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Columbia College Chicago

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Students strut their stuff

Faculty evaluations fuel heated discussion

By Jim Jaworski
 Associate Editor

The grades a student receives can be viewed by all instructors, not just those who taught the student. Currently, the grades a student gives an instructor, in the form of teacher evaluation surveys, remain sealed. However, there is a slim possibility that the policy may change, according to information from the College Council meeting on Dec. 1.

The surveys, which every student fills out near the end of the semester to evaluate the performance of each instructor, have always been confidential and only viewed by department chairs and the teacher. The surveys have traditionally been done on paper, but this semester Columbia introduced a pilot program that has a select group of students complete an identical survey online.

While few instructors at the meeting seemed upset about the method of taking the survey online, many expressed concern, and in some cases anger, over the perceived possibility that the results could be made available to students shopping for the right instructor.

Dennis Rich, chair of the Arts, Entertainment and Media Management Department, presented an e-mail that implied students might be able to access some data from the evaluations online in the coming semesters. The message, credited to Elizabeth Silk, director of Institutional Research, drew criticism from many council members. "[Posting] named evaluations online is an absolutely insidious idea," said Amy Hawkins, a faculty member in the English and Cultural Studies departments.

There was also some general confusion on why the College Council was discussing this for the first time. "Something as sensitive [as this] absolutely needs to come before this body," said Keith Kosteka, president of the Columbia College Faculty Organization. "I'm very upset about this."

The use of the online teacher evaluation surveys falls under the authority of the College Evaluation Committee. Committee members said they are not currently discussing the possibility of students having access to the data and are unsure how exactly the online survey information will be used.

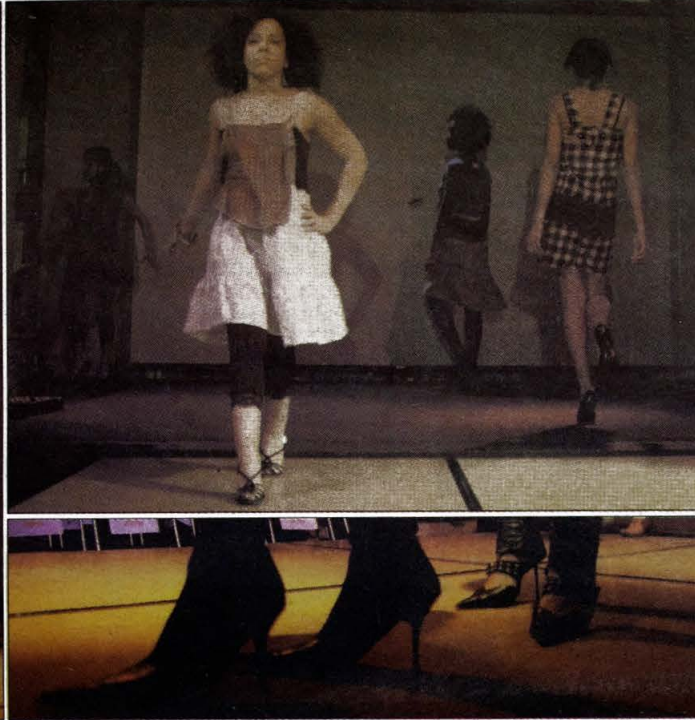
"What's going to happen, going forward, I don't know," said Louise Love, deputy provost. In reference to the e-mail, she said it was simply a miscommunication.

"It doesn't represent what's going to happen," she said.

Administrators also did not explicitly deny the possibility.

"A decision hasn't been made ... that's all I have to say," said Ann Foley, associate provost, after the meeting.

jjaworski@chroniclemail.com



Rachael Strecher/The Chronicle

Columbia's Urban Music Association presented "Urban Runway," a student managed and produced fashion show on Nov. 30 in the Conaway Center, located in the 1104 Center, 1104 S. Wabash Ave.

CCAP receives \$3 million grant

By Amanda Maurer
 Campus News Editor

While most students involved in Columbia's programs receive a degree after a few years, others participating in the college's outreach programs are still learning how to tie their shoes.

Six Chicago public community schools will benefit from a \$3 million grant that Columbia's Center for Community Arts Partnerships, an organization that reaches out to area schools through art-based programs, received from the U.S. Department of Education earlier last month. All six schools serve students ranging from kindergarten to eighth grade.

The \$2,975,559 grant is the second largest in Columbia's history. It will allow the college and CCAP to establish Parent Information Resource Centers in the six partnering schools, the central center at Columbia and two future satellite locations.

The centers give parents opportunities to better connect with their children and schools.

CCAP works to help schools build relationships with their students and faculty by hosting a number of programs at the schools, both during the day and after classes. Students can take courses in visual and performing

See Grant, Page 9

Breaking the law for a good time

By Jenn Zimmerman
 Assistant Campus News Editor

The dancing, the loud music, the colorful cocktails or just the chance to have a night out with friends are all a part of Columbia's nightlife, but for some it isn't cheap or legal.

Unlike other colleges, Columbia doesn't have a traditional campus. Instead, it belongs to a neighborhood in a bustling, vibrant city. All bars and clubs belong to the city scene, and some students feel having a fake ID is a necessary risk to take to be part of city nightlife.

Since she was 16-years-old, Erika, a senior at Columbia, owned a fake ID. After talk of a family vacation out of the country came up, Erika said she wanted a fake so she could go out and drink with her cousins. Erika's first connection to an ID was her mom, who knew someone who could make her an ID that would say she was 18, the legal drinking age of the country she was going to visit.

Erika purchased her second fake ID during her sophomore year of college, when she was 19. Through a friend of a friend she was able to get her own California state ID made to show she was 21.

"I started hanging out with an older crowd," Erika said, who is now 21. "It was more to socialize [than drink because] alcohol is easy to get to."

Erika also said she found it difficult to find things to do at night in a city she felt was not meant for people younger than 21.

"Even at Dave and Busters you need to be 21," she said.

Susan, a freshman, also said that almost immediately into her first semester at Columbia she

started to see that going out in Chicago meant you had to be 21.

Similar to Erika, Susan's friends were older than her and left her behind to spend the weekends alone while they went out. Feeling like her options were limited, the risk of having a fake ID was worth taking to be out with friends, she said.

"It wasn't really to drink," Susan said. "It was just to go out with places with everyone."

Within months of starting school, a friend told Susan about a place on the West Side that would not only make her a fake ID, but also supply her with a fake Social Security card as a second form of identification.

Susan said she drove to a strip

mall with her uncle where men would flash identification cards at cars pulling into the lot to grab the attention of anyone that wanted to get one made.

After approaching one of the men, Susan said she paid them \$200, took her photo in a nearby photo shop and returned the next day to pick up her new Ohio state ID and matching Social Security card.

"Especially with our school [that is] right in the city you definitely need [a fake ID]," Susan said.

Although both Erika and Susan admit to wanting an ID to go out with friends from school, others said that Columbia's nightlife in

See Nightlife, Page 10



Joshua Covarrubias/The Chronicle



Hang in there, sweetness follows

By Jenifer K. Fischer, Managing Editor

Recently, I ran into a former co-worker on the el. We once toiled away full time at the same thankless retail gig, the sort of job that makes one slightly angry at the world, especially when you know what you really want to be doing.

Though this man is at least 15 years older than I am—and seeing that I'll be 28 years old next month, I'm not as young as most college students—we both had our sights on grander things than our sales associate positions, so I felt a little bad when I left it two years ago to work at The Chronicle and pick up other journalism-related experiences. Meanwhile, he was looking for work in marketing and kept coming up empty-handed.

But when I ran into him on the el last week, there was something different about him. He approached me with a smile and an upbeat tone in his voice. He looked put-together and relaxed the way truly happy people do—and with good reason. He'd found a job in his field and had new co-workers who respected him. He confessed that he'd finally emerged from what had been a dark period in his life.

For whatever reason, this news brightened my day significantly. I smiled as I walked home, perhaps because I understood what a difference in terms of quality of life a job can make. I think we all do.

When I look at my Columbia peers, I see an eclectic collection of artists following their passions. The journey we take to live these ambitions isn't always an easy one. After all, even the loftiest of idealists needs an income. Money creates much angst for those in pursuit of a

dream.

A lot of us get stuck working less-than-desirable, low-paying jobs—often more than one at a time—as we try to break into our desired careers. Here are a few of mine: valet parking attendant, barista, waitress and city parks maintenance worker, and that's just a sampling. These jobs tend to embitter us, as they usually require us to meet the needs of more well-off people.

Recently, some friends and I compared the awful behavior we'd encountered while doing time in the service industry, like

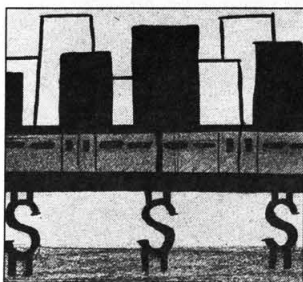
It's so true. As I finally near graduation, I'm willing to take any job I can find in my field because I know that nothing is permanent, and with ambition and hard work I can keep moving closer to my ideal. I know how hard I've worked to live my passion, so I'd rather do anything in my field than do nothing at all while I hold out for the perfect position. Of course, it is important to keep striving and not get stuck, too.

Sure, a job is just a job, but at the end of the day we spend countless hours of our lives working—we may as well get some satisfaction from it. And it's not necessarily the pay that makes a job great, as a recent Pew Research Center survey on happiness proved, so you should do what you enjoy, even if it means rolling with the punches for awhile to get there.

Recently, while out to lunch with a friend, he mused that the more you try to control your life, the more it doesn't go the way you planned. I agree, and I think we need to embrace that because it adds color and wisdom to our experience. Letting go doesn't mean being a slacker, but it does mean opening up to the possibilities that you may encounter. Life won't always be a blast, but you'll appreciate your accomplishments that much more for knowing the struggle.

So as students and artists, wherever you are in that process, whether you are just starting out, nearing graduation or trying to make the next step in your career, just get through it because, as the R.E.M. song goes, "Sweetness follows."

jfischer@chroniclemail.com



the times we were yelled at for our companies' policies and lack of staff or bossed around in ridiculous ways—would you like to make that latte yourself, sir?

It feels like most people go shopping to take their unhappiness out on retail minions making minimum wage. Or maybe it's just our own self-pity that makes things worse.

I think we're better for experiencing jobs that require dealing with such folks. It establishes a deeper appreciation for where we're heading. It brings to mind one of my favorite movie quotes: "I know sour, which allows me to appreciate the sweet"—it's from *Vanilla Sky* for those who really want to know.

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Commentary
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Announcements

Lunchtime Drum Circle Series

Join Columbia's rhythmic community Dec. 5 for the monthly Drum Circle Series. Students, faculty and staff are encouraged to bring a percussion instrument. The circle will be open to the public from noon to 2 p.m. at the Hokin Annex in the 623 S. Wabash Campus Building, 623 S. Wabash Ave.

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

Choreographic Project

The Choreographic Project is a showcase of choreographed work by Columbia students approaching the completion of their composition courses. The performances will begin at 8 p.m. Dec. 7 at the Dance Center, 1306 S. Michigan Ave.

For more information, contact Deron Fuller at (312) 344-8330.

An My Le: Small Wars

The Museum of Contemporary Photography, located in the Alexandroff Campus Center, 600 S. Michigan Ave., will explore the Vietnam War and the current wars in Iraq and Afghanistan. The photographic series called "Small Wars" is by An My Le, who was born in Saigon, Vietnam, before coming to the U.S. as a refugee in 1975. Her exhibit runs from 10 a.m. to 5 p.m. daily until Jan. 6.

For more information, contact Jeffery Arnett at (312) 344-7779.

Working Framework

Come to the third and final installment of the Working Framework Exhibition at the C33 Gallery, 33 E. Congress Parkway Building, and the Conway Center, in the 1104 Center, 1104 S. Wabash Ave. The exhibition runs from Nov. 17 to Jan. 5. The Conway Center hours are 10 a.m. to 7 p.m. Monday and Thursday, 9 a.m. to 5 p.m. Tuesday, Wednesday and Friday. The C33 Gallery hours are 9 a.m. to 7 p.m. Monday through Thursday and 9 a.m. to 9 p.m. Friday.

For more information, contact Mark Porter at (312) 344-6643.

In Your Opinion

Do you think a fake ID is necessary to have a social life in the city?



"No. I don't drink or smoke."

—Chris Sullivan, freshman, photography



"No. Although I really want to go to a 21 and older show this week."

—Joyce Rice, sophomore, art and design



"No, I don't. I think it's possible to have social life without going to bars."

—Jackson Otto, freshman, ASL interpretation



"No. I have a lot of friends in the city, I just hang out with them."

—Brianna Heffron, freshman, marketing

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More than a teacher for 20 years

**Barbara Yanowski:
1931-2006**

By Steve Yaccino
Assistant Campus News Editor

There are many professors who teach, but few who truly inspire. On Dec. 6, the Columbia community will gather to celebrate the life of one professor, who for the past 20 years mentored and motivated countless students toward personal and professional greatness.

Barbara Yanowski died Oct. 20 at age 75 after battling cancer for nearly a decade. She was a full-time faculty member in the Television Department from 1985 until the late 1990s. She received the "Teacher of the Century" award from the college for pioneering the television internship program and dedicating her life to the friends and students who affectionately called her Dr. Y.

"There's been quite a buzz in the Chicago television industry about her [death]," said Beau Beaudoin, associate chair of the Television Department. "It's amazing how many people currently in the industry were her students. I can't even begin to name them; there's too many."

Before teaching at Columbia, Dr. Y was better known as "Miss Barbara" the host, writer and producer of New York educational television programs

"Scienceland" and "Science Corner." She received her Master of Arts in Television degree from the University of Michigan, and her Ph.D. in Education from Union Institute and University, Cincinnati.

However, it was neither her degree nor her fame that students remember, but the way she challenged and empowered every person she encountered.

"She had an energy that could only come from a higher source

or being," said Dawn McGregor, a former student and longtime friend. "The way that she expressed the material was so different than other teachers that I had. When you left her class you were just like, 'Wow, I can do this TV thing.'"

When Dr. Y moved to Florida in the late 1990s, she continued teaching full time by flying to Chicago every other week for classes. It became too difficult after a few years and she resigned as a full-time professor, but still flew in three times a semester to teach a class called Career Strategies in Television.

"Her relationship was very special with Columbia," said Dr. Hank Connolly, Dr. Y's husband of 15 years. "She loved it because of the students and the way they were willing to work."

During that time, she spent more money to fly in than she made as an instructor, Beaudoin said.

"She was that dedicated to the students," Beaudoin said. "She was that kind of person."

Dr. Y taught the class until 2003 when she officially retired to her home in St. Pete Beach, Fla. But even then, she continued to inspire. While she battled a rare cancer in her blood vessels called angio sarcoma, Dr. Y ran nine marathons, including one in Russia, all after the age of 54.

She authored two books, the latest of which she donated all proceeds to the Sarcoma Research Foundation at the Moffitt Cancer Center in Tampa, Fla.

"She always knew when you needed an extra push," said Annie Esp, a former student and current editor for ABC 7 Chicago. "She could take the worst event ever and find the positive part of it."

Dr. Y battled many of her own challenges, but her life was a testament to the many lessons she taught her students. McGregor said the life of Dr. Y could be summarized in a quote that she used at the end of each chapter in her book *The Bad Stuff is the Good Stuff*, "Remember three things every day: There is a power bigger than you are, and this power is on your side. You are always better than you know. You are always closer than you think."

The Dec. 6 memorial will begin at 6 p.m. on the 15th floor of the Alexandroff Campus Center, 600 S. Michigan Ave. In lieu of flowers or gifts, her husband has requested donations in Barbara's name to the Sarcoma Research Foundation at Moffitt Cancer Center, 12902 Magnolia Drive., Tampa, Fla. 33612. For more information, contact Beau Beaudoin at (312) 344-7448.

syaccino@chroniclemail.com



Courtesy of Dawn McGregor

Former faculty member Dr. Barbara Yanowski, right, poses with Dr. Beau Beaudoin, left, a longtime friend and colleague. Yanowski founded Columbia's television internship program and inspired her students since 1985.

Japanese art 'pops' into Columbia

By Matt Woronko
Staff Writer

From the minds of students to the walls of the Wabash Campus Building, Japanese pop art has found a home at Columbia's Hokin Annex Gallery.

On Nov. 29, Columbia unveiled the exhibit "WA-POP! The Invasion of Japanese Pop," which showcases different artwork from Japanese artists across the United States, in addition to students at Columbia. The exhibit displays different works of pop art from a Japanese angle in the gallery in the Wabash Campus Building, 623 S. Wabash Ave. until Jan. 17.

Jay Sato, a senior art and design major, submitted two digital portraits of Japanese celebrities for the exhibit. Yusuke Tanaka, the student curator of the exhibit, asked him to submit the work two months ago, he said.

"Lately, I've been doing a lot of digital portraits," Sato said. "I used to do portraits traditionally in pencil and from there I just practiced and practiced."

This isn't the first time Sato has had his work displayed. He previously teamed up with Tanaka to display art at Gourmand, 728 S. Dearborn St.

Another artist involved in the

See Exhibit, Page 6

Columbia class to drop mix tape

By Hayley Graham
Editor-in-Chief

Columbia's Arts, Entertainment and Media Management Department added a new course this fall for students looking to break into the hip-hop industry. The students' success in the course, which is the first of its kind, will be heard on the free mixed tape that will be released in early January.

Recent Columbia graduate Marcos Palacios taught and created the class, which focuses on beat-making and producing in hip-hop. Palacios has been making a name for himself in the hip-hop industry with his production company Da Internz.

Palacios ran the class like a production company so students would know what it's really like to work in the industry. All of the classwork built up to a final project, in which students produced their idea of a perfect song, and put out a mixed tape to showcase their work.

The eight-week-long class will host a party for the release of its mixed tape featuring the work of the nine students in the class. Producers GLC, Prolific and Xtreme, who have already made it big and were guest speakers during the semester, endorse the class in drops on the tape.

"The mix tape is strictly to create the buzz and to let people know that 'Hey, this is hot,'" Palacios said.

When Palacios came up with the idea for the class he tried to incorporate everything he wished he would have learned in while attending Columbia into the syl-

labus and brought it to Kimo Williams, coordinator of the music program in the Arts Entertainment Media Management Department, who loved it.

"One reason I went with this class was due to the passion that Marcos had for providing an aestheticism to this genre," Williams said in an e-mail. "Marcos is a rising talent in this genre. He therefore was the perfect conduit to one community that I have been trying to connect to and make a difference in—young black men wanting to make a difference with music."

Since graduating in May,

Palacios has turned down record deals and dedicated his time to his class and developing the artists who work with Da Internz.

Palacios even used his personal connections to bring in industry professionals as guest speakers, who have shared the secrets of producing \$100,000 beats and given feedback and advice to the students.

"Music is a constant reinvention or itself," Palacios said. "And in a studio everything is money."

Zak Jablowa, a sophomore Arts Entertainment Media Management major, was one of the more advanced students in the class and said it has been the greatest course

he's ever taken. He's been making beats for five years and has already worked with signed artists, including Ad Rock, Bliz and Big Taz.

Jablowa said the class has opened doors in the industry for him and has given him more confidence that he can reach his goal of becoming a diverse music producer.

"Everybody that came in gave us so many secrets to emulate that multimillion dollar song on our level and kick it up," he said. "It gave me more faith that I can be there too."

See Hip-hop, Page 6



Mauricio Rubio/The Chronicle

Music producer and beat-maker Prolific, right, speaks to Marcos Palacios' hip-hop production class in the South Campus Building, 624 S. Michigan Ave. on Oct. 25.

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<u>Tuesday December 5</u>	
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Groove Band 2 Recital	3:00 PM
3CVJE Recital	7:00 PM
<u>Wednesday December 6</u>	
Musical Theatre 2 Recital	3:00 PM
88 at 1014 Piano Concert	7:30 PM
<u>Thursday December 7</u>	
Songwriting Recital	12:30 PM
Musical Theatre 3 Recital	3:00 PM
Jazz Combo Fest	6:00 PM
<u>Friday December 8</u>	
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Exhibit: Student work explores pop art

Continued from Page 3

exhibit is Take Yoshimoto, a senior graphic design major. His showcased work, which differs from the photography he usually does, includes a 3-D piece involving a cucumber, an eggplant and chopsticks. In addition to being in the exhibit, Yoshimoto's work has been displayed in other spots around the city, including at the University of Illinois at Chicago and Gourmand. He said Japan's location is part of the reason Japanese pop art differs from the

style in the United States.

"Japanese culture is very confined for geographic reasons," Yoshimoto said. "American pop culture views society, while Japanese pop art comes from the individual."

Nancy Julson-Rieley, the exhibition coordinator, said the work was judged prior to being displayed.

"Our curatorial review board selected the show based on the merit of the work and the excellent proposal submitted by Yusuke," Julson-Rieley said in an e-mail. "He's a student curator, which was also part of the appeal as we're always trying to encourage students to be more involved with the exhibits."

Sato said he enjoys displaying his pop art because it allows him

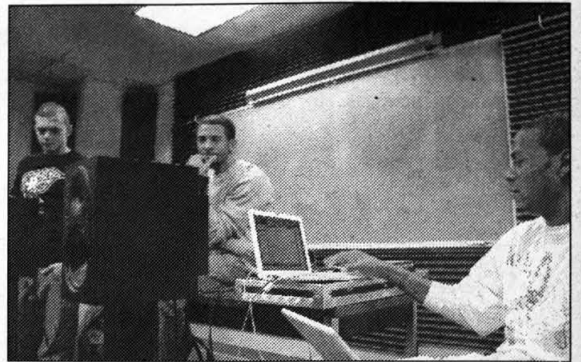
an opportunity to showcase his work before he graduates and because it is one of his passions.

