of a European village. Only, it's not. It's part of Lincoln Square, a quaint North Side neighborhood nestled directly south of West Rogers Park and directly west of Uptown.

Though the neighborhood cui-

sine and decor hints at Irish, Mexican and Greek cultures, the German influence is most obvious. In addition to the aforementioned bauhaus and Deutschland-gifted lamp, Meyer Delicatessen, 4750 N. Lincoln Ave. is another major presence on this stretch of Lincoln Avenue. Its storefront is filled with trolls, beer steins, German import beers and sundries such as Rotessa, which is German for red cabbage, and the largest can of sauerkraut you've ever seen—or hope to. One might even spot traditional German lederhosen at International Fashions by Ingrid, 4710 N. Lincoln Ave.

Lincoln Square provides a nice backdrop for a day spent shopping or meeting up with friends for a pint of Guinness at the Chicago Brauhaus, 4732 N. Lincoln Ave. Though this particular block has a couple of seemingly misplaced mainstream tenants—Payless Shoes and Coldstone Creamery—it more than makes up for it with charming shops perfect for finding gifts or something fun for yourself. Urban General Store, 4727 N. Lincoln Ave., brims with arty jewelry, colorful tote bags and



Mauricio Rubio/The Chronicle

Lincoln Square sports its own "Buckingham Fountain" called the Giddings Square Fountain at Lincoln Avenue and Giddings Street.

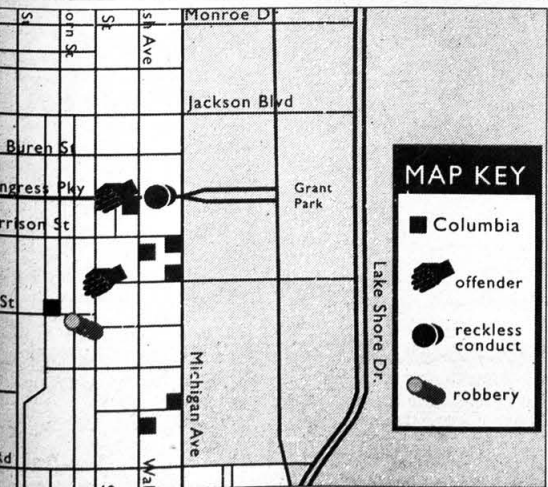
sassy stationery; Lola, 4703 N. Lincoln Ave., is a purse-lover's haven; the independent bookstore and cafe The Book Cellar, 4736-4738 N. Lincoln Ave., provides bibliophiles with hours of browsing and also hosts local author nights; and Merz Apothecary, 4716 N. Lincoln Ave., peddles natural health and beauty products, as it has for more than 130 years.

This nook of Chicago may not

be the place to go for nightlife—a common sight: thirty-something fathers in fleece jackets and khakis chatting on cell phones and pushing their toddlers in jogger strollers. But it is an enjoyable place to go, nonetheless. The best way to get there from Columbia: take the Brown Line from the Loop, get off at Western and you're there.

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Off the Blotter



Jennifer Crider/The Chronicle

Armed robbery suspect caught

While walking on the sidewalk at 36 W. Polk St. on Sept. 24, a 30-year-old man heard someone approaching him from behind. He turned around and a 19-year-old man pulled a gun on him. The offender pushed the man to the ground; the victim sustained a cut on his head. The offender held the gun to the victim's neck and demanded the man's wallet and cell phone; he complied and the offender ran off with \$61 and a Motorola cell phone. The victim flagged down police and pointed in the direction of the offender. Police found the offender alone in an alley holding a gun. After several verbal warnings, the man dropped the weapon. The victim identified the offender at the scene. Police arrested the offender, notified him of his rights and charged him with aggravated robbery. Police also recovered a Powerline BB gun, the victim's cash and his wallet.

Conflicting accounts in fisticuffs

On Sept. 24, a 37-year-old man and an offender (unknown age) started arguing at 33 E. Congress Parkway, and the offender hit the man in the nose. Police tracked down the offender, who gave a conflicting account of events. Police didn't file charges

against the offender. Both men claimed residency at Pacific Garden Mission, 464 S. State St.

Taking a stroll on Congress Parkway

Police noticed a 46-year-old woman walking up to moving vehicles at 61 E. Congress Parkway on Sept. 24. Cars were either stopping or swerving to avoid the woman. The officers, who were on patrol at the time, determined that the woman was endangering herself and passing motorists. Police arrested the woman and charged her with reckless conduct.

Were Jägermeister shots involved?

On Sept. 23, the South Loop Club, 701 S. State St., kicked out a 49-year-old man and a 35-year-old man. The two acquaintances started arguing on the sidewalk at 29 E. Balbo Ave.; the older man pushed the 35-year-old and he hit his head on the ground. The younger man sustained a sizable cut on the right side of his head; an ambulance took him to Northwestern Memorial Hospital. The older man, who had a bloody nose, refused treatment. The 35-year-old refused to sign a complaint against the other man. Police noted that both were highly intoxicated at the time.

Black talk radio gets new voice

Seminal station airs all night and on a different frequency

By Kim Driscoll
Staff Writer

WVON, a pioneer in Chicago black talk radio, is transitioning from the "Voice of the Negro" to today's "Talk of Chicago" in a monumental deal that will end years of irregular air time and sudden frequency loss.

Due to a new leasing agreement with Clear Channel Radio, WVON 1450-AM has increased its broadcasting from 1,000 watts to 10,000 watts and changed its frequency to 1690-AM.

The station will broadcast 24 hours a day, seven days a week, providing listeners with an evening drive program for the first time in its history. WVON will no longer be limited to 15-hour broadcasts, without programming from 1 p.m. to 10 p.m.

"Radio is a place of adjustment, and I think it's great that WVON is taking on new challenges," said David Berner, full-time faculty member in Columbia's Radio Department.

The station is trying to keep in step with radio evolving in an ever-changing media with the onset of streamlining and podcasting, which enables a listener to tune into a radio station, or other media source, via the Internet.

"As an industry, radio has to become more understanding of media on demand, with iPods and satellite radio becoming more and more popular," Berner said. "Obviously, WVON sees a need and is on the road to filling some sort of hole in their programming."

WVON first aired on April 1,



Rachael Strecher/The Chronicle

Veteran broadcast journalist Jon Daye takes notes Sept. 28, while conducting his radio talk show, "On Target with Jon Daye".

1963, with radio legends E. Rodney Jones, Herb Kent, Franklin McCarthy, Wesley South and Pervis Spann collectively "The Good Guys," and they ranked in the top five "most listened to" stations for more than a decade.

The station's history extends beyond Chicago to Detroit. Motown founder Berry Gordy chose WVON over all other stations as the first radio station to play every song he produced.

In 1983, WVON became instrumental in the black community's political movement, resulting in the election of Harold Washington, Chicago's first black mayor. The station then changed its format to talk, continuing to operate with limited air time.

WVON, which can now be

heard in Indiana, Michigan and Wisconsin, is focusing on its ability to reach more listeners.

"We're in a recreation stage," said Keisha Chavers, director of station relations, and a Columbia alumna. "This is an expansive opportunity."

For Billy Montgomery, faculty adviser to Columbia's Association of Black Journalists, WVON will now reach a larger audience.

"[The new changes at WVON will give a] greater voice and expansion of the voice that has been so strong in a marginalized community," Montgomery said. "Hopefully the new move will open up opportunity for the station to be more interactive with younger people—college students."

Montgomery also said that he

remembered listening to WVON as a high school senior during the '80s. He said the station galvanized the African-American community to turn out the vote and helped elect Harold Washington as mayor.

The agreement will not affect WVON's ownership. The station remains Chicago's only black-owned talk outlet for Melody Spann-Cooper, president and general manager.

"WVON is a legacy and we're going to another level," Chavers said.

Talk show hosts may be heard around the clock, including the Rev. Al Sharpton, noon to 3 p.m.; Cliff Kelley, 3 to 7 p.m.; and Michael Eric Dyson, 7 to 10 p.m.

chronicle@colum.edu

Group pours foreign policy in frosty mug

By Eric Kasang
City Beat Editor

The patrons inside the front part of Schubas Tavern, 3159 N. Southport Ave., seemed like a typical crowd during a recent weeknight. While bartenders poured drinks, patrons chatted and smoked to the strains of a melancholy crooner on the jukebox.