"You can be violent and loud, and there are so many different definitions for it," he said.

Another purpose of the exhibit is to explore the different way Japanese pop art is interpreted. Sato said he thought there was a difference in the American and Japanese approach because on television in the United States, the commercials are very realistic, where in Japan they are more of an art form.

"You can see a live action commercial here and [in Japan] it may be a three-minute animation," Sato said. "Instead of a human, you see a character."

chronicle@colum.edu



Mauricio Rubio/The Chronicle

Music producer and beat maker Prolific, center, and teacher Marcos Palacios, right, listen to Zak Jablowa's rap music final in class.

Hip-hop: Students' value class experience

Continued from Page 3

On the last day of class, when the students presented their songs, beat-maker Prolific stopped by. Prolific, who produced a few songs on Chicago hip-hop artist Lupe Fiasco's recently released album *Food and Liquor*, talked about his career and gave students feedback on their songs.

Mike Williams, a graduate student in music business, was new to producing beats when he entered the class, but agrees with Jablowa that its most valuable element was learning from industry professionals.

"They are mentors, and I already got people in my speed dial," Williams said.

Next semester there will be two

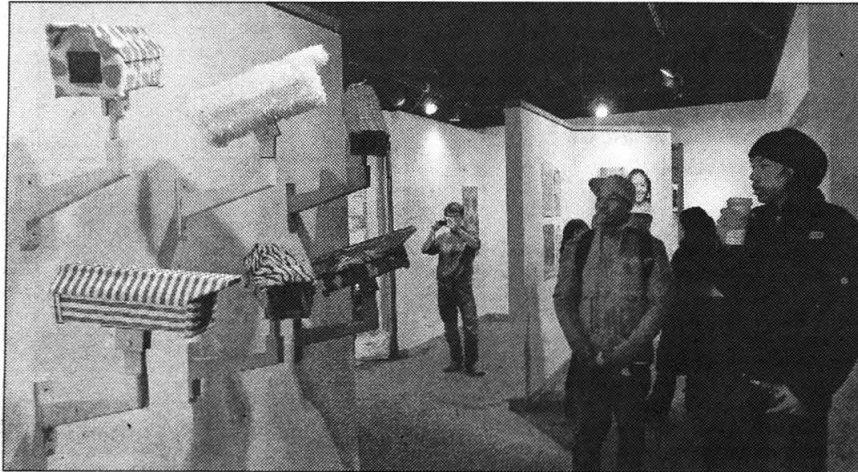
different sections offered for the class, one for beginners and another for the more advanced students.

"I hold really high standards because I want this to be one of the premier classes in the [AEMM] department," Palacios said.

Williams said this class has been well received by students and is motivates them because it shows the college is taking hip-hop production seriously. He said the class comes at a time when it's important to work aggressively at retaining young, black males, which is the highest demographic that academia is losing nationwide.

"Through this class we continue to make the difference that I personally, professionally and academically, so desperately want to make a dent in," Williams said in an e-mail. "Marcos also understands this urgency and presents it in his class. He is nurturing yet very demanding."

hgraham@chroniclemail.com



Andrew Nelles/The Chronicle

Seniors Lorenzo Powell and Solaiman Shabazz view 'Surveillance Cameras,' an exhibit by Kazuki Eguchi, during the opening of the Japanese Pop Art exhibition at the Hokin Annex in the Wabash Campus Building, 623 S. Wabash Ave., Nov. 30.

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Senegalese director discusses human rights dilemma

By Kim Driscoll
Staff Writer

Internationally acclaimed film director Sene-Absa will visit Columbia on Dec. 5 for a reception and screening of *Madame Brouette*.

The film contrasts the beautiful neighborhoods of Dakar with the plight of Senegalese women, who are routinely subjected to genital mutilation, rape and other forms of violence.

The drama chronicles the life of a Senegalese woman after she divorces her abusive husband. Sene-Absa uses authentic African music and vibrant costumes to transform the set to the streets of Dakar.

The award-winning film was released in 2002 but continues to be shown worldwide, helping to raise awareness about the ongoing struggles of Senegalese women.

"Any exposure about the human qualities of Africa is important because we have such a dearth of information in the media," said Lisa Brock, chair of the Department of Liberal Education.

Brock said Senegalese filmmakers are well known for educating people about social and other critical issues in Africa.

"It is important to have insiders critiquing their own society and world, as opposed to outsiders' views of Africa," Brock said.

Reports of domestic violence, rape, sexual harassment, discrimination against women, abuse of children, child marriage, infanticide and child labor are prevalent in Senegal, according to a 2005 U.S. Department of State Report on Human Rights Practices.

According to the report, Senegalese girls, sometimes as young as 9 years old, marry older men because of religious, economic and cultural reasons.

Additionally, the report states although the Senegalese government banned

female genital mutilation in 1999, the practice continues.

Mehrnaz Saeed-Vafa, a faculty member in the Film and Video Department, said all students should see *Madame Brouette*.

"[The film] tells an important story about the women in the Muslim African country of Senegal," she said. "It talks about poverty, the influence of media, corruption and the power of women."

Mati, a single mother featured in the film, is dubbed Madame Brouette, or Mrs. Wheelbarrow, because she uses a wheelbarrow to transport various goods to be sold at a local market. After divorcing her abusive husband, she swears off men until she meets Naago, a smooth-talking policeman with whom she falls in love. Naago turns out to be corrupt, and Mati is forced to take matters into her own hands after she discovers that her

family is in danger.

In his films, Sene-Absa routinely portrays the influence of American and French cultures in Senegal, which gained its independence in 1960 after three centuries of French rule.

Sene-Absa began his film career as an actor

before moving to directing and screenplay writing and has produced a comedy show for Senegalese TV.

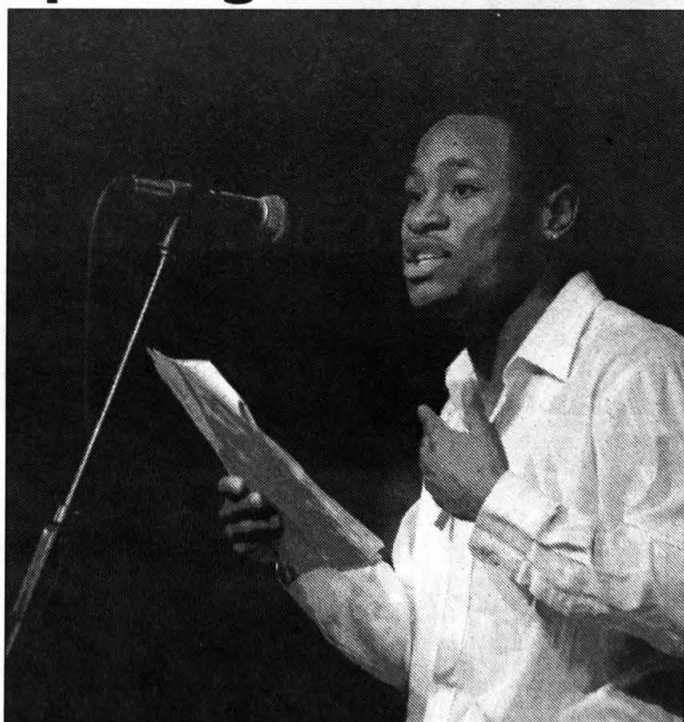
He also directed *Tableau Ferraille*, a 1997 award-winning film about a politician married to two women with different ideals. One wife, dignified and old fashioned, represents Africa; the other wife is well-connected and ambitious, and represents an American-style free-market entrepreneur.

Madame Brouette won the Silver Bear Best Film Music Award at the 2003 Berlin International Film Festival.

The screening will begin at 6 p.m. followed by a discussion in the Film Row Cinema in the 1104 Center, 1104 S. Wabash Ave.

chronicle@colum.edu

Speaking out for AIDS



Andrew Nelles/The Chronicle

Randall Welch, a freshman music major, reads a piece he wrote for Youth World AIDS Day at the HotHouse, 31 E. Balbo Ave. The event was sponsored by Columbia's Critical Encounters, which advocates HIV/AIDS awareness.

Grant: CCAP works to reach parents with new centers

Continued from Front Page

arts like dance, theater, photography and writing programs, said Joanne Vena, director of School Partnerships for CCAP.

"We believe that the arts are an important component of everyone's life, including children," said Carol Ann Stowe, chair of the Early Childhood Education Department, which partnered with CCAP for the grant.

Although CCAP works with a total of 10 schools, only six com-

munity schools will receive Parent Information Resource Centers.

Community schools concentrate on promoting learning and strengthening relationships between the school, families and community.

"Lead partner agencies, such as CCAP, work with schools to align academic supports, maximize resources and engage adults," said Alicia Haller, senior program manager at the Campaign to Expand Community Schools, in an e-mail.

The Parent Information Resource Centers will allow CCAP to also reach parents in addition to students and teachers, and concentrate on those parents who may not have enjoyed their own school experiences.

"We use the arts to develop a relationship with parents so that we can introduce strong parent-

ing skills and help them build relationships with their children that will support their academic growth," Stowe said.

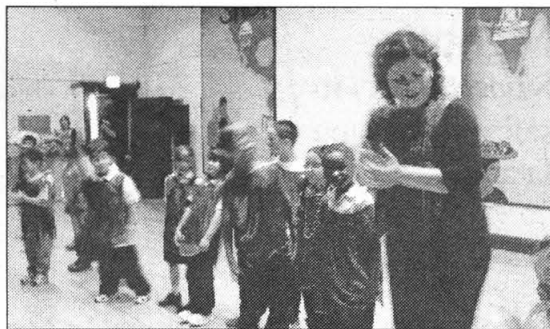
The centers would provide lectures, activities and workshops for parents of young children.

"It's kind of reintroducing them to the value of schools, not only for their kids, but for themselves," Vena said.

David Flatley, executive director of CCAP, said it's important to build relationships with parents and guardians because a number of factors contribute to a student's success in school.

"If parents are not engaged in some way, you lose kids along the way," he said.

In addition, teachers would be able to utilize the centers for a variety of information, workshop



Courtesy Joel Wanek

CCAP teaching artist Khanisha Foster performs with students during a spring showcase at Sabin Magnet School, 2216 W. Hirsch St.

and instructional experiences.

Lee Jackson is the principal of Crown Community Academy, 2128 S. St. Louis Ave., a school that will benefit from the grant.

Crown has partnered with CCAP for the past five years, and Jackson said he would like to see the relationship continue for many years to come.

The Parent Information Resource Center will allow Crown to connect with more than just students and faculty.

"We're hoping to do the same thing with the parent component as the students," Jackson said.

"[We are] building capacity, [creating] a better line of communication with home and school, and getting our parents more involved in the daily operations of what's going on here."

Flatley said when the grant ends, which will be spread over five years, the schools will be able to maintain the centers on their own.

CCAP will also expand its existing programs and create new

ones for children up to 8 years old, which hasn't been possible until now, Stowe said.

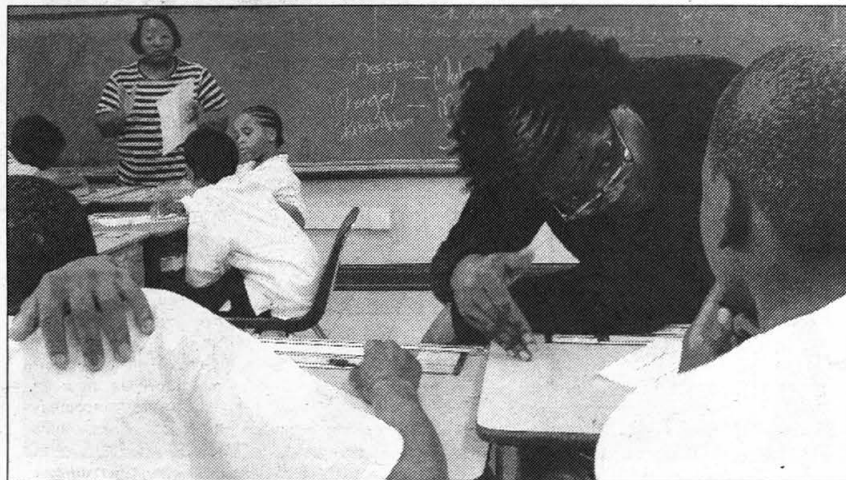
The department and CCAP partnered in the grant because it requires at least 30 percent of the awarded money to go toward early childhood education.

CCAP will fulfill the grant's requirement to serve rural and urban areas by setting up Parent Information Resource Centers at two other schools in Illinois. CCAP officials have already started considering possible locations for the satellite centers, which will be created in three years.

CCAP was one of the 60 nationwide recipients of this grant and was the only Illinois recipient.

"[We're] trying to open the door to parents as a very important factor in making the school a great place to be and to making the school a very integral part of the community," Vena said.

amaurer@chroniclemail.com



Courtesy Joel Wanek

CCAP teaching artist Avery R. Young, a poet affiliated with Young Chicago Authors, works with seventh-graders at Herzl Elementary School, 3711 W. Douglas Blvd.



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Nightlife: Students 'play it safe' while using fake IDs

Continued from Front Page

general requires students to be 21 because of its location in the city. Some students who aren't said they don't have much to choose from when it comes to their evening plans.

Kim, a 19-year-old sophomore, said she was tired of having her nights limited to college parties, the movies or walking on Michigan Avenue. After her boyfriend turned 21, Kim said the need for a fake ID started to become a necessity in order to have somewhere to go and be able to spend time with her boyfriend.

"My boyfriend turned 21, and I'm with him all the time," she said. "You just need to be 21 at this school."

Although all three students turned to using a fake ID to spend more time with friends and have more late-night options available to them while at school, the consequences of being caught with a fake ID stretch well beyond a slap on the wrist.

According to Chris Palmer, an investigator for the Secretary of State's office, forms of fraudulent identification cards include fake school and state IDs, driver's licenses and Social Security cards. Punishments for those who are caught with any of these fake IDs could face up

to \$25,000 in fines and possible jail time.

Despite some students feeling that a fake ID is necessary while at Columbia, Mike Arfa, a junior advertising major, said he never saw the need or had a desire for one.

"I didn't have anyone around me drinking a lot," Arfa said. "I didn't feel like I needed to drink."

Arfa turned 21 before most of his friends and roommate and he said he was fine spending nights in at people's apartment to drink, going outside to play sports or joining different Columbia organizations in order to have an active social life.

Still, all three students said they will continue using their fake IDs but will "play it safe" so they won't get caught.

Susan and Kim said they only use it at places where they know other people have gotten in by using a fake. Erika said during the two years she used her fake, only one bar rejected her ID, but it never stopped her from trying it at other places.

"For me it's worth the chance," Kim said. "I don't think they will really take it away."

And although all three students claimed the reason they turned to getting a fake ID was because they felt Chicago nightlife was only for the 21-plus crowd, Matt McGuire, editor of Metromix at the Chicago Tribune, said there are available outlets for younger city residents.

McGuire suggested all-age concerts at famous places

around the city like the Beat Kitchen, 2100 W. Belmont Ave., Schubas, 3159 N. Southport Ave., and sometimes the Metro, 3730 N. Clark St. Coffee shops and restaurants are also places McGuire suggested as great

alternatives for those who aren't 21. Still, he admits the younger students' choices are limited.

"Chicago nightlife certainly gives a lot more options for those that are 21 and older," McGuire said. "But there is still

something to do if you aren't 21."

Names have been changed in this story in order to protect the identities of those interviewed

jzimmerman@chroniclemail.com

Partying like it's 1989



Rachael Strecher/The Chronicle

Attendees of the '80s themed event, 'Who's The Boss' a battle of the bands, dance to Verzatile, the band who won on Nov. 28 in the Conaway Center located in the 1104 Center, 1104 S. Wabash Ave.



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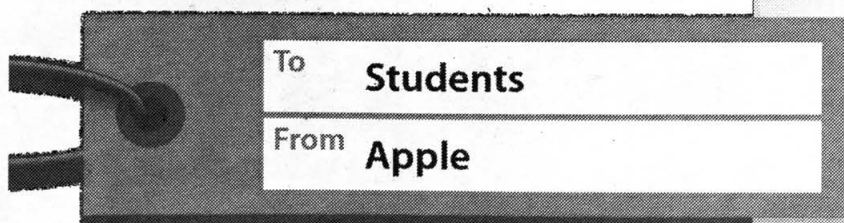
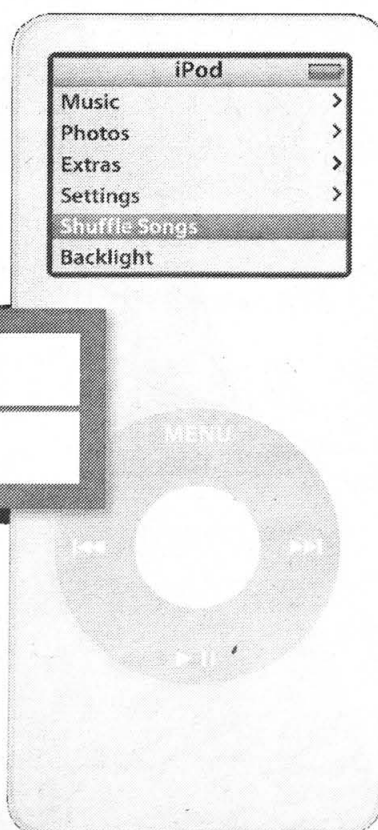
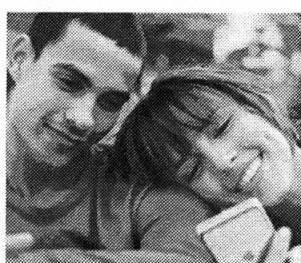
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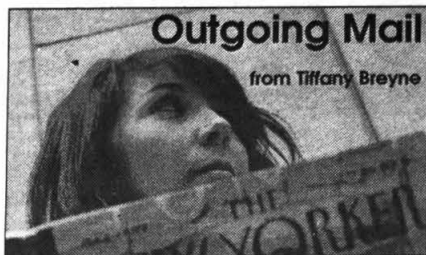
ARTS & ENTERTAINMENT

An Arts and Entertainment Supplement of the Columbia Chronicle

For some, facial hair
serves as a reason for
canadianism, charity

Page 20

WHISKERS FOR A CAUSE



Dear College,

When I started attending Columbia four years ago, I found the college experience exciting and motivating. Though commuting from the suburbs my first year created some difficulties, I thought my classes were worth it for the most part and somehow found the will to wake up at 6 in the morning for a 9:30 a.m. class. All of the new things I learned each week felt so fresh and awesome compared to the mind-numbing dullness of my high school classes.

Now, in my senior year, I find nothing fresh and awesome about my classes. The newness of college has worn off after four long, draining years and now my days hold the same amount of excitement and shininess as a penny dropped in sewage. Right now I can count off on both of my

hands more productive things I could be doing with my time than go to my next class. All of those things could actually involve landing me a job or relieving some unnecessary stress. But no; I'm going to sit in class, most likely not know what the hell the teacher is talking about and completely waste my time. If it weren't for our attendance policy, chances are I would've stopped going to classes several weeks ago.

Since when did college become so lame and pointless? Maybe I signed up for all the wrong classes or have a bad attitude, but college simply does not give me the same thoughtful thrill it used to. I'd give anything to walk up to a closed door with a "Class canceled" sign posted on it every week despite the commute I take from my North Side apartment. The free hours I would have for the rest of the day is well worth the pointless commute I went through to get to class.

Not only is class unsatisfying anymore, my motivation to learn died long ago after I realized that they didn't offer nearly as much preparation for the real world as an actual job. Sitting around a table discussing other students' papers or sitting in stupefied

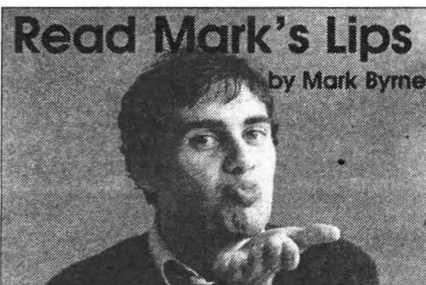
silence while my teacher rambles on for three hours isn't providing me with an education; it's leading me down the road to apathy and a lower GPA. Since I can't focus in class long enough to understand what's going on in class, it's inevitable that I stopped caring and my grades reflect that.

Now, this isn't to say that I'm better than college or that I have it any worse than other students. I know everyone else is feeling my pain at this point. I'm aware of the fact that I have learned plenty of information that I can apply to future jobs. I've also gained tons of knowledge on interesting subjects from Middle Eastern history to sports reporting to Frank Zappa and the Mothers of Invention.

Maybe I'm just subconsciously hating on college because I fear what life will be like after I graduate next semester. And what makes it worse is all the work I have to do for classes that I can't even focus on or care about. But hey, I guess that's really what the college experience is; I was just living in a fantasyland when I actually enjoyed my classes.

So here's to you, college. I hate you right now, but maybe some day down the road I'll learn to love ya ... maybe.

tbreyné@chroniclemail.com



Say the magic words

Last week, Tiffany used this space to discuss fetishes—specifically, that she isn't sure what hers are.

And so, inspired by that, I tried to figure out what my own is. Now that I think I have figured it out, I might as well talk about it.

A few years ago, while in bed with my then-girlfriend, I realized one little thing that seems to make the whole session quite a bit better—"f—k me."

At first, I found it all a little perplexing. For some reason, all a girl has to say is "f—k me" and well, that's my cue. The louder the better, of course.

However, I've also noticed that random profanity doesn't necessarily help. Neither does excessively verbal sex. Narrating exactly what we're doing is obnoxious, and making lewd suggestions actually kind of creeps me out.

So what is it about "f—k me," that magical little phrase? Well, I've got a few theories.

First of all, it's a cue to take over. I

like to take charge, but I also like to be given a nod of approval before I'm really OK with it. No one wants to make a move and have it be ill-received. No one wants to have to say "I'm sorry I threw you against the wall, baby. How's your head?"

Really, though, I think the phrase is most arousing because of its implications. Taken literally, it doesn't make much sense. We're already having sex at

the time; we don't need to verify that verbally or encourage an act that is already in progress.

"F—k me," therefore, should actually be interpreted as "f—k me harder," which is where its real value as a turn-on resides.

And that's a little easier to explain. Sure, there's something to be said for nice, pleasant vanilla sex—the type where it's basically cuddling with penetration—but I prefer the harder, more abrasive version.

That probably has a lot to do with personal preference. I'd hate to speak for all men, because I'm sure there are those who prefer "making love." But I get bored easily. I'm the kid who draws a million little lines in his notebook throughout the course of one class to keep himself occupied. I constantly rub my beard, tap my feet incessantly and play drums with my index fingers. Soft sex is good on occasion, but if it becomes the routine, then don't be surprised if I start tap-

ping my foot and playing drums on your breasts.

I'm going to take so much flak for that last comment. Calm down girls; it's a joke. I can hardly even play the drums.

And really, I enjoy the soft stuff sometimes, too. It has its place, like first times or special occasions with someone you care about. But those people, however appreciated, come few and far between. If every casual encounter a guy has is with someone he "really cares about," then what differentiates a girl that really catches his eye? And in a relationship, if every session is slow and "special," things can get boring.

That's where "f—k me" comes in. It's like changing the channel, or upping the ante, so to speak. It's the signal that things are going to get a little heavier. It's what I interpret as, "Mark, I'm no slut, but throw me around a little bit. I haven't cracked my head open on a headboard yet; maybe this is my lucky night."

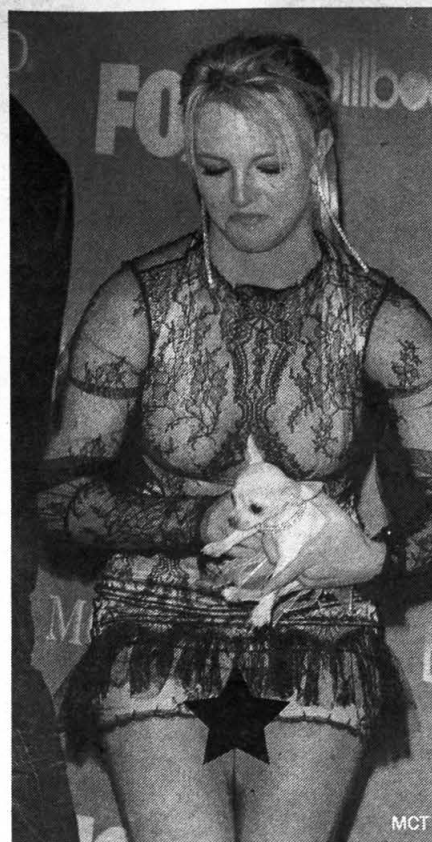
And it takes on different proportions when uttered in a different tone. For instance, a yelled "f—k me" is more like, "Faster, harder." A whispered "f—k me" could mean change positions, or under different circumstances, "What are we still doing at this stupid bar?"

The "f—k me" that I personally prefer, though, is the one preceded by "Oh!" and screamed with a sort of possessed conviction. As in, "Wow, you're good at this."

Hey, everyone needs a bit of encouragement.

mbyrne@chroniclemail.com

JACKASS OF THE WEEK



Back in good ol' middle school, Britney Spears was cute and pseudo-innocent, and when she wore that little plaid jumper in the video for "Hit Me Baby, One More Time," she was the model for quite a few prepubescent schoolgirl fantasies.

Oh, how the times have changed. Last week, Britney ran around New York with BFFs Paris Hilton and Lindsay Lohan, hitting all the hot spots. The paparazzi managed to document the night out quite well, and it allowed The Chronicle to take a thorough inventory of everything a girl ought to remember when she hits the town:

Ferrari? Check. Ugly, frilly white shirt? Check. Hair extensions? Check. Underwear? Oops.

Apparently, Mrs. Spears neglected to pass down to her daughter a few rules of common decency. As Britney stepped out of her girlfriend's Ferrari, she must have felt quite the draft—and she was probably seeing stars for a few minutes after the photographers captured a few choice shots of her gross, ugly crotch and the C-section scar on his midriff.

Britney, we hate your music, but that doesn't mean we have to hate you, too—see Bono for a prime example. That sculpture of you naked and bent over in pounce position made us all a little uneasy, but we were forgiving—it was art, right?

This is different. You've been famous for a good 10 years now. You're 25 years old. And you think it's OK to spend the night out in a little skirt without any underwear?

What is it about you girls? Ms. Lohan seems to have just hopped off the heels of the exact same oops-where-are-my-panties photo shoot. We hate to think it's done on purpose, but it hurts us even more to think that you are that damn stupid.

Exposed parts are much more enjoyable when under the guise of porn—not idiocy. This isn't attractive, nor is it really that funny. It's just stupid, Britney, and you're a jackass. Go to the Gap and buy some underwear. You're a millionaire—we think you can afford it.

—M. Byrne

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Ratings Guide

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Tiffany
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Jen
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Top 5

Tequila Roadhouse: This bar is awesome in so many ways. Free drinking hours on Fridays, strong drinks that go down smoothly and great music to shake my little booty to. This girl couldn't ask for more on those nights where I just want to go out and let loose—at almost no cost. 1653 N. Wells St.

Hogs and Honeys: For my past two birthdays I've gone to this bar to celebrate another year of living, and for good reason. The beer is pretty cheap, watching drunk idiots on the mechanical bull is complete entertainment, and there's bound to be a much older man offering to pay for a cute girl's drinks. Also, the music choice is stellar and dancing on the bar is a plus. 1551 N. Sheffield Ave.

Guthrie's Tavern: This bar is perfect for those nights where I just want to be the dork I really am. There's no better place to play Battleship while drinking a Miller Lite and having a nice, somewhat sober conversation. 1300 W. Addison St.

U.S. Beer Co.: As one of the first bars I ever went to in Chicago, I have to say this place offers up some memorable times. There's often cheesy live music and great deals that tend to lead to black-outs far too early. Plus, the crowd is usually pretty attractive on a Thursday night. Eye candy and beer candy = fun times.
1801 N. Clivbourn Ave.

Exchequer: After a long day at work I just crave this establishment's chicken tenders and a pitcher of Old Style. Perfect for the casual meal and drink with co-workers and friends. 226 S. Wabash Ave.

Speak n' Spell: We met one amazing Christmas Day. I was five. My adoration for this spiffy machine receives substantial credit for the colossal word nerd I am today. What would've happened had my parents given me an Atari or Teddy Ruxpin? Clearly, I'd have been doomed to normalcy.

Laura Ingalls Wilder: My family moved around the country a lot, so reading her *Little House on the Prairie* series was sort of like therapy. I started writing about my own life after reading about her covered wagon journeys and homesteading adventures. But don't look for a series about a crazy family traveling from state to state in a Chevy Astro van. Then again ...

Newsweek: While other teenage girls read *Seventeen* and *YM*, I buried my nose in this weekly news magazine. I figured: Why read about dealing with breakups and what to wear to prom when you can learn about medical wonders such as Prozac and political naughtiness like the Clinton-Lewinsky scandal?

Scrabble: Sometimes my desire to win makes me evil and overbearing, but it's only because I'm having so much fun playing ... and showing off. I cherish acquiring new, enthusiastic opponents. No doubt my husband's superior Scrabble skills helped seal the deal.

The Associated Press Stylebook: My favorite style? AP Style. One of the more recent additions to my list of favorite word- and writing-related things, it ensures consistency, which is something to be appreciated in a newsroom.

Boxing: Nothing feels better after a long day of class and work than serving up my left hook while hearing Coach Fernando yell "Get'em girl!" from the ringside.

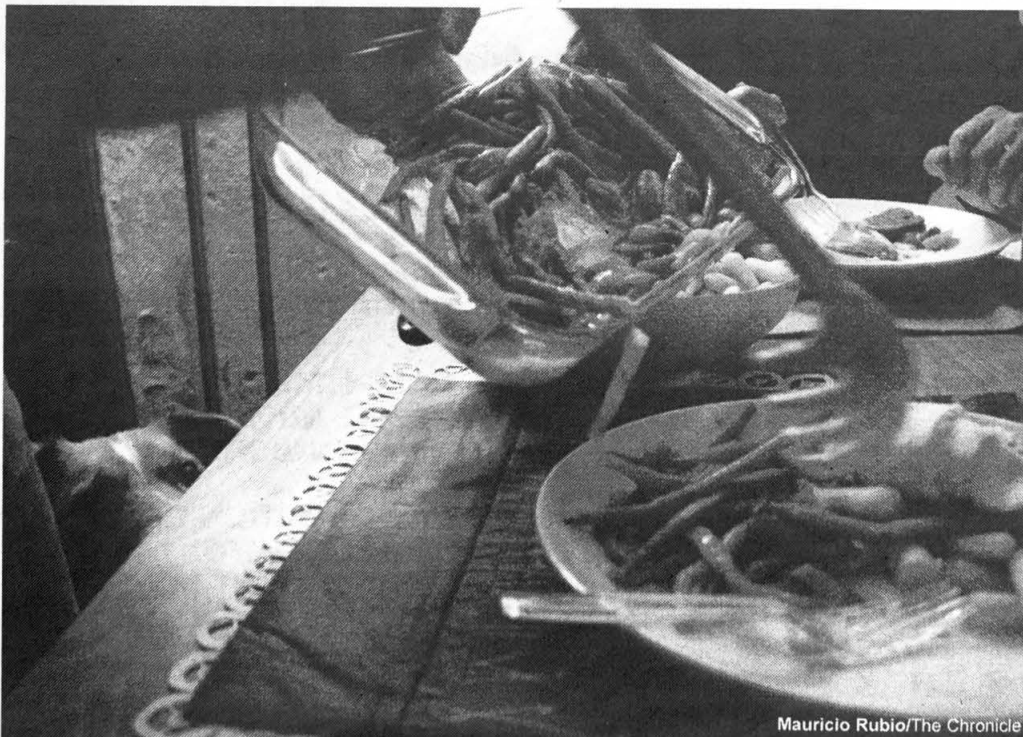
Grouphug.us: Want to feel better about yourself? Read the terrible and sometimes twisted confessions of complete strangers. It makes me wonder if priests hear stuff this good.

Finding my high school journals: I got a good laugh when I revisited my high school days through the problems I wrote about when I was a teen. The melodrama is hilarious and makes me wonder if being in high school with no responsibilities was really all it was cracked up to be. Oh teenage angst ... I wish my biggest concern these days was which guy I had a crush on.

Billion-dollar ideas: I wish I had one, and I'm trying to come up with one. A stoner guy that I went to high school with recently invented a new hunting device that turned out to be a billion-dollar idea. Life's unfair.

Bars in Joliet: When I was staying with my parents last week I went to some bars, and I wish I hadn't. If it weren't for the \$1 Budweiser I would have left the moment the middle-aged, overweight woman with a perm stood up and started singing "You Make Me Feel Like a Natural Woman."

Exposure



Mauricio Rubio/The Chronicle

Thanksgiving is widely regarded as a holiday revolving around family. Sure, family may visit on other holidays, but Thanksgiving is more intimate. It used to be a time where all of my extended family on my mother's side would get together and break bread, which is why I want to salute the oft-overlooked member of the family, the dog. Bailey here really wanted some food, but nobody gave it to him. The protector of the household, the loyal pet, the one who will comfort you in your darkest hour no matter what may be going on with him, gets shunned from Thanksgiving dinner. For shame, America, for shame.

MONDAY / Take a trip to Morocco without spending money on airfare by visiting the Chicago Cultural Center, 78 E. Washington St. As part of the Chicago Sister Cities International... a recreation of a traditional Moroccan marketplace will be held from 9 a.m. to 7 p.m. Admission is free. **TUESDAY** / Goths unite at Smartbar, 3730 N. Clark St., for Nocturna. This dance party features current and classic goth as well as industrial, post-punk and deathrock, among other genres. This 18 and older party is hosted by DJ Scary Lady Sarah and begins at 10 p.m. Admission is \$10 at the door. **WEDNESDAY** / Heartland Cafe, 4802 N. Broadway St., hosts "In One Ear" an open mic for poetry and music. The show begins at 10 p.m. Registration starts at 9 p.m. The show is 18 and older. Admission is \$3. **THURSDAY** / The great-great-granddaughter of Charles Dickens, Lucinda Hawksley, discusses her new book, *Katey: The Life and Loves of Dickens's Artist Daughter* at the Lincoln Park branch of the Chicago Public Library, 1150 W. Fullerton Ave. The reading begins at 7 p.m. Admission is free. **FRIDAY** / Enjoy an evening of dance at the Ruth Page Center, 1016 N. Dearborn Ave., as Lucky Plush Productions presents "She/Three." The show begins at 8 p.m. Tickets are \$15 for students and seniors, \$20 for everyone else. **SATURDAY** / The Mexican Elvis impersonator, El Vez, performs a holiday show at the Subterranean, 2011 North Ave. Doors open at 10 p.m. The show begins at 10:30 p.m. and is 21 and older. Tickets are \$15. **SUNDAY** / David Mamet's "American Buffalo" opens at the Raven Theater, 6157 N. Clark. The play begins at 3 p.m. Tickets are \$20 to \$25.

CALENDAR OF EVENTS

December

[illegible]

Express yourself

Neo-Futurists play, 'Drag,' confronts issues of gender, sexual expression and sexual identity

By Brent Steven White/Assistant A&E Editor

When norms are challenged, conventions and standards can crumble.

The Neo-Futurists, a local theater company comprised of eccentric and diverse writers, directors and performers, is hosting a new play called "Drag" that confronts and examines issues of sexual identity, sexual expression and gender-bending.

Conceived by local playwright Dean Evans, who co-directs the play with the company's artistic director Sharon Greene, "Drag" features local writers and performers from Chicago's male, female, gay, straight, transvestite and transsexual communities. Like many Neo-Futurists plays, "Drag" is a collaborative piece.

The characters are played by Jessica Hudson, Dylan Reiff, Gabrielle Schaffer and Cesar Torres. Greene said each of the actors offers something distinctive to the play because of different backgrounds. Schaffer, for example, is a transsexual woman, while Reiff is a member of the underground Jewish rap group the Ju Tang Clan.

In the play, Hudson's character tries to free herself from her famous drag persona; Reiff connects his questions about gender and sex with an interest in Dungeons and Dragons;

Schaffer talks about growing up in Rockford, Ill., and having a dismissive father obsessed with the TV show M*A*S*H; and Torres connects his sexual identity with his Hispanic ancestry and his passion for Clive Barker books.

Greene, who is also a playwright, said the play isn't aimed at the general American public in an attempt to teach people about drag, but rather built for those already within the counter-culture.

"The hard lines of gender are starting to be erased, and this play is about that," Greene said. "Young people, gay or straight, are already savvy, and you can't shock an 18-year-old college kid by saying somebody in his class might be gay or by saying gender is not the same as sex."

"Drag" is delivered in multiple styles including monologues, musical numbers, dances and lip-sync performances.

Greene said the play first started to take shape in January 2006 when Evans pitched the idea to the company.

Evans, whose character connects his cross-dressing interests with his boyhood obsession with Prince and the film *Purple Rain*, said he got the idea for the play in 2004, then began to develop it.

"I had this idea of it being kind of cabaret with variety," he said. "It was written collaboratively,

and the other writers expanded on the idea, making it broader."

Evans said that because each performer brings personal experiences about his or her lifestyle, the play feels more intimate and audience members can connect more easily to the characters.

"Drag" is playing at the Neo-Futurarium, 5153 N. Ashland Ave., but takes place in the lobby. This creates a more intimate, cat-walk-type feel, Evans said.

"We always try to go deeper with [Neo-Futurists] plays, and this show gets real personal," Evans said.

But the play, which opened Nov. 4, has received mixed reviews. A Chicago Tribune review of "Drag," written by Nina Metz, said the play "fails to look beneath the surface," and that "what's missing here is the kind of soul searching that speaks to both those who share this impulse [to dress in drag], and those who don't."

However, Greene said she felt the review was "unfair," and that the Metz couldn't relate to the play because of an "old mindset."

"I think they were looking for us to explicate the things that mystify them about the drag world," Greene said.

Reiff, a former intern for the Neo-Futurists and a performer in the play, agreed with Greene and said many reviewers have been turned off by "Drag"



Courtesy of The Neo-Futurists

The performers of 'Drag': (From left) Cesar Torres, Dylan Reiff, Dean Evans, Jessica Hudson and Gabrielle Schaffer.

because they expect the play to teach them about cross-dressing and counter-culture.

"Accessibility isn't what we're going for," Reiff said.

But Greene said while issues of gender, sexuality and dressing in drag are heavy and important topics, the play can not possibly "cover it all" given its short duration of an hour and 15 minutes. However, she insisted "Drag" touches on these subjects with a fresh and young perspective.

"There's a lot there if you're listening," she said. "I think that

["Drag"] should not make people feel normal, but rather feel that being not normal is wonderful, exciting and the best part of life."

"Drag" runs through Dec. 9 at the Neo-Futurarium, 5153 N. Ashland Ave. Performances are Thursday through Saturday. Tickets are "pay-what-you-can" on Thursdays and \$15 on Fridays and Saturdays (\$10 for students or seniors with ID). The show starts at 8 p.m.

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IN SELECT THEATRES FRIDAY, DECEMBER 8

Paws in the sky

Pet astrology gives insight into animal personality

By Mary Kroeck/Assistant A&E Editor

Does Fido have a fiery temper? Then he might be an Aries. Is Whiskers really attached to her mother? Then she might be a Cancer. If pet owners wonder why their four-legged friends have the personalities they do, it all may be explained by taking a look at the stars.

Astrology isn't just for humans. The art and science of studying the stars also gives pet owners insight into their best friend's health, personality, likes and dislikes.

Linda Frano, author of pet astrology computer software for Cosmic Patterns, a company that produces astrological natal charts, believes that if someone knows the date and time of their pet's birth, the owner can learn anything about them.

"Not many people know the exact time of their pet's birth," Frano said. "But I can still do a chart without one. People in the breeding ring enjoy it more than anything."

Breeders are interested in knowing as much as they can about their pet so they can determine whether or not the animal may be good in a competitive setting like dog shows or horse races. According to Frano, most pet breeders record the day and time of an animal's birth. If those facts are known, she can compile a complete natal chart.

Natal charts are a map of the positioning of all the planets as well as the moon at the time of a person's birth. For those who

study and believe in astrology, the answers to many of life's most unpredictable questions are all given in a natal chart. For example, if someone's wondering if they'll ever get married, have children or be successful in a career all they need to know is when and where they were born, do some calculations and plug it all into the chart. The answers will reveal themselves.

Chicago astrologer Marlene Tomasello has experience in writing and explaining pet natal charts. She has been a professional astrologer since 1979. She said if pet owners only have a date and not a time, 20 percent to 40 percent of information that a chart can provide can be lost. If she has all of the information about the pet, the chart is 90 percent accurate. She said she can even find information out about an owner by looking at the pet's natal chart.

"I once did a natal chart for a horse," Tomasello said. "I could tell through the chart that the horse had been abused by a man. The owner said that had been true and because of that abuse the horse was having problems."

People from various walks of life get natal charts done, according to Tomasello, who charges \$100 for a chart and reading session. While the request for them is rare, she says that when an owner gets a chart done for his or her pet it can reveal things about the animal the owner may not know.

"I had someone come in who

had a cat," Tomasello said. "It was a pedigree, so the owner knew the animal's birth information. He just did the chart as a lark. Through the chart, I found that the cat was having fluid issues. The owner took his pet to the veterinarian and found out that it was true."

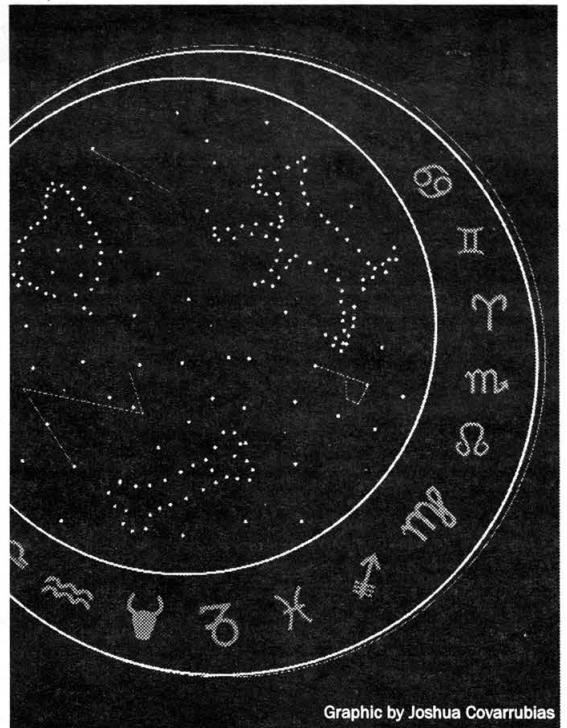
Tomasello, like Frano, acknowledges that the majority of people who get charts done are breeders or have gotten their pet from a breeder as opposed to getting a pet from a pound or animal shelter.