However, in the tavern's backroom, a different scene played out. Instead of a band performing on the bar's stage, the Chicago Council on Global Affairs served up something completely different: foreign policy discussions.

The Chicago Council, a non-partisan global policy organization, is bringing complex, and often contentious, issues out of the lecture halls and into accessible public forums. Richard Prall, the program officer at the Chicago Council who runs the Globally Occupied Attention series, said the forum started in 2003 and it has sponsored about 17 events so far. Prall also explained why he chose taverns as a base for foreign affairs discussions.

"There was talk on how to recover young people, how to diversify [audience members]," Prall said. "I thought it was perfect to bring a topic [out of downtown] and to the neighborhood."

Prall, who started at the Chicago Council as an intern in 2003, said he chose music-based venues like Schubas Tavern, Martyrs' Restaurant & Pub, 3855 N. Lincoln Ave., and the Hideout, 1354 W. Wabansia Ave., to attract a crowd that otherwise might not attend a foreign policy discussion.

On Sept. 25, Schubas Tavern, which held a packed room of 150 people, hosted an event called "Step In or Step Back? U.S. Intervention in the Middle East."

While a cluster of microphone stands crowded the stage's corner, moderator Eric Chial, who also sings and plays guitar and bass for the Chicago band the Bon Mots, introduced speakers Patrick Clawson and Ghada Hashem Talhami.

Sporting a gray suit and holding a Miller High Life bottle, Chial opened up the discussion with: "Is the approach of the U.S. in promoting democracy in the Middle East working? Why should the U.S. feel compelled to promote democracy in the Middle East?"

Chial then directs the question to Clawson, the deputy director for research at the Washington Institute for Near East Policy, a bipartisan think tank.

"We're not in the business of promoting revolutions in the Middle East," Clawson, who has been published in Foreign Affairs magazine, said. "What we need to do is encourage change."

Clawson, said Middle East

See Policy, Page 35

Persuasion through the assembly line

Motivation Show's title may give the wrong impression

By James H. Ewert Jr.
City Beat Editor

Complementary wine and beer, View-Masters, hammocks, kangaroos and snowboarders bouncing into the air off trampolines may not immediately bring motivation to mind for most, but they did last week for the 2,100 exhibitors at the 72nd annual Motivation Show, which was held at McCormick Place, 2301 S. Lake Shore Drive.

With the 20,000 people expected to attend bringing in an estimated \$19 million to the city of Chicago, the Motivation Show ranks as one of the largest conventions to come to Chicago this year, according to the Chicago Convention and Tourism Bureau.

While some at the show believe its title may give the wrong impression, others who are critical of the advertising industry think the show is intentionally misleading.

According to Wayne Dunham, public relations spokesman for the show, the products and services on display are geared around incentive programs designed to motivate workers to a desired action.

"Ever hear of someone getting a free trip by accumulating points on their credit card?" Dunham said. "What we do here is offer products and services and educational seminars on how to use premiums and incentives to motivate people to be more productive at their jobs, work more safely on the assembly line and increase sales."

However, Jonathan Rosenblum, research analyst for the Center for Media and Democracy, a nonprofit public interest group that promotes media literacy and citizen journalism, said most incentive programs are used by companies as a deliberate abstraction to employees.

"The industry itself is having to create more in the way of invention in order to distract workers from the fact that they're losing their pensions and getting 401Ks instead," Rosenblum said.

At the show, sales representatives from companies across the globe vie for the attention of business leaders and executives with catchy booth displays and gimmicky events that attract people into them. The business people are looking for the next product, incentive, or trip that will entice their workers to be more efficient.

"Motivation is like a carrot," exhibitor Artie Frish said while



Michael Jarecki/The Chronicle

Show attendee Shawn Barrish (top), takes a photo of IndyCar racer Mario Andretti as he signs an autograph on Sept. 28 at the Motivation Show in McCormick Place, 2301 S. Lake Shore Drive. Narrisa Taylor (below), displays her company's insulated travel cups that offer advertisers a place to market logos and brands.

dangling his hand up over his mouth like he would a carrot or treat. "Here is the carrot, that's more of what it is."

Frish is sales manager for "Say Cheese" Chocolate Company and

was at the show featuring the company's latest product, a machine that prints photographs onto chocolate lollipops.

See Motivation, Page 37