"When you're dealing with show dogs, it's important to know when the best time is to show the dog," Tomasello said. "All of that information can be found through a natal chart. If an owner is having a problem with their pet [aggressive behavior, illness, etc.] a chart can help them understand more about them and it's fun."

However, there are many skeptics of the practice of astrology for both pets and humans. James Halstead, chair of Religious Studies at DePaul University, said a belief in astrology is wrong because it removes blame from an individual.

"If human beings are free and responsible, likewise are animals," Halstead said. "The stars don't cause things. Biology causes things."

Halstead, who has been studying religion for 50 years, also thinks a belief in astrology is "silly" but people can believe in



Graphic by Joshua Covarrubias

whatever they want as long as it's not hurting anyone.

Mary Whitney, an astrology teacher at the Temple of Kriya Yoga, 2414 N. Kedzie Blvd., has practiced astrology professionally for 32 years.

"Astrological charts are a map, more like a symbol, and are based on the theory of 'as above, so below,'" said Whitney, meaning that whatever is in the stars can tell those on earth a lot of personal information.

"You encounter many skeptics," Whitney said. "Not everything in the chart is set in stone,

but you can get an outline of your entire life by looking at a chart."

Whitney has never heard of pet astrology and although she personally has never done a natal chart for a pet, she thinks it can be beneficial.

"I don't have any pets," said Whitney. "But animals have a strong attunement. If the practice works for humans, I don't see why it couldn't work for a pet."

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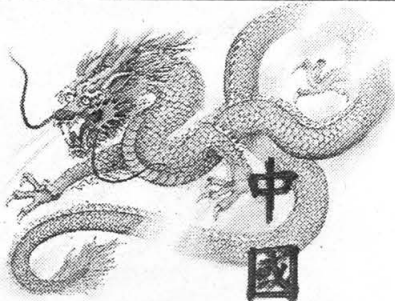
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Copyright law still murky in tech era

Think your iPod can play movies? Think again.

By Mike Hughlett/MCT

It seems like a no-brainer that copying a DVD and reselling it should be illegal. But how about copying it to your iPod? Or, if you're a professor, copying snippets of *Citizen Kane* to illustrate a point in your class?

Well, the answer is "No, you can't" on the iPod. But academics can freely capture Kane's "Rosebud" moment and other highlights, courtesy of a decision by the U.S. Copyright Office that went into effect this week.

The rulings highlight the same murky legal frontier where copyright law meets burgeoning digital technology. It's a place shadowed by the question, "Where do the rights of digital-age property holders—be they movie studios or phone companies—end, and the rights of consumers begin?"

Such questions are dealt with by the Copyright Office, an arm of the Library of Congress. It helps decide what is legal by issuing exemptions to a landmark 1998 law, the Digital Millennium Copyright Act. The exemptions, issued every three years, are based on complaints about the law's shortcomings.

The digital copyright act is this country's way of complying with global intellectual-property treaties drafted in 1996. The treaties and the 1998 law were born when digital technology had begun upending the way music, video and other media were being delivered to consumers.

Owners of copyrighted media wanted to ensure their property was protected in the new digital world. TV studios, for instance, would be hard-pressed to sell video clips on the Internet if someone could copy them for resale without penalty.

So, the DMCA makes it a crime to circumvent the technological safeguards that movie and other media companies take in order to protect their property.

That protection is known as digital rights management, technology that locks up copyrighted material. For instance, a DVD is specially encrypted to prevent copies from being made.

The problem, Internet civil liberties advocates say, is the breadth of the DMCA and how it is interpreted.

The law has been used at times to deter innovation and competition—not piracy, said the Electronic Frontier Foundation, a San Francisco-based Internet civil-liberties group. A lawsuit over a garage door opener serves as an example, it said.

In 2002, Elmhurst, Ill.,-based Chamberlain Group, a major maker of garage door openers, sued Canada-

based Skylink Technologies, claiming it violated the DMCA.

Skylink makes remote-control devices that open garage doors, including doors made by Chamberlain. Chamberlain claimed Skylink's remote basically cracked the computerized technology lock on Chamberlain doors.

The courts disagreed, ruling that Skylink's remote didn't lead to unauthorized use of Chamberlain's software.

"I'm pretty sure Congress wasn't intending that people can only open their garage door with the approved doohickey," said Jennifer Granick, director of Stanford University Law School's Center for Internet and Society.

Another significant new exemption to the DMCA involves CDs. Computer security experts now clearly have the right to investigate and correct security flaws embedded in CDs.

The ruling stems from a CD security flap concerning Sony BMG, said Corynne McSherry, a staff attorney for the Electronic Frontier Foundation.

Last year, Sony BMG produced CDs that included particularly intrusive technology aimed at limiting copies. It left computers susceptible to viruses and other attacks.

Sony BMG got a big PR black eye from the incident and ended up settling class-action suits from consumers.

The flaw was discovered and investigated by private computer-security experts. But by proving their case, it was not clear whether they were illegally breaking into Sony's copyrighted property. Now, with the Copyright Office ruling, it's clear that they can search for security flaws if they have reason to believe they exist, McSherry said.

"If security researchers can't test for tech flaws, consumers won't be protected," she said.

As for film professors, the law was murky on whether they could use pieces of movies in class. That led to lawsuit worries in academia.

The Copyright Office's ruling "is what film professors need to do their work," McSherry said.

Under the DMCA, though, average citizens still can't copy movies for their own use, something groups like McSherry's have unsuccessfully pushed for.

Consumers can't digitally copy a DVD for their personal computer or portable video player—legally. But on the Internet, illicit software is available that strips security encryption from DVDs.



The most recent generation of iPods comes equipped with technology to play movies. But there is some debate as to whether playing movies is even legal.

MCT

A bitchin' hobby

Younger generation taking up old pastime

By Jit Fong Chin/MCT

Three years ago, Jennifer Bales busted her knee. She then went on a family trip to Yosemite. It didn't seem like she was going to have much fun, so she decided to learn to knit. And no, she's not a grandma in her 50s.

Bales, now 31, said she got her mother-in-law to teach her to knit. By February 2004, she formed Long Beach, Calif., Stitch 'n Bitch, an e-mail list that now has more than 150 subscribers.

Every Wednesday, 10 to 20 Long Beach SNB members meet at either a coffee shop or Banana Berry, a local yarn store.

In the past five years, knitting and crocheting has enjoyed a surge in popularity in North America and the United Kingdom. According to surveys commissioned by the Craft Yarn Council of America, a trade group whose members sell 85 percent of materials in the knitting industry, the number of knitters and crocheters in the 25-34 age category jumped 150 percent from 2002 to 2004, to hit 5.7 million women.

Overall, 36 percent of American women know how to knit or crochet, a 51 percent increase from 10 years ago.

Banished are the acrylic yarns and afghans; this new generation of knitters loves high-quality and textured yarn, one-of-a-kind sweaters and the occasional novel project like felted knee-high boots, iPod cozies, fingerless gloves or a skimpy bikini.

"I never thought I'd be a fiber geek," said 43-year-old Renata Fossett, a license administrator at an IT company. "If you asked me five years ago what hobbies I have, I'd say more active things—hiking, juggling. But now, I'll say knitting."

It can be incredibly repetitive, and therein lies the appeal. For fans, the creative process beguiles. First it's a linear piece of yarn, and then it's a three-dimensional sculpture.

"It's really kind of like yoga," said Bobbie Crouse, a manager at Suzoo's Wool Works and the organizer of Orange County SNB. "When I'm knitting, all of a sudden, my breathing slows down, my worries go away. It's really relaxing."

But what has caused resurgence in the interest of knitting? For one, there's the Internet. As with fantasy baseball, antiques, niche dating or conspiracy theories, knitting blossomed when its practitioners realized there were other people just like them.

Stephanie Pearl-McPhee of Yamharlot.ca, for instance, drew more than 500 responses when she posted an entry on a complicated shawl she finished

in October. The Web allows knitters to buy fancy and high-quality yarns they can't find at Michaels or Jo-Ann Fabrics and Crafts.

Many new yarn stores, like La Petite Knitterie in Ladera Ranch, Calif., market to trend-conscious clients and host lots of classes and yarn clinics. La Petite Knitterie opened in 2004 with polished interiors and an emphasis on natural fibers, including in-house hand-painted, hand-spun merino wools.

"The whole industry has updated itself," said La Petite Knitterie owner Kat Garcia. "I was just at Anthropologie and they have knitting needles on the tables. It's for young people; it can be hip and classy."

There's also a wave of hip knitting books. Perhaps the most popular is *Stitch 'n Bitch: The Knitter's Handbook*—the sassy 2003 blockbuster by Bust Magazine editor Debbie Stoller. Patterns in the first *Stitch* book had punchy names like "ribbed-for-her-pleasure scarf," "punk rock backpack" and "powerful wrist protection."

Stoller has since released two follow-ups and will lead a "Stitch 'n Beach" cruise from Long Beach to Mexico in January 2007.

With trendy cruises and books, most knitters no longer worry about being perceived as old-fashioned.

"All those people who looked down on knitting—and housework, and housewives—were not being feminist at all," Stoller wrote in her first *Stitch* book. "In fact, they were being anti-feminist, since they seemed to think that only those things that men did, or had done, were worthwhile."

As meditative as the hobby is, many knitters and crocheters love the social aspect of knitting in groups.

"I've learned so much from the older knitters," Crouse said. "They teach you how to take care of yourself. They say, 'Make sure you do this, make sure you take your calcium.' They say, 'You've got to slow down in life.'"

All types of advice is exchanged, and as with fishing and other hobbies that require patience, sometimes advice for knitting sounds like it could apply to other aspects of life.

"I guess there's an old phrase: 'As you knit, so shall you rip,'" Bales said. "If you knit something, don't be afraid if you have to rip it out. That's always hard for a knitter. But as one of the knitters said, it's just string. It's not the end of the world."



MCT

Model Azra Zoljic wears a bikini created by knitters Anne Kuo Lukito and Aubrey West.

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DRESS UP AGAINST AIDS, NOVEMBER 16, 2006 - JANUARY 5, 2007

[C]Spaces is proud to present the work of Brazilian artist Adriana Bertini and her exhibition *Dress Up Against Aids*. Bertini uses thousands of condoms per garment to create beautiful evening dresses in an effort to promote HIV prevention. "My idea is to promote condom use not as a commercial fashion but as a conceptual fashion," says Bertini. The artist's use of the condom in a repetitive manner evokes Bertini's belief that if condoms become more commonly seen objects, people will be more likely to use them.

In 1994 the artist worked with HIV positive children as a volunteer for an AIDS prevention group. Over 10 years she has researched and executed several processes to work with this unique form of latex. Her years of commitment in AIDS prevention evolved within her background in fashion and ultimately led to the inception of this project in 1997. Since then, her work has been exhibited in the International AIDS Conference in Barcelona, Toronto and Bangkok. The showing at Columbia College is the national premiere of the collection.

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WORKING FRAMEWORKS, November 17, 2006 - January 5, 2007

[C]Spaces is pleased to present the third and final installment of the traveling exhibition *Working Frameworks* in the C33 Gallery and the Conaway Center. Exhibition Coordinator Saul Appelbaum describes the exhibition as "a cross-disciplinary/cross-institutional/tri-state art network. *Working Frameworks* is a space-specific exhibition demonstrating the alignments and displacements, both allegorical and material, occurring when an object of art moves from one locale to another." Originating at Cornell University in New York, moving to the Knowlton School of Architecture in Ohio and concluding at Columbia College Chicago, the exhibition features interactive and site-specific works by over 40 artists.

Working Frameworks features Mark Van Fleet's *Van Gaffery*, a family van converted into a mobile art gallery and the *Control Room* created by Gene A. Felice II and Nathan Ober. The *Control Room* is an interactive kiosk that displays the progression of the exhibition and posts the finds on www.workingframeworks.com.

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Photographs by Children Affected by HIV/AIDS

November 29, 2006 - January 10, 2007

Curated by Craig Bender, Founder, Picturing Hope

This exhibit of photographs, taken by children in Burkina Faso, India, Malawi, Romania and Tanzania, provides a close look at how the global AIDS epidemic is shaping everyday lives through children's eyes. The images are selected from *Picturing Hope*, a program that provides resources to children affected by AIDS to explore their feelings, strengthen their sense of self and find a voice through which to tell their stories. For more information on the program, please visit www.picturinghope.com.

HOKIN ANNEX, 623 S WABASH AVENUE

Hours: 9 am - 7 pm Monday - Thursday and 9 am - 5 pm on Friday

WA-POPI: The Invasion of Japanese Pop Art

November 29, 2006 - January 17, 2007

Curated by Yusuke Tanaka, Art and Design Major, Columbia College Chicago

WA-POPI: The Invasion of Japanese Pop Art presents Pop Art by Japanese artists who are actively working in the States and by the students of Columbia College Chicago. The exhibition title is a playful expression that asks among other things, "What pop?" This eye-popping and often delightfully irreverent exhibit offers provocative ideas that explore a genre of art that is perceived very differently in Japan than in the United States.

cspaces.colum.edu

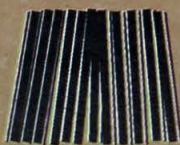
FACIAL HAIR FORMS UNITED FRONT

Story by Tiffany Breyne Graphics by Jennifer Cniden



Back in the days of "Magnum P.I.," Tom Selleck sported a thick moustache as a stylish expression of his sex appeal and masculinity.

Mario and Luigi have transformed from boxy video game characters to sleeker looking, more modern versions of themselves, but have always kept their distinctive moustaches. Abraham Lincoln's classic beard gave him a regal and powerful appearance. Don Johnson's incessant five o'clock shadow on "Miami Vice" made him a celebrity in Hollywood and in the eyes of bearded men across the nation. Then there's Charlie Chaplin, Ron Jeremy and Santa Claus.



These men are well-noted for other facets of their lives and not typically seen as fashion icons, but their facial hair alone makes them famous and sets them apart from other celebrities and historical figures.

"A person in the Norwegian club told me once that if you look back in history, that the most famous people all have fine facial hair," said Bruce Roe, founder of The Whisker Club, based in Washington. "And I think there's something to be said about that. I think many people who have a beard or a moustache are maybe more self assured."

Today, the confident look of facial hair is making a comeback not only due to the pizzazz it adds to the face, but because of the community it forms among fellow growers. From clubs made just for fun to clubs brought together for charitable reasons, facial hair is creating a union of men in ways that some may not realize.

Roe founded the U.S. side of The Whisker Club, an international organization with about 50 members growing various forms of facial hair, from moustaches to partial and full beards. After accepting an invite from a friend to the World Beard Moustache Competition in Norway, Roe enjoyed the environment and decided to start his own club in 1998.

"It's just the camaraderie of the whole thing," Roe said. "It's kind of fun when I tell people that I'm going to the World Beard Moustache Competition, and they don't know anything about it—they laugh. And people think it's rather bizarre, but

it's way more fun than you'd ever imagine."

There's also Moustaches for Kids, a nationwide charity aimed at raising money through a monthlong process of moustache growing. The Chicago chapter of M4K started its first charitable growing this year.

On Nov. 27, also known as Shaving Day for the organization, all participants shaved and celebrated the beginning of the moustachioed month at Schubas, 3159 N. Southport Ave. Every Monday, the growers meet up to socialize and talk about their facial hair progress. Then, on Dec. 18, all growers can shave off their moustache—unless they decide to keep it—at the 'Stache Bash, which involves a competition and a

"IT'S MORE LIKE A SYMBOLIZATION OF BEING REALLY MANLY BY GROWING A PRETTY GRUESOME AND BRUTAL BEARD." -NICK TRENTACOST

celebratory party at SmartBar, 3730 N. Clark St.

Timothy Sondreal, a Chicago local, originally approached a friend's brother with the idea to start his own organization, Facial Hairness for Brain Tumor Awareness, because of his experiences with a brain tumor for several years. His friend, in turn, told him about M4K and said instead of starting a new club he should start a Chicago chapter of the organization, which is now in its eighth year. Sondreal said he thinks M4K originated from two roommates in Los Angeles who decided to have a moustache-growing competition, and eventually the idea spread from there.

Most cities choose to give money to the Make A Wish Foundation, but Sondreal picked the Off the Street Club, a small, local after-school and weekend program that offers academic, athletic and musical activities for kids 9 to 14 years old.

While M4K runs year round in various cities around the world, Sondreal decided to start Chicago's version during the holidays simply because he feels people tend to be more



charitable, which is good motivation for those who are wary of the idea.

"There are all sorts of reasons you can grow a moustache,

and I just think this happens to be one of the best," Sondreal said.

Roe and his fellow Whisker Club members also work together for charitable causes in their town of Bremerton, near Seattle. Members meet up for monthly meetings at the local airport diner to socialize and enjoy a good meal, but also to discuss some club business, such as charity work. The members not only find joy in hanging out but also in raising money for a local Catholic community center's homeless shelter for men by holding fundraisers and mini-golf tournaments.

"We don't have tons of money to give away, but I think it gives some credibility to the club too, that we're not just a bunch of guys going out and having a beer, but we're actually devoted to doing something in the community," Roe said.

Though Roe and Sondreal find the importance in growing for a reason, others think recreational bonding is reason enough.

Nick Trentacost, a freshman business management major at Columbia, started a Facebook group called No Shave November at the beginning of the month. Though the idea isn't new—numerous guys across the country have dedicated months to growing facial hair, like Manuary or Moustache March—Trentacost and some fellow floormates at the University Center, 525 S. State St., decided it would be an entertaining bonding experience.

Trentacost finds shaving time-consuming, so he and all of his friends decided to ditch the razor to see what their facial hair would look like.

"I have for a long time just always wanted to grow a beard, but never had the excuse," Trentacost said. "And then I think when you have other people doing it too, it's like a support system. 'If they're gonna look ugly for a whole month, then I'll look ugly for a whole month,' and [you] see how much you can actually grow."

Though men involved in Moustaches for Kids, The Whisker Club and other groups may enjoy the benefits of growing facial hair, there are some disadvantages. Sondreal, who doesn't have a moustache but has grown one once before, said many men don't participate in moustache-growing because they either can't physically grow one or because of the discomfort it causes. He said most people name itchiness and feeling self-conscious as the main preventions from growing facial hair. But Sondreal thinks this makes the charity all the more worthwhile.

"In my opinion, the guy who hardly grows a moustache but does it anyway for four weeks, deserves more of my money if I'm a sponsor," Sondreal said.

Trentacost echoed the same sentiments of discomfort not only for himself but his friends. He said some guys shaved before the end of the month because they didn't like the way it looked, it got too scratchy or because of family functions during Thanksgiving. Though temptations to shave arose toward the end of the month, Trentacost and some others stayed motivated enough to keep going.

"My face gets really oily so I wash it 10 times a day," he said. "It's been difficult. Some people have just been like, 'Oh maybe I'll just shave it; maybe I'll get rid of it,' but whoever's left is just like, 'No, we're not shaving it.' It's more like a symbolization of being really manly by growing a pretty gruesome and brutal beard."

Another issue for growers is the approval of a significant other. Sondreal said some women and men think the moustache would suit their partner well, while others are turned off at the idea of kissing a scratchy face. Roe, who sports a Wild West moustache, which is a bushy style with a center part that typically extends beyond the face, agrees.

Roe said his wife often tells him "a kiss without a tickle isn't worth a nickel."

"Some women like that and some don't," Roe said.

Whether men and women alike accept the extra fuzz and scratch that comes with facial hair, Sondreal thinks the final result validates the growing process.

"I think you get something more than just generating money for a good cause, because literally for four weeks

there's an explicit thing happening in your life," Sondreal said. "That thing is a moustache, but it's also a profitable moustache for your community. And I think at the end of the day, [it] might be fun."

"MY WIFE IS WELL KNOWN FOR ONE THING SHE SAW ONE TIME AND REPEATS IT RATHER OFTEN; 'A KISS WITHOUT A TICKLE ISN'T WORTH A NICKEL,' ROE SAID. 'AND SOME WOMEN LIKE THAT AND SOME DON'T.' -BRUCE ROE



Boy oh boy, 'My Boys' is terrible

A new show on TBS takes after 'Sex and the City,' misses the boat entirely

By Mark Byrne/A&E Editor

On Nov. 30, TBS aired an hour of "Sex and the City" reruns, and then followed them with the first two episodes of "My Boys," a new "comedy" about a tomboy with a group of guy friends.

At first, the decision seemed appropriate, but in the long run, it was a huge mistake. "My Boys" follows the basic premise of "Sex and the City": A sexy young journalist spends the entire episode wondering out loud about relationships, and offering analogies wherever applicable—but that's about where the similarities end.

"Sex and the City" won over audiences for six seasons because of several key ingredients—not the least of which being that every episode is a kinky love letter to New York City. But Carrie and her girlfriends wouldn't namedrop the Big Apple's big night clubs out of nowhere, and the producers managed to refrain from showing cheesy skyline shots at every opportunity. Instead, the appreciation was tactful; the girls lived in the city, and they talked about different boroughs like city girls. They craved the "classic six on the Upper West Side" and were horrified about taking a cab all the way to the Bronx.

"My Boys" doesn't quite have the same finesse. They are obviously in Chicago—our heroine, underacted by Jordana Spiro, covers the Cubs for the Chicago

Sun-Times. But the way she and her friends namedrop bars along with the street they are located on is about as awkward as I was in the fifth grade. At one point, a character who works at a radio station actually walks into the room wearing a shirt with a big Metro logo on the front. The audience is supposed to believe that is normal. Chicagoans, the world will soon know, walk around their city wearing advertisements for different attractions. Have you seen my Sears Tower sweatshirt?

To add to the disappointment, each scene concludes with a zoom out of a postcard-quality Chicago landmark. Lake Shore Drive and Wrigley Field are both featured, and one can't help but feel like the producers were trying to reach a quota of familiarity. Like the audience will somehow forget this show is based in Chicago as soon as we go 10 minutes without a Chicago-specific screen shot.

"Sex and the City" was as much about the city as it was about relationships. The show simply couldn't take place in rural Indiana, because the premise was intrinsically connected to that city—it was about living and dating in New York.

But one doesn't get that same impression from "My Boys." Instead, "My Boys" seems to use Chicago as a means to garner an



Shots of Chicago landmarks, such as Wrigley Field, 1060 W. Addison Ave., recur throughout episodes of 'My Boys,' a new series on TBS.

automatic fan base. But Chicago isn't that naive; it's a flimsy gimmick and it won't hold up.

The same, unfortunately, goes for the main plot line. Here we have a tomboy, and all of her friends are men. Besides that being the basis for a million soft-core porn films, it's also a one-trick pony, and only so many jokes can come from it. In the first episode, the girl attempts to date a guy from work. They bond over a baseball card collection and talk sports over beer. When they finally make it back to her bed, the guy gets freaked out because she is saying all of the lines "the guy is supposed to say"—yes, that is a direct quote. Will that happen in every single

episode? How many times can that possibly be funny? And once it ceases to happen, doesn't that negate the entire conflict of the show? All good questions.

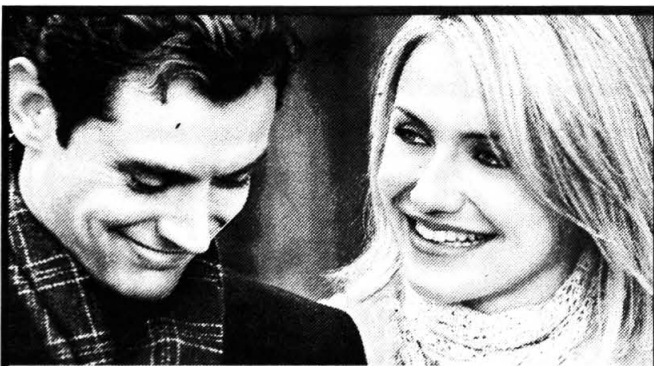
But the most important question is why TBS aired "My Boys" right after "Sex and the City." The producers certainly were wise to try and highlight the similarities between a hit show and its offspring, but when that offspring is defective, limbleless and ugly, it only heightens the contrast. Instead, Chicagoans will be left angry. "Why the hell couldn't we get a decent show about our city?" they'll ask.

"My Boys" is a good reason to turn off the TV and go outside. Yes, it's cold and windy this time

of year, but the producers completely missed the boat on everything this city has to offer—the kind of things that Chicagoans know all about. Like the fact that there is more to this town than Wrigley Field, deep dish and the Red Line. Throw on your Sears Tower sweatshirt and go enjoy it.

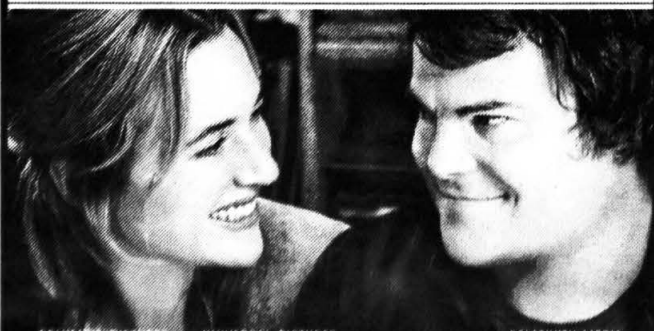
mbyrne@chroniclemail.com

"My Boys"
Tuesdays at 9 p.m. on
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a film by
Nancy Meyers
the Holiday
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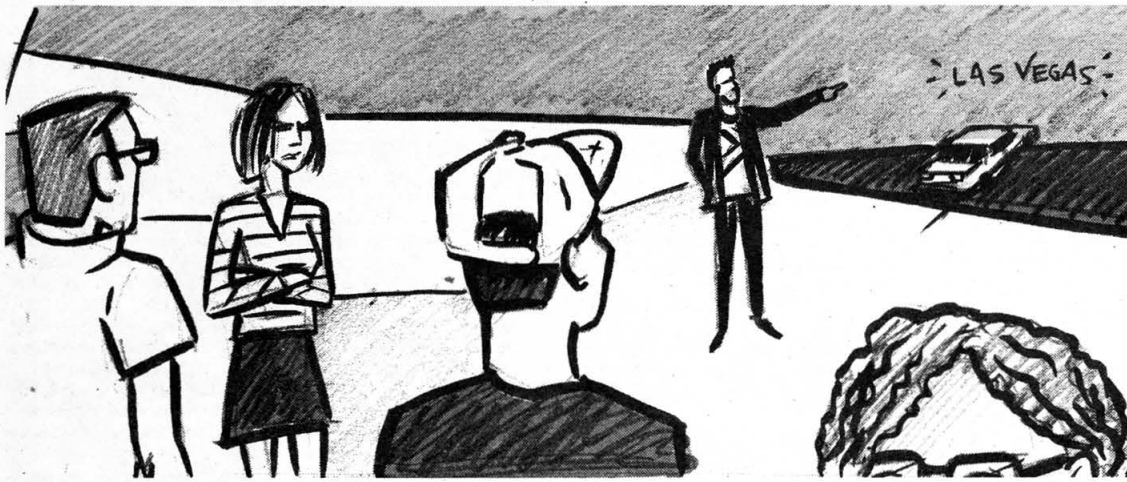
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Chicago Antisocial flees the scene

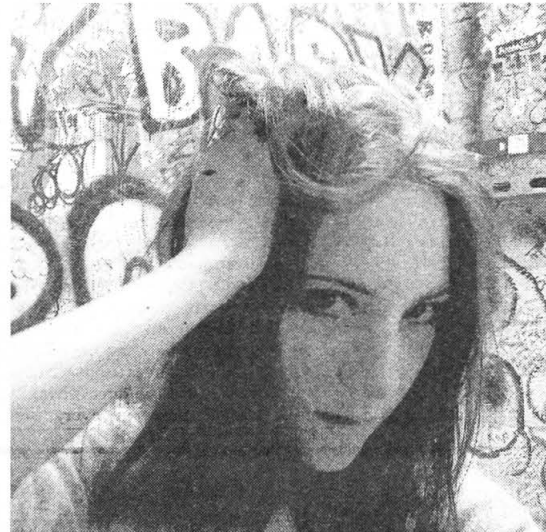


The Little Art Fair That Couldn't Quite

Why these things shouldn't be egalitarian. Plus: naked against nanotech and a good old-fashioned Toledo catfight.

For Liz Armstrong, the Little Art Fair was a thing of beauty. It was a place where she could see her friends, and where she could see her friends. It was a place where she could see her friends, and where she could see her friends. It was a place where she could see her friends, and where she could see her friends.

guy. It gives me the same sort of glow that I get from watching a show. I don't know if it's because I'm a fan of the show, or if it's because I'm a fan of the guy. I don't know. I just know that I love it. I love it because it's a place where I can see my friends, and where I can see my friends. It's a place where I can see my friends, and where I can see my friends.



Top: Graphic by Joshua Covarrubias. Bottom left: a clip of the Chicago Antisocial page in which Liz Armstrong covered the Nova Art Fair after party. Bottom right: Liz Armstrong, a columnist for The Chicago Reader, poses in a graffiti bathroom.

Chicago's hipster gossip columnist moves away. Who will show up with a notebook to loft parties now?

By Mark Byrne/A&E Editor

This week, Chicago's underground community—a loosely defined collection of artists, musicians and just plain old hipsters—lost a big topic of conversation.

That is because Liz Armstrong, a columnist for the Chicago Reader, is moving out of town.

She's leaving for Las Vegas, and with her she's taking Chicago Antisocial, a column created two years ago about her adventures in Chicago—from debauched loft parties to avant-garde art performances.

Armstrong's column was an anomaly in the Chicago press. Created by the Reader specifically to showcase Armstrong's voice, Chicago Antisocial was a gossip column about a particularly unwritten-about crowd, one that was defined by its below-the-radar status. It made heroes of anti-heroes like DJ John Del Santo—who calls himself Johnny Love—and made hipster clubs like Sonothèque a place to see and be seen.

Despite that—or perhaps because of it—the crowd she wrote about contained some of her most vocal critics.

Take Eric Strom, for instance. Though Strom declined several requests for an interview, he dis-

cussed Armstrong's work at length on LizWatch, a blog he started in November 2004, two months after the first issue of the column ran, and carried on sporadically for about five months.

Strom is a DJ, writer and actor in Chicago. While he wasn't the direct subject of Chicago Antisocial until last March when Armstrong wrote about LizWatch, Strom's career as a DJ at hip Wicker Park night spots places him within her scope of criticism.

On the first official entry on LizWatch, dated Jan. 27, 2005, Strom wrote: "Everyone I know in the city complains about Liz Armstrong, but they still read her to see if there is in her column or the party they were just at, because they need something to read on the can, because they enjoy making fun of her—it's simple AND fun—or, like me, because they can't stop."

But, according to Armstrong, that was exactly the point.

"We don't have celebrities in

Chicago," Armstrong said. "We're not a celebrity city. And we don't have any writing about celebrities. I thought it'd be funny if we sort of manufactured it by having an anti-gossip gossip column."

And the Reader was right behind her. Alison True, the editor of the free weekly paper,

wanted to give Armstrong a column to feature her voice and expose readers to something new.

"It was started to provide a venue for Liz's unique skill," True said. "We didn't say, 'Wow, we've gotta find a sassy nightlife reporter.' The more she wrote

about herself, the more interested we were."

The job description, True said, was simple: Liz just had to write about her life.

Armstrong, who is 29 years old, grew up in Schaumburg, Ill., and went to school at University of Missouri-Columbia. After her freshman

year, she got a summer internship at the Village Voice, which inspired her to drop out of school. College, she said, was only teaching her "how to wake up early."

Armstrong moved to Chicago 10 years ago and wrote for various zines before freelancing for the Reader in 2000. In 2004, when her column ran regularly, she quit an office job to pursue that full time.

But the subject matter of her articles before that was a natural progression toward Chicago Antisocial. She often wrote about art and fashion, and her music reviews sometimes spoke more of the crowd than the band.

The columns often used that background. Generally, each column critiqued two or three events that Armstrong attended—typically clubs, bars, concerts, art shows or last weekend's party.

"[The column] is there because no one writes about this shit," Armstrong said. "I like showing people what is really exciting in the world. It's not about cool. Fuck cool."

In one March 2005 article, Armstrong attended an after party for the Nova Young Art fair at a gallery space in the

West Loop.

Erik Wenzel, a Chicago artist, had an installation on display at the after party. Wenzel didn't meet Armstrong while she was there, but he read about it in her column the next week. "Is this supposed to be art?" she wrote.

Still, Wenzel said he is glad to have that kind of voice in Chicago's art scene.

"Usually people in the art community might talk about that stuff in conversation but not write it down like that," Wenzel said. "That's probably why everyone hates her so much. But I think any dialogue about it is better than no dialogue."

Wenzel said he doesn't hate her, though he thinks she sometimes might not understand what she's talking about. Strom also claims that he likes her as a person—"I'm not obsessed, and I don't have any hang-ups on trying to fuck her," he wrote—though he was adamantly opposed to her column, describing it as "the worst regular feature I've ever seen in a professional paper, as well as a blight on the once-reliable Reader and Chicago journalism as a whole."

Strom's main argument was that Armstrong didn't take the opportunity to write a widely-read column seriously enough, and only wrote for herself and for her group of friends. She was a "selfish writer," Strom theorized, who used the column like a blog.

According to True, that's just fine.

"The fact that there are a lot of people who don't like the column is interesting to me, but it never made me think that we shouldn't run it," True said. "She's a great writer, and has an unusual perspective on a world that I don't personally experience."

Armstrong is fine with the "haters," too.

"I read like every last word, obsessively," she said of LizWatch. "At times, it amused me. Because it's flattering that someone would want to comb through your work and your life so intensely."

No one is set to replace Armstrong's column at the Reader. According to True, that wouldn't be possible.

"The column existed because she existed, and the next column will exist because that person has something to bring to the paper," True said.

Armstrong's job in Las Vegas is with another alternative weekly publication that covers art and music, so it shouldn't be too much of a departure from her pre-Antisocial work at the Reader. She doesn't know her new city well, but if the culture is there, she said, she'd like to eventually revive the column.

Until then, however, don't bother looking for new Antisocial-style writing online. Despite the fact that many considered Chicago Antisocial to be on par with a blog, Armstrong said she doesn't keep an online journal, and she doesn't really care for them. But she's aware of the comparison, and she's fine with it.

"I generally think that blogs—and columns like mine—are for attention-starved losers," Armstrong said.

mbyrne@chroniclemail.com

Molecular gastronomy? Yummy!

Chicago restaurant is one of the few in the U.S. using a rare cooking technique

By Matt Woronko/Staff Writer

Food in Chicago may never look the same again.

Consider a dish at the restaurant Moto, at 945 W. Fulton Market. What appears to be corn chips with ground beef and salsa is actually a combination of corn chips with pound-cake, melted chocolate and kiwis. How is this possible? Thank a technique called molecular gastronomy.

Once unheard of, molecular gastronomy has spread across the United States and Europe within the past 10 years. And Chicago is one of the few cities in America with a restaurant

known for it.

Since 2004, Homaro Cantu, executive chef at Moto, has offered the city his post-modern culinary creations. He said the chefs there follow a process of innovation.

"We like to think like mad children," Cantu said. "What everyone else calls molecular gastronomy, I call it having fun."

One feature Moto provides is letting diners create their own synthetic champagne, combining two different components to make one drink.

"We take two different kinds

of grape juice," Cantu said. "We squirt both, and one has a fiz-zling agent and the other has a foaming agent. This can even be a line for kids. Not to make champagne, but to drink grape juice."

Another creation that Cantu is working on patenting is a polymer box that cooks food in front of diners. He then said he heats a special cavity in the box for a few minutes. After that, he can place the box off the stove and it will still cook food at room temperature for four to six hours.

If that doesn't prove restaurants like Moto are doing something different, perhaps the edible menus will make people believers.

Or maybe a smoking piece of bread will do it. Cantu said that one dish involves compacting bread to the size of a coal, then squirting it with squid ink. After it is cooked, it is brought to the table, which looks like a smoking briquette that came from a barbecue pit.

Defined as the technique of involving scientific principles in the preparation and cooking of food, French scientist Herve This and Oxford University physics teacher Nicholas Kurti trademarked the term in 1980. Both men felt that not enough attention was being focused on the scientific realm of cooking, so they gathered old recipes and experimented to see which techniques worked.

However, not everyone is crazy

about the cuisine Moto offers. Food scientist Chef Michael Staver, a member of the School of Culinary Arts at Kendall College, believes that the techniques used at Moto are more of an attempt to wow and dazzle diners with extra ingredients.

"Moto is a lot of show and no go," Staver said. "It's dramatic and theatrical. It's theater with food."

Staver said if Chicago were full of molecular gastronomy restaurants, then it wouldn't be such a novelty. To Staver, culinary students can learn more valuable techniques to use while cooking.

"If I can teach what a lemon or lime, an acid, does to food, that's a tool they can use," Staver said. "I appreciate [molecular gastronomy], but I'm not going there."

Just involving science and food can be challenging within itself. Elizabeth Davis, biology teacher at Columbia's Science Institute, said that using liquid nitrogen could backfire in the kitchen.

What makes liquid nitrogen unstable, Davis said in an e-mail, is that it is easy to freeze your skin or worse. Though risks like that persist for chefs who use molecular gastronomy, Davis said that the culinary and scientific world have a remarkable amount of similarities.

"Cooking is more like empirical science where observations are made and hypotheses can be deducted from observations," Davis said. "As you perform experiments, like change factors or ingredients in a recipe, you can test different factors."

Another item that chefs use is water baths, which looks like a smaller version of a kitchen sink.

According to the manufacturer's website, water baths give a chef precise control of temperature to ensure thorough cooking

of all the food. Whatever goes into water baths, however, is not just tossed in. Rather, the food is placed into an airtight bag and lowered into the bath. Then it is cooked slowly, which is supposed to give the food a softer texture and richer flavor.

Aside from different cooking styles, molecular gastronomy offers new combinations of flavors. Chefs are beginning to discover how the vast number of smell receptors in the nose affect the way people taste food. This occurs when something called "volatile molecules" end up stimulating many different smell receptors. What that does is help chefs discover what flavors of food can go together.

One example is caviar with white chocolate. Since both have high levels of amines, broken down amino acids, they help contribute the same flavor.

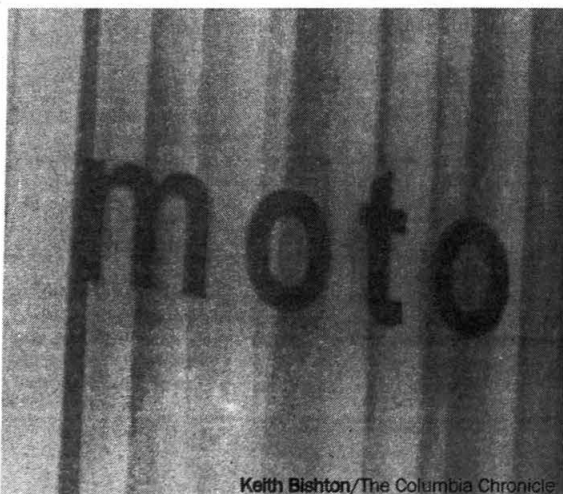
Though combinations like pineapple and blue cheese are an anomaly, many are waiting to see what more can be discovered with this new method of science and cooking. Davis said that science can help cooking evolve.

"I think the scientific method offers a simple and logical way to document tasting and test ingredients or methods to produce enhanced yumminess and then to document the recipe," Davis said.

With several other breakthroughs waiting, such as aromatic cooking utensils and using frozen popcorn in a dish, Cantu sees room for more innovation as time goes on.

"With food, there is always room for improvement," Cantu said. "Once we rule stuff out, we become boring."

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Keith Bishton/The Columbia Chronicle

Moto Cuisine, 945 W. Fulton Market, is a restaurant that cooks with chemistry.

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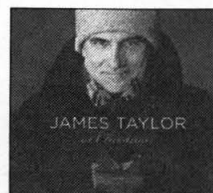
Keith Bishton/The Columbia Chronicle

Moto Cuisine lets its customers create their own synthetic champagne, combining two different components to make one drink.

Reviews

Music

♥ ♥
James Taylor
James Taylor at Christmas



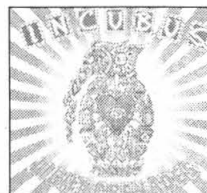
This spin on Christmas songs isn't classic as one would expect. Though his voice remains distinct and smooth, it feels as though he tries too hard to get creative with songs that are best left simple and light. Still, some gems like "Have Yourself a Merry Little Christmas" show-off the man's true talent. —T. Breynne

♥ ♥
Sarah McLachlan
Wintersong



This pretty album may create a serene ambience for snuggling by the fire, but most of these traditional songs of the season sound the same: slow and delicate. *Wintersong* needs some upbeat tracks. Even McLachlan's version of John Lennon's poppy "Happy Xmas (War is Over)" is a snoozer. —J. Fischer

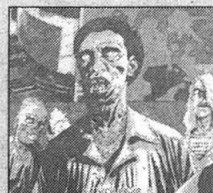
♥ ♥ ♥
Incubus
Light Grenades



This album is full of melodies that sound so similar it's hard to tell when one song ends and another begins. It has the melodies of *Morning View* with the refined lyrics of *Make Yourself*. The political themes of the band's last album are still present, though toned down in songs like the title track "Light Grenades." —M. Kroeck

Print

♥ ♥ ♥ ♥
The Walking Dead
By Robert Kirkman and Tony Moore



The story of a Kentucky police officer's struggle to survive in a world overrun by, you guessed it, the walking dead. Image's monthly comic earns considerable props for keeping strong into its third year and fifth trade paperback, diving deeper into the post-apocalyptic zombie epic than most films dare to. —S. Baltrukonis

♥
Chicago Sun-Times
November 29, 2006



They decided Oprah looking for a new condo warranted a front-page story. "Oh my God, OPRAH MIGHT MOVE!" yells some reporter in the newsroom, causing six editors to all sprint toward the big red "stop the presses" button. "Thank god we got it in time. Take THAT Tribune!" says one editor. A series of high-fives then ensues. —J. Jaworski

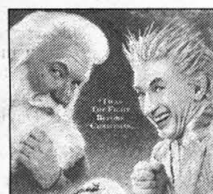
♥ ♥ ♥
Russian Criminal Tattoo Encyclopedia, Vol. II
By Vasilyev and Baldaev



The name says it all. With an introduction by Pulitzer-prize winning author Anne Applebaum, this encyclopedia shines a light into one of the darkest corners of the Soviet Union. This second volume doesn't shortchange readers on any of the scandalous photographs and illustrations that made the first volume such a cult hit. —H. Clauss

Film

♥ ♥ ♥ ♥ ♥
The Santa Clause 3
Directed by Michael Lembeck



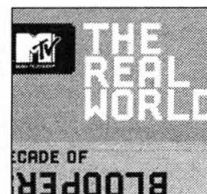
Santa Claus meets opposition from Jack Frost, who wants to take over the big guy's job and monopolize Christmas. Meanwhile, Santa's in-laws—who have no idea he's Santa—visit to the North Pole, only they think he and their daughter live in Canada. Let the bacon and hockey jokes roll. —A. Riggio

♥ ♥ ♥ ♥ ♥
Bobby
Directed by Emilio Estevez



Bobby doesn't attempt to be a biopic. Instead, it follows the lives of about a dozen people at the Ambassador Hotel in L.A. the day Bobby Kennedy was shot. No one portrays Kennedy; rather, Estevez uses footage of RFK and audio of his speeches. The voiceover at the end made me tear up. —K. Haburn

♥
The Real World: Denver MTV



The problem with this show is that it represents the demise of decency and intelligence in American culture. This season features a homophobic black man, a racist gay man and moronic cheerleader-types who make out with each other in a hot tub and actually have the audacity to label it as "experimenting." —M. Byrne

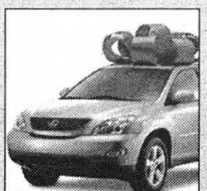
Misc.

♥ ♥ ♥ ♥ ♥
Bill Ferguson



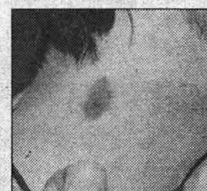
The man who taught many students the basics of writing for print and broadcast is saying goodbye to Columbia after years of dedicated service to the Journalism Department. For all the lessons in grammar, tips for editing, insight about the industry and most of all for caring about the students—thanks. —M. Kroeck

♥
Bow-adorned Lexus



Well, it's that time of the year when television viewers have to suffer through a holiday Lexus commercial. It's the one where a business jerk buys his wife or mistress a bow-adorned Lexus and she gets all weepy. Keep the holiday miracles coming. —E. Kasang

♥ ♥ ♥
Hickeys



It doesn't matter what everyone says about them. These late night merit badges of the mouth act as a nice reminder to all the squares in your class that you're not letting your overdue homework interfere with your long makeout sessions. And the sorer it is, the better. —H. Clauss

Premium Blend

Taking a closer look at Chicago's local bands

Kristen Ford is only a sophomore at Columbia, studying music business, but she has a job at a record label and an internship with Venus Magazine. She's an ambitious girl.

Ford, who hails from Greenfield, Mass., plays guitar and records as a solo artist. She recorded one EP, *Welcome to the Family*, and recently played a sold-out show at Guess Hooka bar in Ukrainian Village, where she lives.

Ford approaches marketing with all the latest tools of the trade: MySpace, Facebook and text messaging, and she's got some theories about what works and what doesn't.

She sat down with The Chronicle recently at Gourmand—where she's performed—to discuss how a girl with a guitar builds a fan base in Chicago.

The Chronicle: What's different about the scene here and the one in Massachusetts?

Kristen Ford: The music scene is really accepting here. It's never boring. There's every kind of style going, and so many more venues to showcase your art and just ways to reach your audience. [But] Chicago is a hard city to not be 21 in.

What's your live show like?

It's a lot of energy. You know, people often [say], "Oh, a girl with an acoustic guitar, this is going to be really kind of lame." But I always stand up, and I jump around. I mostly play originals, some covers.

What kind of covers?

I like Radiohead a lot. I'll do "Blackstar," or "True Love Waits." Sometimes B-sides, maybe things people haven't always heard.

Who else are you into?

I like Ani DiFranco. She's a big influence.

Is your live show inspired by her?

I would say a little bit. But not in a fist-pumping feminist way. She's done really well commercially too, on a business aspect, so that's definitely an inspiration there. Why sign to a label that's going to take all your money when you can keep control of it yourself?

What have you learned about self-promotion?

It's interesting when it comes to bookings. When you send out things yourself, a lot of times people don't take it seriously. But then the minute you have a friend with an e-mail address send out something as your "manager," suddenly people start calling you back. It's interesting.

How do you avoid being shameless about it?

I try to be pretty tasteful about it. I have maybe 300 people on my mailing list, and I'll send them maybe once a month. And I'll always say that if you don't want to receive the e-mails then just reply with "go away." And maybe like one or two people will reply with "go away," but you know, just keep it to a minimum. And I don't leave any of those big blatant "thanks for the add" pictures on people's Myspace [profile]. You can be tasteful about it. Myspace is kind of tacky in and of itself. I'm just trying to get people to check out my music and come to my shows.

What do you have planned to get your name out there?

At this point, I really want to be playing 100 shows a year.

Kristen Ford



Courtesy of Kirsten Ford

Ford's next show is at Uncommon Ground, 3800 N. Clark St., on Jan. 21. Check out her music at www.myspace.com/kfochicago

—M. Byrne

A son under the influence

Nick Cassavetes chats about his new film, father's influence

By Matt Fagerholm/Film Critic

As children, we're all encouraged to follow in our fathers' footsteps. Imagine being the child of a man who directed influential classics such as *Faces* and *A Woman Under the Influence* and became the father of American independent filmmaking.

But the 47-year-old son of John Cassavetes has no intention of filling his father's bottomless shoes. After a brief acting career in straight-to-video erotic thrillers with titles like *Assault of the Killer Bimbos*, Nick Cassavetes has found success for the past decade, directing films such as *She's So Lovely*, *John Q* and 2004's smash hit *The Notebook*.

Filmmaking is still a family affair for Cassavetes, who enjoys the "shorthand" found when working with kin and has cast his mother Gena Rowlands in three of his films.

His latest directorial effort, *Alpha Dog*, which opens on January 12, has sparked controversy because of its real-life subject matter. The film tells the true story of Jesse James Hollywood, a teenage drug dealer who was wanted by the FBI for the kidnapping and murder

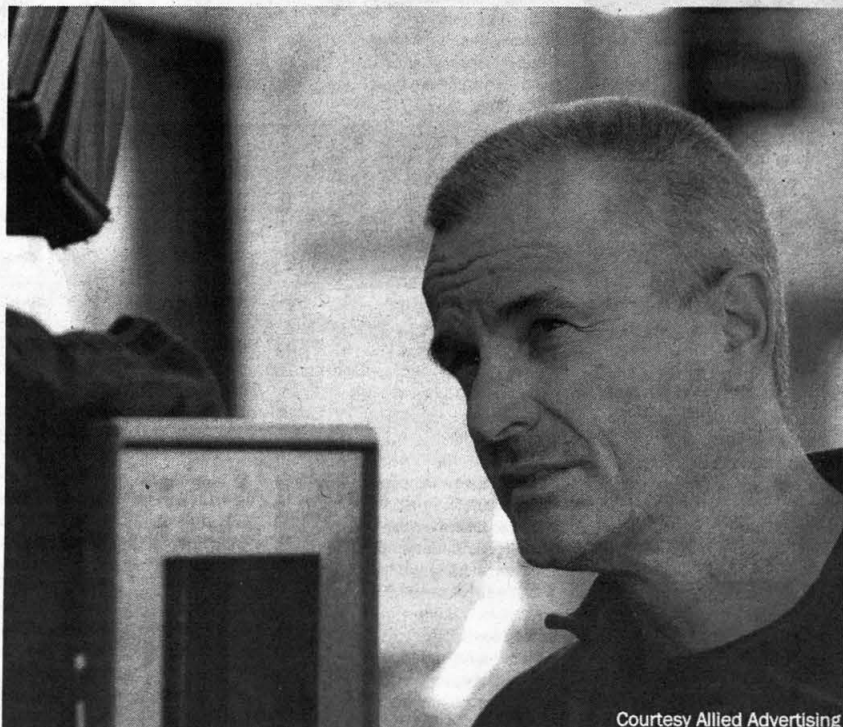
of the brother of a client he blackmailed. With his feet resting on a coffee table and his face carrying a boyish grin, Cassavetes recently talked with *The Chronicle* about his career, his father's influence and his personal connection to the plot of his latest film.

The Chronicle: How have your parents influenced or inspired you in your filmmaking pursuits?

Nick Cassavetes: My dad was dead for a number of years before I made my first movie. We never really talked film theory. My experience with my dad was more along the lines of how to be a man, how to be yourself, how to free yourself from what society tells you to do, how to release yourself as an artist. In no way, shape or form can I compare myself with him because a guy like him comes along every hundred years.

You must be satisfied to think the way you think and explore things in the manner that you think. In that position I'm much more like Mom than Dad. We're probably more reflective; our thought processes probably

Continued on page 27



Courtesy Allied Advertising

Nick Cassavetes, the son of film legend John Cassavetes, recently directed 'Alpha Dog,' which will be released on Jan. 12.

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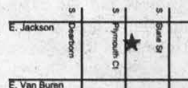
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Cassavetes talks to The Chronicle about Hollywood, his father, new film

Continued from Page 26

occur in a quieter way than John's. John's thoughts exploded out of his body. He was a wildly entertaining guy. I'm very, very lucky to have him as a father.

Your father once said that only exploitation films seem to get today's youth right. Was it your intention to make *Alpha Dog* an exploitation-style film in order for it to connect with today's youth?

It's so hard to get a true story right. You've got the events; we know what happened, but to try to fill in the gaps of what they're talking about and how they feel ... I wanted their language and partying to be kind of an assault on the senses. I felt confident that it was true. I wanted their lack of toughness to be really apparent, but with all the trappings and affectations of being tough. What is an exploitation film? It's just things that you haven't seen before in movies. If they were familiar to you, it's because other people have done them before in different ways. And that's probably why it resonated that way.

Why were you drawn to telling the true story of Jesse James Hollywood?

It happened in my neighborhood. I live in Los Angeles. It was all over the local news, and my daughter went to school with the victim. She was a couple years younger than he was, but it was a story that was really around me.

People are criticizing you and the film for unfairly judging Mr. Hollywood before his actual trial.

They're entitled to their opinion. I'm friends with Jesse's dad, Jack Hollywood, and he'd agree with me if I told him. I



Courtesy Allied Advertising

Emile Hirsch stars alongside Timberlake in 'Alpha Dog.' He also starred in 'Lords of Dogtown.'

think they could hire 12 jurors who haven't seen the movie. It's a movie where we were painstaking in all legality of [using fictional names]. We were going to delay the film's release date until after the trial, and we changed all the names and the locations.

How did Justin Timberlake become involved in the project?

I met him for *The Notebook*. I liked him a lot; I'm such a knucklehead. I knew he was a singer, but I didn't really know who he was. So when I hired him, everyone seemed to have really strong reactions one way or the other and I didn't understand it. I thought he was a talented kid, he could speak well about how he thought and how he connected with the character, and those are the criteria I use in the hiring process.

Did *The Notebook*'s massive success give you the freedom to do whatever you wanted?

No. Each project is different. I'm sure that I would be free to direct many similar projects to *The Notebook*, "weepers" as I like to call them. I probably could do a couple of those because that film proved that it worked a little bit. [But instead], I'll do other people's material, I'll do my material, you know—I'll do love stories, independent films, thrillers. There's only one criterion for me: If I'm gonna spend two years making a movie, I gotta be interested in it. You'll never catch me making a movie that I'm not interested in. I don't think you ever get carte blanche unless you're trying to do something that you've already done.

With this film, are you deliberately carrying on the Cassavetes tradition of polarizing audiences?

I deliberately wanted to make people mad with this movie. Most people won't respond to this because it's unlike anything they've seen before. There's a movie sensibility that the film doesn't conform to.

When [my father] did [his] films, most people hated them. There were some reviewers that thought they were awesome, but most everyone else was like, "Fuck him!" His movies are like a piece of food that has a really intense taste. So some people won't like it, but the ones who like it really like it. He really was on to something. Nobody else is doing that kind of thing, but they all try. Independent film is like, "Let's rip off John or Bergman or Fellini or whoever." They haven't gotten it yet. But someone will someday.

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Justin Timberlake, of N'SYNC fame, plays a leading role in 'Alpha Dog.'

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For your provocation

Guest's ensemble breathes life into a half-baked satire

By Matt Fagerholm/Film Critic

Christopher Guest comedies are to cinema what "Arrested Development" was to the contemporary televised sitcom. They provide the ideal showcase for the brilliant comedic talents of marvelous character actors, who skewer societal pomposity by embodying lovably flawed characters. With each successive film, or episode, the family of actors becomes so recognizable and reliably funny that they inspire a guffaw with their mere appearance. Their humor is so richly insightful, and oftentimes subtle, that it generates critical praise and a passionate fan base, but not much else.

Such is the case for Guest's latest offering, *For Your Consideration*, which aims its satirical target at Hollywood's self-congratulatory annual tradition of awards-season buzz. Catherine O'Hara is Marilyn Hack, a struggling veteran actress starring in an immensely dated—and immensely Jewish—drama entitled *Home for Purim*. Also on board is Harry Shearer as a Broadway actor best known for his hot dog commercials, Jennifer Coolidge as an awesomely brain-dead producer who's recuperating from falling off the side of an escalator, Guest himself as the film's clueless director who resembles a tubby Woody Allen and Parker Posey as a bitter actress whose one-woman show "No Penis Intended" was unanimously labeled a "humorless romp."

When Hack stumbles upon an online rumor about her performance being nominated for an Oscar, the indie outsiders experience their first taste of the media hype machine.

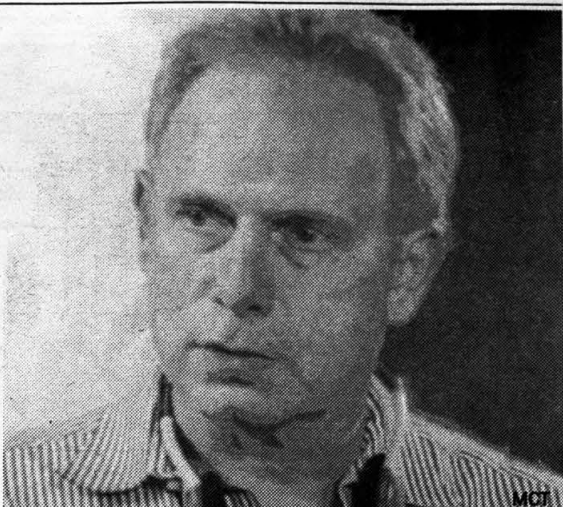
This is essentially a rethinking of Guest's own classic, *Waiting for Guffman*, about a local theater troupe awaiting the alleged visit of a Broadway producer. Yet while the stage show of *Guffman* was hilariously probable in its success with the small-town public, *Purim*'s blatantly laughable melodrama makes the media attention it acquires nothing more than a flight of fancy.

While this is certainly the least credible of Guest's ensemble comedies, it's also one of his most ambitious. Guest does away with the mockumentary-style plot structure he created in 1984's *This Is Spinal Tap*, allowing the film to have a rambling narrative mainly built on improvisation. Coming after his warmest film, the Oscar-nominated *A Mighty Wind*, this is perhaps the darkest and most chillingly pessimistic satire Guest has ever made, including an epilogue that is considerably more painful than playful.

For Your Consideration also assembles Guest's largest cast yet. I haven't even mentioned John Michael Higgins as a publicist vocally proud of his Indian heritage, the British "Office's" Ricky Gervais as a smarmy studio presi-

dent, Bob Balaban and Michael McKean as the oft-mistreated Jewish screenwriters, Eugene Levy as Shearer's pathetically deceitful agent and the scene-stealing duo of Jane Lynch and Fred Willard as the ferociously elated hosts of an "Entertainment Tonight"-style show. It's here where the film's satire is most potent, in its depiction of the dehumanizing nature of Hollywood's media monster. There are also some spot-on send-ups of Charlie Rose and "Ebert & Roeper," as well as a central performance from the vastly underrated comedienne O'Hara that emerges as the heart and soul of the entire enterprise. Her character's horrific journey provides the film with its best surprises.

Upon first viewing, Guest's legion of fans may have a tendency to be blinded by their sheer love of the ensemble. But on closer inspection, the film's shortcomings are clear. Guest displays a startling lack of focus by packing too many characters into a jarringly brisk running time, and several of the scenes he's left in the finished film fall distressingly flat. Hollywood proves to be too easy a target for his deceptively gentle satire, and *Consideration* lacks the biting wit of what is perhaps Guest's definitive highpoint, *Best in Show*. But these numerous flaws make the film's successful aspects all the more impressive. Managing to be



Director Christopher Guest puts together a comedic cast to mock the Hollywood award season in 'For Your Consideration.'

both hysterical and devastating at the same time, O'Hara's work here is staggering, ironically worthy of the exact awards buzz the film is mocking.

It may not be on par with Guest's best work, but *Consideration* is still a highly enjoyable film, filled with wonderful moments of hilarity that layer a deeply tragic heart.

I recently spoke with the film's co-star and *Spinal Tap*'s bass player, Harry Shearer, about the unique experience of working on a Guest film. He told me that each film is roughly scripted by Guest and Levy with the dialogue replaced by character descriptions. For nearly a month, the actors individually create their own characters—buying their clothes, trying on accents—and don't even interact with one

another until they arrive on set. Thus, the first rehearsal is take one. In the new age of *Borat*, Guest's technique may seem a touch tame and outdated. Yet his genius and originality and his entire ensemble make even a supposed folly like *For Your Consideration* a far more winning contender than the majority of studio-bred comedies. It won't win any Oscars, but wouldn't such a success be the ultimate contradiction?

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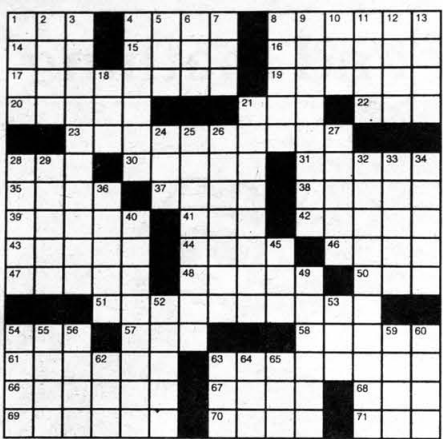
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- ACROSS
- 1 Totality
 - 4 Quip
 - 8 Pinch pennies
 - 14 In days past
 - 15 Karamazov brother
 - 16 Full of trees
 - 17 Slothful person
 - 19 Temper
 - 20 Web locations
 - 21 GOP gathering
 - 22 Had supper
 - 23 Listening devices
 - 28 Avail oneself of
 - 30 Yippee!
 - 31 Leg joint
 - 35 Disencumbers
 - 37 Fades
 - 38 Stay sleeping
 - 39 Screen stars
 - 41 Permit to
 - 42 Technique
 - 43 Caine film
 - 44 Part of HOMES
 - 46 Bridge coup
 - 47 Judges weight by lifting
 - 48 Saki's real name
 - 50 Lacking cordiality
 - 51 Safe-deposit box location
 - 54 ISS partner
 - 57 Actor McKellen
 - 58 Wind-borne soil
 - 61 Called back
 - 63 Northeast
 - 64 African nation
 - 66 Gordon of "Oklahoma!"
 - 67 Metrical unit
 - 68 Back of the bus
 - 69 Take stock of
 - 70 Unfettered
 - 71 Cartoon scream
- DOWN
- 1 Impudent words
 - 2 Citrus fruit
 - 3 Spoke
 - 4 Impudently
 - 4 Picture puzzle
 - 5 Ms. Gardner
 - 6 Standard on the links
 - 7 Stop



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12/4/06

Solutions

- 8 Proust character
- 9 Hides
- 10 Silver or Wood
- 11 Mental impulse
- 12 Coll. entrance exams
- 13 Old-time journalist Ernie
- 18 Thousand dollars
- 21 On a perch
- 24 June honoree
- 25 New Testament book
- 26 Four-bagger
- 27 Annoying fits
- 28 Bathsheba's husband
- 29 Inch along
- 32 Citric dessert
- 33 Fragrant bloom
- 34 Opponent
- 36 Narrow openings
- 40 Provencal verses
- 45 Bobble the ball
- 49 Seaside rock formation
- 52 Burns wildly
- 53 Tic-tac-toe win
- 54 Columnist
- 55 Salty seven
- 56 Curving courses
- 59 Trig function
- 60 Carrier bag
- 62 Exist
- 63 Studio apt.
- 64 Rocky crag
- 65 Weeding tool

TO THE NINES



Mat Martin, a 21-year-old music business major, made us green with envy when we spotted his trendy emerald track jacket.

Martin paired his H&M zip-up with jeans and Adidas Sambas, because he really likes soccer shoes.

"My favorite piece of clothing is this blazer I got from a thrift store," Martin said. "It's corduroy and says '1975' on it. It's random and obscure. I like it."

He shops mostly at H&M and thrift stores because they are inexpensive.

"I look for comfort while I'm shopping," Martin said. "And fit. That's really important because I'm a really skinny dude."

Andrew Nelles/The Chronicle

Sudoku By Michael Mephram

Level: 1 2 3 4

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

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

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.

Sudoku on Mobile. Enter 783658.com in your mobile Web browser. Get a free game! Some carrier charges may apply.

★ Horoscopes by Hunter Clauss

-  **Aquarius (Jan. 21 — Feb. 19):** Your ambitions to overdose on Flintstones vitamin tablets will come true this week.
-  **Pisces (Feb. 20 — March 20):** You'll find out an ex contracted scabies. While this fills you with a sudden sense of justice, you'll also learn she said she got it from you.
-  **Aries (March 21 — April 20):** When a gay man compliments a straight woman, it's expected. The same goes for straight dudes cat-calling hot lesbians. But when a hot lesbian compliments a gay man, it's magical.
-  **Taurus (April 21 — May 21):** Another member of your family will have to hit the prunes in order to go to the bathroom. Sadly, it's not one of your ancient relatives but your 5-year-old second cousin. Talk about an uphill battle.
-  **Gemini (May 22 — June 21):** Ice those babies down. Or just put Scooby-Doo nipple Band-Aids over them.
-  **Cancer (June 22 — July 23):** Now that it's that time of the year, don't resort to wearing a brown winter hat. It literally makes you look like poop.
-  **Virgo (Aug. 24 — Sept. 23):** Why do you close your eyes when you make love to a life-sized doll of the Cookie Monster?
-  **Leo (July 24 — Aug. 23):** You will receive a letter from a princess this week. Enclosed is a jewel that wards off ghosts—the kind that only storm after you when your back is turned. Sound familiar? That's because your life is secretly a video.
-  **Libra (Sept. 24 — Oct. 23):** Your dreams of watching a fat kid get tossed out off a rollercoaster will come true this week. But doom lingers around the corner—when chubby takes the final plunge, your chest-cramping laughter in conjunction with riding a rollercoaster causes you to choke yourself on your own amusement.
-  **Scorpio (Oct. 24 — Nov. 22):** Do straight guys still wear girls' jeans?
-  **Sagittarius (Nov. 23 — Dec. 21):** Screw cold medicine. The best method to beat off that seasonal flu is heroin. Pop, it not only made Iggy Pop famous but made him hot.
-  **Capricorn (Dec. 22 — Jan. 20):** It is imperative that you wear a trench coat, top hat, a moustache, a pipe, a monocle, carry a copy of *The Hardy Boys Detective Handbook* and an umbrella this week—especially if you're a woman. Not only could you possibly solve a mystery, but you'll probably make it into *The Chronicle's* fashion poll.

Withholding fear and loathing



By Cyryl Jakubowski
Commentary Editor

He was maced in Kentucky. He unknowingly dropped acid after requesting something for seasickness. Clearly, gonzo illustrator Ralph Steadman was the butt of many jokes perpetrated by the late Hunter S. Thompson. Such was the price for being a part of the story with the good doctor.

Ralph Steadman's new book, *The Joke's Over*, was recently reviewed by Will Blythe in the New York Times Book Review. Blythe wrote that in the '70s insanity was sometimes a great career move and that "a journalist might fruitfully subvert tired conventions that keep a writer from injecting himself into his work."

Boy, how times have changed. Journalists these days can't put themselves into the story without sacrificing their credibility, thus lighting the dynamite that will eventually doom their careers. At least not at the beginning, since no self-respecting newspaper will hire such a goon. And unless one gets to the coveted "columnist" status, various fantasies of following Hunter S. Thompson's lead into gonzo journalism usually fade away on an editor's desk.

Gonzo journalism, of course, was the literary invention of Thompson, the outlaw author. And while he wasn't the first to inject himself into a story—Gay Talese and Tom Wolfe were pioneers of New Journalism, a new nonfiction style of reporting—he made it his own.

But that was the '70s. And while I'm a huge fan of Thompson's work, this commentary isn't about bringing gonzo journalism back. That version of New Journalism was over when Thompson put that .357-cal-

iber Magnum to the roof of his mouth last year in February and pulled the trigger. Bloggers these days are trying to reinvent that form, but mostly to no avail.

In *Fear and Loathing in Las Vegas* and *Rum Diary*, Thompson spouted off his manic writing style onto the page, while usually heavily intoxicated on drugs and booze. Sure, sometimes he used hyperboles too much, but he was an original. He was also the victim of his own creation at the end of his career. He became a caricature of himself. But gonzo was what Thompson wrote, and it wasn't just his feisty writing, but his skewering of American culture that made him a counter culture icon. He was a great observer of the human condition. Anyone who tries to follow his footsteps now is usually doomed from the start, partly because not many can pull off what he did, or at least pull it off well.

Gonzo aside, in modern times, is it still journalism when the writer inserts himself in the story? The truth is journalism is changing. New media are competing with the newspaper industry, and the millions of bloggers on the Internet are redefining the term "gonzo journalism."

But in a time of Stephen Glass, who fabricated stories for the New Republic, and James Frey, who wrote the fictionalized memoir *A Million Little Pieces*, the importance of accuracy and sourcing in journalism is a necessity, and perhaps gonzo is the blueprint these days of what not to do. Bloggers need to understand that their credibility, with the exception of a few, is like the dead fish at the bottom of the barrel. Just like gonzo.

Last semester during Manifest, while most of the students over the drinking age tried to come up with new ways of getting extra bottles of Miller Lite, I had the chance of asking Sun-Times columnist Richard Roeper if



Joshua Covarrubias/The Chronicle

gonzo journalism was truly dead.

Roeper, who showed up for a conversation with journalism students, talked about his trade, fame and livelihood. He jokingly mentioned that in his early days, his literary voice sounded like that of the late Hunter S. Thompson.

When it was all over, as thirsty graduates lined up at the wine table, I approached Roeper and asked about gonzo. Roeper said that in retrospect, Thompson got away with that type of journalism because the '70s were a much different landscape, both politically and socially. He said it's rather impossible to do gonzo journalism anymore. And perhaps he was right. No dingbat can practice drug-fueled insanity while going to Vegas—especially with the War on Drugs. Besides, why copy a legend? Why cling to the past?

But the more I thought about it, I realized that the times of gonzo may be dead, and

writers such as Ralph Steadman need to stop clinging to the past. Steadman, a great artist by many standards, lived in Thompson's shadow. It's no surprise that he is trying to bank on his relationship with the good doctor. Obviously it meant something to him, and as a token of appreciation he wrote his facsimile gonzo-style account. Apparently, according to the new book, Thompson's feet stank because he didn't wear socks with his Converse sneakers. I guess the joke is over.

Steadman is not alone in clinging to that allegedly forgotten past time. Musicians and others do it all the time. So do bloggers. But let's get one thing straight; it's not enough to put oneself into the story just because one can. One has to have something to say and a reason for doing it. That's what Thompson did—may his ashes roam with the buffalo.

cjakubowski@chroniclemail.com

Roamin' Numerals

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of those surveyed socks sexy at all.

The percent of people who admit to wearing socks while having sex, according to a Canadian poll conducted on behalf of a major sock manufacturer. However, 72 percent also said they don't find

12 Age of a Michigan boy injected with heroin while eating spaghetti on Jan. 24. His aunt, Jacqueline Ellen Vuich, 26, was sentenced to eight years after pleading guilty to delivery of narcotics to a minor, child abuse and keeping a drug house and other charges according to Internet Broadcasting Systems, Inc.

\$28,000 The value of a 2006 Chevrolet Colorado pickup truck that was given to a 16-year-old girl in Casper, Wyo., for near-perfect school attendance. Kaytie Christopherson won the gift from Natrona Country High and the prizes are donated by local dealerships, according to The Associated Press. Only 98 of the district's 3,200 upperclassmen were eligible for the drawing.

Honor our veterans



By Kim Driscoll
Staff Writer

Not only am I a black female, but I am over 40 years old at a school with a majority of twentysomethings and I am a veteran—that makes me a quadruple minority. Apparently the verdict is in: Columbia College is not a veteran-friendly school. There are no signs posted anywhere indicating that vets are welcome here, or that Columbia appreciates their service—even during this time of war.

In all fairness to the school, it was probably easy for them to overlook the minority group of veterans.

Although there are only about 35 veterans enrolled in the school, four of them have served in Iraq. In November, Veteran's Day came and went and when the school's veteran's adviser, E. J. Talbot, was asked what Columbia had planned for vets, he replied, "Nothing."

Having served honorably for six years in the Air Force, I did not expect Columbia's band to strike up a rendition of "Off We Go



Mauricio Rubio/The Chronicle

American flag in the corner of the main lobby in the 33 E. Congress Building.

into the Wild Blue Yonder," but a single poster or e-mail with a note of thanks would have been great.

Columbia had occasional exhibits commemorating the Vietnam War. There was a

photographic series about the Vietnam War called "Staging Memories" a couple semesters ago. Now there is one about the wars in Iraq and Afghanistan, called "Small Wars" by An My LA, who was born in Saigon, Vietnam, before coming to the U.S. as a refugee in 1975.

The exhibits are heartwarming, but that's not the same as the school extending a personal welcome to vets. What happens when the exhibit leaves Columbia? Are vets unwelcome? Maybe it doesn't matter because of the low enrollment of vets, anyway.

How many vets would it take to make a difference? Talbot said the low enrollment of veterans is possibly due to changes in the G. I. Bill, an educational grant for vets, making it more difficult for veterans to access funding for school.

It should not matter how many veterans are enrolled here. If you have put your life on the line for your country, you deserve, at the very least, a sign in the Admissions office saying, "Veterans programs are available here." That might make a big difference to the one vet returning from Iraq who feels a little awkward returning home from war.

I am not sure why the veteran enrollment at Columbia is so low, but I suspect that money is not the main issue. Columbia is a liberal arts school but the military has many of the same careers offered here, including journalists, artists and musicians. So what is the problem?

Perhaps veterans—who might be prospective students—wandered into the 33 E. Congress building and noticed the filthy American flag leaning in the corner of the lobby and decided that if Columbia treats the flag this way, their enrollment won't make a difference.

Veterans have a saying that if you don't come home in a box, then your service doesn't matter. I say that it does matter, not so much for me, but for the twentysomethings who risked their lives.

Let us not forget that we have faculty who are veterans, and many students have family members who are either on active duty or have already served. I'm not trying to promote the military. I'm suggesting we give a little respect to those who have served.

Maybe next year we'll get it right.

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Editorials

Can't buy happiness

In a country full of shrinks and goofball pills, household makeovers and corporate takeovers, it's no wonder that most people equate money with happiness. Any reasonable human being will say that money doesn't buy happiness—but it sure helps. American culture is obsessed with trying to buy happiness instead of actually finding it within, either through forming rich relationships or experiencing life. The idea of actually buying it is absurd—unless you're paying for a shrink and trying to "get happy."

Sigmund Freud said "What we call happiness in the strictest sense of the word comes from the (preferably sudden) satisfaction of needs which have been dammed up to a high degree."

Happiness, however, is vague. It's difficult to pinpoint exactly what makes people happy. There's long-term happiness, instant happiness and constant happiness. There's just too much emphasis on it in this country. What makes you happy can be a total nightmare for the next person.

Happiness should be a state of mind. Tomes have been written on the topic, ranging from self-help books

and psychological research all the way to celebrities giving suggestions about how to live and what to eat in order to be happy. Siddhartha spent his life trying to find enlightenment.

The debate about money buying happiness is ridiculous. Money can't buy happiness; it can only be a means to being happy.

But some people believe happiness can be bought.

"There is overwhelming evidence that money buys happiness," economist Andrew Oswald of the University of Warwick in England told The Associated Press recently. He studied Britons who won between \$2,000 and \$250,000 in a lottery, and he reported that, as a group, participants displayed a boost in happiness by 1 point on a 36-point scale. This increase comes from a survey of happiness levels taken two years before the lotto win compared to two years after.

In a study Oswald published nearly a decade ago in the *Economic Journal*, he said economists study happiness because subjective well-being can be studied in a systematic way. Some surveys Oswald conducted asked questions such as: Are you "very happy," "pretty happy,"

or "not too happy?"

However, it doesn't take a rocket scientist or, in this case, an economist to know that being poor sucks and being rich generally fares better on the happiness scale. Perhaps the research on happiness and money has value, but like Daniel Kahneman, a Nobel Prize winner and Princeton University economist, told the AP, members of a high income group are reportedly twice as likely to call themselves "very happy" based on their income. He also said that making a lot of money to feel good is "mostly illusory."

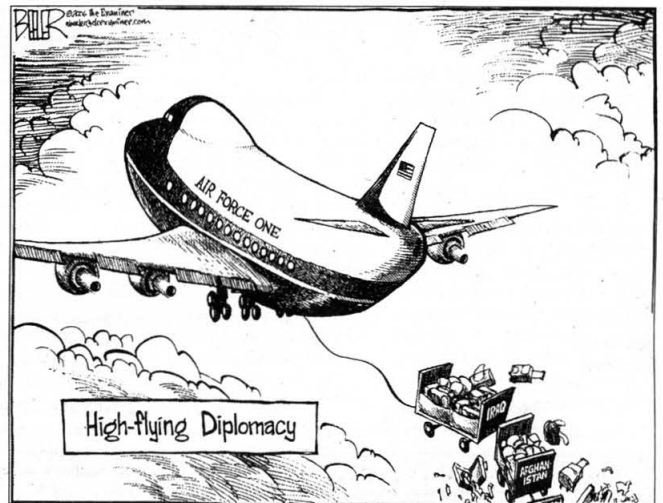
Nearly 19 million of Americans age 18 and older suffer from depressive disorders any given year, according to the National Institute of Mental Health. Plus "very happy" seems like a dangerous medical condition. Are we searching for constant happiness?

Comedian Denis Leary said it best: "Nobody is happy. Happiness comes in small doses, folks. It's a cigarette or a chocolate chip cookie or a five second orgasm. That's it! You come, you eat the cookie, you smoke the butt and you wake up in the morning and go to work. That is it! End of list." We agree.

Back from the Drawing Boards



Dan Wright/MCT



Nate Beeler/MCT



Wayne Stayskal/MCT

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 31 you'll find a set of guidelines on how to do this. Let us hear from you.

—The Columbia Chronicle Editorial Board

Seasonal tribulations almost over

The turkey baster is put away, the family dog ate the wishbones and Aunt Ethel's famous eggnog is in the toilet. Grandma's stomach problems went away, Timmy broke his arm, families are not talking and that final paper is due in the near future.

For some the holidays bring intense anxiety. Surely, "tis the season to be jolly" should be ousted from the holiday lexicon. Technically, there really is nothing jolly about the holidays. For one, it does a number on your bank account. Two, college students have to go back home. And three, on top of all the stresses, students actually have to do some schoolwork.

Coming back to school after dealing with moms and dads and relatives can be depressing, especially after Dad had too many gin and tonics or mom "spent all day cooking." We know that being relegated to the living room couch to shoot the same old after-dinner shtick with close relatives can be daunting, it is, however, not defeating.

What is depressing is that right after Thanksgiving, the 11th hour begins. Most final

papers, essays and projects are looming and students tend to be on the edge at this time of the fall semester. This is a horrible time to be a college student. It's difficult to enjoy the festivities knowing full well that school is almost over. Almost.

Even if some students had a great old time with Mommy and Daddy, the simple prospect of getting back to the old school grind, especially after a massive turkey and cranberry overdose, can be daunting. With 649 million pounds of cranberries produced last year and 256 million turkeys raised, according to the U.S. Census Bureau, we can call it an overdose, OK?

For some students, these last few weeks mean they will have to crack a book open and experience for the first time this semester that new book-smell. And that blows.

But don't fret yet. At least fall semester is over before Christmas and not after, as was the custom at Columbia a year ago.

Columbia did its students a solid favor when it got rid of the old calendar last year. Hopefully this year everyone used their free time over

Thanksgiving break to play catch up on any outstanding homework assignments. This is that time to turn in 10 weeks' worth of homework. It's also a time to retire sandals and Bermuda shorts. It's time to put the hammock away and concentrate on schoolwork.

Yes, it's a bit late in the game, but the free rein that was given to us during Thanksgiving break shouldn't deter us from productivity. In fact, this is actually the time not to rest on the laurels but press on and finish with at least decent grades. When it comes to giving presents, students should save themselves the trouble of making up excuses and get their work done.

We know it's really easy to get distracted now, but despite various stresses that come with the holiday season, we should remember that desperate times call for desperate measures. If there is a time for optimism, it's now. We think students need to be commended for their hard work, but should not sell themselves short.

It will be fine. Trust us. It will be fine. It's almost over, and we will get a real break soon.

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From obscurity to war martyr

Fiery suicide spurs debate on artist's anti-war stance

By Ashley M. Heher/AP

Malachi Ritscher envisioned his death as one full of purpose.

He carefully planned the details, mailed a copy of his apartment key to a friend, created to-do lists for his family. On his website, the 52-year-old experimental musician who'd fought with depression even penned his obituary.

At 6:30 a.m. Nov. 3—four days before an election caused a seismic shift in Washington politics—Ritscher, a frequent anti-war protester, stood by the Ohio Street off-ramp of the Kennedy Expressway in downtown Chicago near a statue of a giant flame, set up a video camera, doused himself with gasoline and lit himself on fire.

Aglow for the crush of morning commuters, his flaming body was supposed to be a call to the nation, a symbol of his rage and discontent with the U.S. war in Iraq.

"Here is the statement I want to make: If I am required to pay for your barbaric war, I choose not to live in your world. I refuse to finance the mass murder of innocent civilians, who did nothing to threaten our country," he wrote in his suicide note. "If one death can atone for anything, in any small way, to say to the world: I apolo-

gize for what we have done to you, I am ashamed for the mayhem and turmoil caused by my country."

There was only one problem: No one was listening.

It took five days for the Cook County medical examiner to identify the charred-beyond-recognition corpse. Meanwhile, Ritscher's suicide went largely unnoticed. It wasn't until a reporter for the Chicago Reader pieced the facts together that word began to spread.

Soon, tributes—and questions—poured in to the paper's blogs.

"This man killed himself in such a painful way, specifically to get our attention on these things," said Jennifer Diaz, a 28-year-old graduate student who never met Ritscher but has been researching his life. Now, she is organizing protests and vigils in his name. "I'm not going to sit by, and I can't sit by and let this go unheard."

Mental health experts say virtually no suicides occur without some kind of a diagnosable mental illness. But Ritscher's family disagrees about whether he had severe mental problems.

In a statement, Ritscher's parents and siblings called him an intellectually gifted man who suffered from bouts of depression. They stopped short of saying he'd ever received a clinical diagnosis of mental illness.

"He believed in his actions, however extreme they were," his

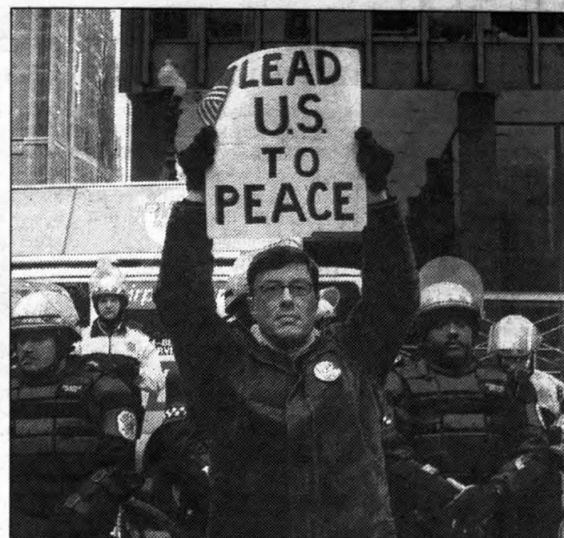
younger brother, Paul Ritscher, wrote online. "He believed they could help to open eyes, ears and hearts and to show everyone that a single man's actions, by taking such extreme personal responsibility, can perhaps affect change in the world."

His son, who shares the same name as Ritscher, said his father was trying to cope with mental illness. Suicide seemed to be the next step, and the war was a way to give his death meaning.

"He was different people at different instances and so, so erratic. I loved him no doubt, but he was a very lonely and tragic man," said Ritscher, 35, who is estranged from the rest of the family. "The idea of being a martyr I'm sure was attractive. He could literally go out in a blaze of glory."

Born in Dickinson, N.D., with the name Mark David, Ritscher dropped out of high school, married at 17 and divorced 10 years later. Eventually, he would change his name to match his son's and, coincidentally, a world-famous prophet. At the end, he worked in building maintenance and was a fixture in Chicago's experimental music scene.

He described himself as a renaissance man who'd amassed a collection of more than 2,000 musical recordings from clubs in Chicago. He was a writer, philosopher and photographer. He was an alcoholic who collected fossils, glass eyes, light bulbs and snare drums. He paid \$25 to



AP

Malachi Ritscher protests during an anti-war rally in the Loop in April 2003. Ritscher committed suicide on Nov. 3 by setting himself on fire near an off-ramp in downtown Chicago.

become an ordained minister with the Missionaries of the New Truth and operated a handful of websites protesting the Iraq war.

Perhaps the most famous self-immolation occurred in 1963, when Buddhist monk Thich Quang Duc burned himself at a Saigon intersection in protest against the South Vietnamese regime. Another activist, Kathy Change, lit fire to herself in 1996 at the University of Pennsylvania to protest the government and the country's economic system.

Ritscher's death brought back memories for Anita King, a 48-year-old artist from West

Philadelphia who was Change's best friend.

"I think both of them, they just felt like their death could be the last drop of blood shed," King said. "It was too hard for them. They had too much of a conscious connection to the struggle to go on in their lives."

In the end, only Ritscher knew the motivations for his suicide. There is little doubt, though, that he was satisfied with his choice.

"Without fear I go now to God," Ritscher wrote in the last sentence of his suicide note. "Your future is what you will choose today."

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Chicago to get a little bit of Italy

Sister Cities funds Milano Garden in south Grant Park

By Kristin Kalter
Staff Writer

Soon Chicago residents and visitors will be able to stroll down South Michigan Avenue and wander off into an Italian oasis. The Chicago City Council and the Chicago chapter of Sister Cities International, a cultural and economic exchange between a U.S. city and its foreign counterpart, have big changes in store for the 2.5-acre space by the year 2008. The changes will not only add beauty to the city, but impact Chicago's status worldwide.

The Milan Committee of the Chicago Sister Cities International Program and the city of Milan are in the process of creating the Milano Garden in an unusual section of Grant Park. The garden will be located across from the Chicago Hilton and Towers on the 700 block of South Michigan Avenue. Italian architect Emanuele Bortolotti, whose inspiration comes from Leonardo da Vinci's study of knots, designed plans for the garden.

The Milano garden will not have many flowers, possibly just a few patches at the garden

entrance, but it will have boxwood hedges in the shape of knots amid avenues of stately poplars and screens of hornbeams, as is the popular tradition in Italy.

"The garden was chosen as an appropriate way for Milan to share its culture with Chicago," said Paula Waters, Sister Cities Milan chair. She added that Italy has a longstanding tradition in garden design and that the park will be great addition to the lakefront. The city's corporate seal bears the phrase "Urbs in Horto," which means city in a garden.

Donations from sponsors and fundraisers will pay for the garden, and collections have already begun. The Sister Cities Program hopes to raise a total of \$1 million to not only cover the cost of building the garden, but to save for the cost of upkeep. The Milan Committee secured the space for the garden years ago, Waters said.

The Milano Garden is not the Sister Cities Program's first Chicago project. The program has contributed numerous cultural attractions in the city, such as a statue of Shakespeare's Juliet, which stands near the Shakespeare Theater, 800 E. Grand Ave., at Navy Pier.

In addition to the Milan Committee, the Osaka Sister City committee also worked in Chicago. Jackson Park's



Mauricio Rubio/The Chronicle

A fountain sits in the future site of the Milano Garden near 700 S. Michigan Ave., in Grant Park. The Sister Cities program is currently raising \$1 million for building and maintaining the garden.

Japanese Osaka Garden, which was originally a gift to Chicago from Japan in 1892, was a Sister Cities project.

"You have to see projects of this nature not just on aesthetic terms, but as an element in an urban strategy," said Dr. Alex Papadopoulos, associate professor of geography at DePaul University.

Papadopoulos said that projects like this and other developments in the city, such as Millennium Park, are efforts to make Chicago more attractive to both foreign and domestic corporations as well as maintain competitiveness in the global economy. He said that Chicago is strategically situated as a major global economy.

"While the vast majority of cities are linked to transnational economic activities to some

degree, some among them are exceptionally well-situated centers for the global economy," Papadopoulos said. "Chicago and Milan are just such a kind of city."

Papadopoulos said international cities have a long tradition of attracting corporate headquarters, such as Boeing, Sears, Motorola and Chicago sports team owners. He said these companies provide input to local government to make sure the city maintains competitiveness.

Chicago has partnered up with a total of 25 sister cities since the programs' inception in 1960 when Mayor Richard J. Daley signed the first Sister City agreement with Warsaw, Poland.

The U.S. Sister Cities International Program started in 1956 with President Dwight D. Eisenhower's "People-to-People

Initiative," according to Chicago Sister Cities Media spokeswoman, Natalie Campbell. Eisenhower believed it was important to involve all citizens in world diplomacy, and he called upon the world's cities to act as centers of opportunity, expression and economic growth and to unite with communities around the world in building a solid structure of world peace.

"We are part of the Department of Cultural Affairs and do not have economic development as a specific mandate," Waters said. "We are participating in activities that promote awareness of our mutual involvement in select economic sectors such as fashion and medicine."

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Macy's: New store owners keep holiday traditions going

Continued from Back Page

April we released a press release that said we would maintain the essence of what Marshall Field's is and make it even better as Macy's."

However, it's not as easy for people loyal to Marshall Field's to accept these changes. Chicago historian Dominic Pacyga said people are loyal to the name because they feel an attachment through memories and history. Pacyga, who is the acting dean of Columbia's Liberal Arts and Science Department, said Field's was a cultural institution and led to the construction of the Art Institute, the Field Museum, the John G. Shedd Aquarium and other prominent venues.

"The name Marshall Field's has been very entwined with the history and culture of Chicago since the 1850s," he said. "Part of what happens is the city has been shocked with a lot of changes and people don't want to accept that it's part of an ongoing cycle."

Despite the negative publicity, Macy's is trying to maintain Field's clientele by keeping the department store's most popular features: State Street's famous restaurant the Walnut Room, the annual lighting of the Great Tree, the animated scenes in the

holiday windows and Frango Mints. The Field's name, though, has been removed from the candy's box.

Since the 1920s, the 45-foot tree has been displayed through the holiday season in the Walnut Room. This year the tree is adorned with 15,000 lights and more than 1,200 ornaments by Wedgwood china and fashion designer Vera Wang.

The main attraction, mechanical scenes built inside the store's 11 windows, also preserved the Field's tradition. Every year the windows exhibit a different theme that usually coincides with a book or an artist, according to graphic designer Mara Cohn.

"It's a long process that involves the creation of sketches that are then built by mechanical engineers," Cohn said. "This year the State Street's display is designed after an original Mary Poppins book."

However, losing the Field's name is enough to keep people away with or without the traditional festivities.

"When I was in high school my friends and I would ditch class every year and go to the tree lighting ceremony," said 25-year-old Chicagoan Roland Cailles. "Now I won't go because I hate Macy's. It's a slap in the face to Chicago residents. Macy's doesn't respect the history behind Marshall Field's; they didn't have to change the name."

While most customers miss the couture fashion, the big and tall sizes and the elite name Field's held, some actually prefer shopping at Macy's.

Relax, it's only a false alarm



Mauricio Rubio/The Chronicle

Memories of the Wirt Dexter Building fire return as three fire trucks roll up to the Wabash Campus Building, 623 S. Wabash Ave., on Nov. 28. It was a false alarm.

"I go there all the time now because the prices are better," said 31-year-old Chicago resident Casandra McCottrell. "I also just like the name Macy's better; it's more catchy. Marshall Field's sounds too old."

However, the cheaper prices and more affordable brands may end up hurting Macy's, rather than helping it, according to McKay. He said the president and CEO of Federated

Department Stores, Terry Lundgren, allegedly said Macy's sales were down 10 percent during a conference call in November that was streamed over the Internet. McKay also said several Macy's employees told him sales are down 30 percent in certain stores. Officials at Macy's refused to comment or release sales information.

"We're concerned about the employees," McKay said. "We

will continue to leaflet every Saturday afternoon in front of the State Street store, and we firmly believe that if our protests and petitions won't do anything, then they might do something if sales are down. We hope by Christmas 2008 they will get the message and bring back Field's."

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Steele: Choosing new commissioner up to committeemen

Continued from Back Page

son or a daughter or a brother-in-law of somebody," Peraica said. "It's really putting our democracy in danger."

Peraica said there is nothing commissioners or voters can do now. He said the matter is now in the hands of the district committeemen to decide who will be the next 2nd District commissioner. Committeemen are generally party leaders and are elected from within their party, in this case the committeemen are Democratic.

Cady Gibbons, executive director of the Cook County Democratic Party, said there will be a meeting of committeemen next week to vote on the appointment. At the meeting the committeemen will have weighted votes that vary based on the number of Democratic ballots cast per ward in the March primary.

"In other words, if you took some of the wards that had a higher weighted vote, those ward's committeemen would be critical votes in the appointment process," Gibbons said.

Of Chicago's 50 aldermanic wards, 18 lie within Steele's 2nd district. Gibbons said the chairman for the meeting will be 24th Ward alderman Michael Chandler.

Let it snow



Mauricio Rubio/The Chronicle

An woman navigates through the early morning snow on Wood and Harrison streets near the Rush University Campus.

Jay Stewart, executive director of the Better Government Association, a nonprofit government watchdog group based in Chicago, said Steele's decision comes as no surprise.

"They're not doing anything the law does not allow them to do, they're simply taking the law and using it to some extent to serve their own ends,"

"As long as you leave it in the hands of the committeemen, you're going to have a high degree of political shenanigans."

—Jay Stewart, executive director of the Better Government Association

Stewart said. "As long as you leave it in the hands of the committeemen, you're going to have a high degree of political shenanigans."

Stewart said he is more disturbed by Steele appointing her son to her position than by her taking a higher pension.

"I think a lot of people would take the money, but then to

equivocate and say you don't know whether or not you're going to stay on [as commissioner] simply to have greater say in who takes the position, that's disingenuous," Stewart said. "Announce you're not running for re-election, take the pension and then let the voters decide in a primary or a special election as to who's going to take the position."

Stewart said handing down positions from parents to children is nothing new, citing how U.S. Rep. Dan Lipinski received his appointment from his father, Bill Lipinski, and Todd

Stroger's appointment by his father, John, for Cook County Board president. Stewart said he would like to see some changes in the appointment process, starting with who is involved in the procedure. Instead of having committeemen decide who to place in the position, Stewart said special elections would be a better idea.

jewert@chroniclemail.com

Edwards: Experts say book tour good way to boost public image

Continued from Back Page

Though Edwards is staying in the public eye with *Home* he will need to gain a substantial electoral base if he wants to have a shot at the Democratic slot on the 2008 ballot, according to Martha Kumar, a professor in the Political Science Department at Towson University in Maryland.

"Without an electoral base I think it's really hard to run, particularly at a time when I think experience ... is going to be important—and that includes being a current office-holder," Kumar said.

Edwards believes the next president has a responsibility to restore America's role as a world leader, but also spoke about issues concerning global warming, healthcare, the effectiveness of the Electoral College and the issues surrounding campaign financing.

"[In a race] you spend an enormous chunk of your time on the phone raising money," Edwards said. "It's one of the criteria for determining whether you're a serious legitimate candidate or not."

Edwards, however, thinks that this should not be the only way to judge the success of a campaign.

"The criteria should be: Do you have the maturity of judgment, do you have the depth of

experience [and] do you understand in a visionary way what's necessary for America and the rest of the world?" Edwards said. "Those are the criteria that should control who our president and vice president [are] going to be."

The reality of the 2008 election is that Edwards will need a committed group of supporters, especially strong financial backers, that he could possibly still have from his run with Kerry in 2004, Kumar said.

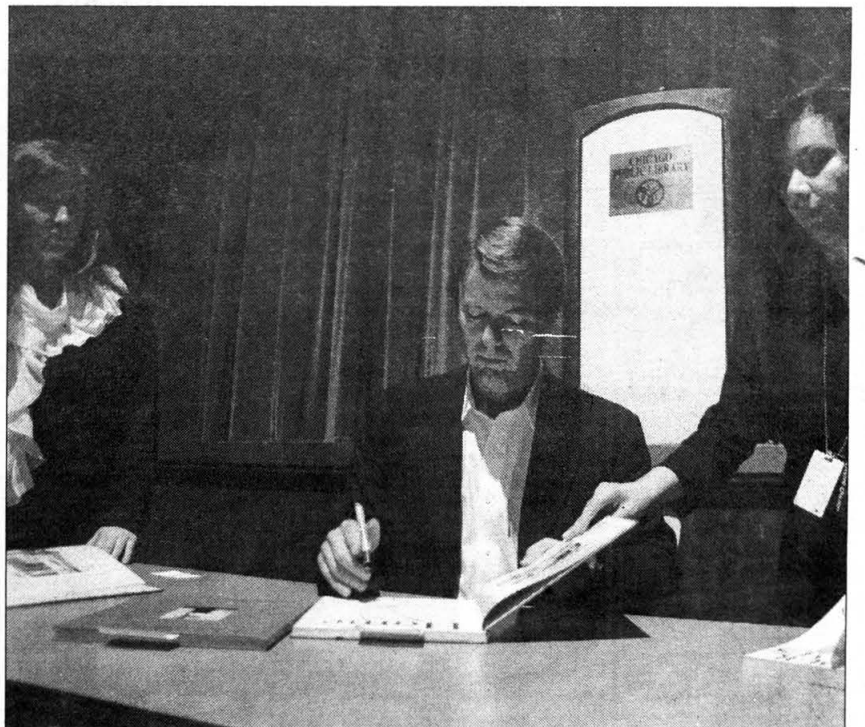
Edwards' book tour, however, is a good way to boost his public image, Kumar added.

"A book puts you back into the news stream in the local level, and that's what he wants to do," she said. "I don't think nationally it does anything particularly to enhance your chances, other than it just gives you an opportunity to go out and talk, and that's always good to have."

Some experts say even the topic of the book could work to his benefit. Edwards compiled the childhood accounts of various people, as opposed to writing a politically-driven book, which was a wise choice according to Lawrence Jacobs, a professor of political science at the University of Minnesota.

"If you go political this early you'll get some supporters, but you'll also start building some negatives," Jacobs said. "A non-political book maybe rekindles interest, reminds people who John Edwards is and maybe appeals to some independent voters because he doesn't sound that political [in the book]."

Allison Brininstool, a Loyola University junior, said she



Mauricio Rubio/The Chronicle

John Edwards signs copies of his new book, 'Home: The Blueprints of Our Lives,' at the Harold Washington Library, 400 S. State St., on Nov. 28.

attended the book signing because she has supported Edwards since the 2004 presidential race when she was first able to vote.

While she said she's unsure who might come out as the Democratic nominee in 2008, she has some concerns that Edwards might not have a strong enough presence among younger voters to build a lot of support.

Even though Edwards was a vice-presidential candidate, many young people still do not know who he is, Brininstool said. She added, though, that this may actually work to Edwards' benefit if he chooses to run, since John Kerry's loss may hold a bad connotation with young voters.

Jacobs said that Edwards might be one of the top four or five potential nominees for the

Democratic presidential candidacy in 2008. Decisions for both political parties will likely be made public within the next five months.

"This is the time when people start putting the ducks in order and getting ready to announce," Jacobs said.

ariggio@chroniclemail.com

Urban Excursions: West Rogers Park



By Jenifer K. Fischer
Managing Editor

Travel into Chicago's North Side, almost as far as you can go before hitting the suburbs, and you'll discover a world-famous stretch of city. Surprisingly, it seems to slip under most Chicagoans' radar. In West Rogers Park, a stretch of Devon Avenue known as the Windy City's Indo-Pak community

boasts an eclectic blend of all things South Asian.

Storefronts overflow with vibrantly colored saris and Bollywood videos. The area's plentiful bakeries and markets sell pastries, fruits and vegetables, meats, spices and imported foods. And of course, restaurants serving an array of the region's cuisines line this stretch of Chicago dedicated to all things from Pakistan, Bangladesh, India and Croatia, amongst others.

Afghan Restaurant, 2818 W. Devon Ave., doesn't stand out as anything spectacular from the outside—a typical storefront with large windows and a help-wanted sign taped to the door. Inside you find an intimate setting with fewer than 10 tables lined with white paper, mostly bare walls

but for a few ornate tapestries and simple paintings. But the staff is friendly, greeting you with a robust, welcoming hello. And the food is outstanding.

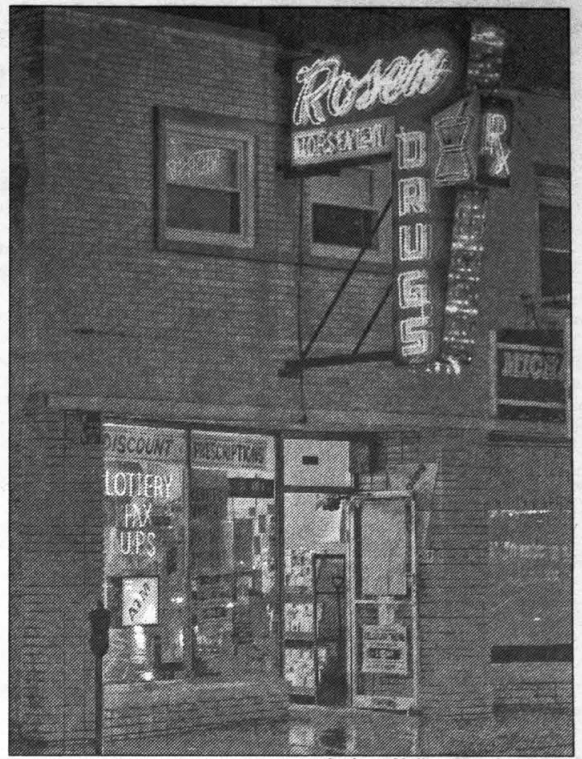
An extensive menu of traditional Afghan dishes includes plenty of entrees, all of which cost around \$10 or less, and each comes with choice of soup and a salad. Appetizers include tasty dishes like bolani, turnovers filled with spinach and green onion or potato mixtures; borani badinjan, eggplant cooked with tomatoes and spices and served in korma sauce and topped with homemade garlic yogurt sauce; and Kadu, sautéed pumpkin slices served with olive oil, honey and spices.

Entrees, all served with basmati rice, include delicious lamb, chicken, beef and fish kebabs seasoned with Afghan spices and kofta chalow, Afghani meatballs slow-cooked in tomato sauce with garlic, split peas and spices.

There are also side dishes such as chicken korma, or curry, and abazi, a dish with spinach and lamb cooked with tomato and onion.

You'll surely want to make room for some warm, sweet baklava, a flaky pastry full of nuts and honey.

Devon Avenue absolutely necessitates several trips back to sample the area's other dining fares. It is, however, a bit off the beaten path, since you'll need to take a bus to get there.



Andrew Nelles/The Chronicle

Rosen Drugs, 2955 W. Devon Ave., still retains an elaborate vintage neon sign outside its storefront. Rosen Drugs is one of numerous independently owned businesses along West Devon Avenue.

On Thanksgiving, the street's southern portion was devastated by a fire, severely damaging a handful of favorite neighborhood businesses. The 140-year-old area was settled by English immigrants, then became a Jewish shopping hotspot and then transformed into its present state.

The last census reported Chicago's Indo-Pak community at 400,000, according to DevonAvenue.com.

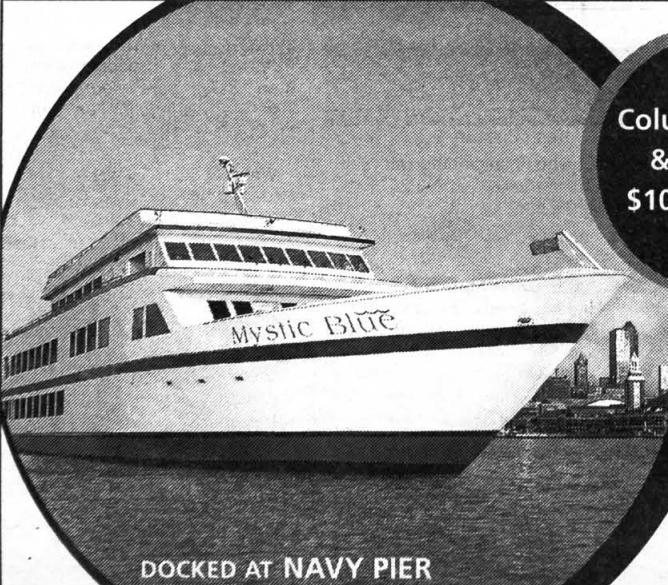
Visit the CTA Trip Planner to map out a trip from your location.

jfischer@chroniclemail.com




Andrew Nelles/The Chronicle

Zabiha Meat Market, 2907 W. Devon Ave., is one of several shops in the area specializing in Eastern foods.



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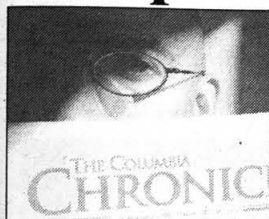
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Scoop in the Loop



By Eric Kasang
City Beat Editor

Christmas-Kwanzaa trifecta ends.

And yet people will continue to devolve into a base, animalistic nature as soon as they step into a Target or Wal-Mart. One guy, his face flushed red with anger, shrieked incoherently as the television cameras rolled on him at a Chicago Best Buy. The fact this guy wasn't foaming at the mouth separated him from someone deranged with rabies—but barely.

It reminded me of Howard Dean's "primal scream" as he tried to rally supporters during the 2004 Democratic presidential primary. Only Dean's primitive caterwauling came out understandable: "yea-ah!"

Of course, there is a better path to follow than this shopping madness. And it took Frank Costanza to enlighten the masses.

In a 1997 episode of "Seinfeld," Frank, George's father, achieved awareness about the true emptiness of the holiday stampede for irrelevant material goods. Upon finding the last doll that his George wanted, Frank got into a fight with another rabid consumer.

"As I rained blows upon him, I realized there had to be another way," Frank explained to Kramer. "[George's toy] was destroyed, but out of that, a new holiday was born: a Festivus for the rest of us."

Fashioning an aluminum pole in lieu of a tree, Festivus gathers the family together on Dec. 23. Instead of gifts, it's the "feats of strength," which finds two people wrestling, as well as the "airing of grievances."

"I got a lot of problems with you people," Frank said. "Now you're going to hear about them."

And that's what Chicago needs: less holiday stampedes and more airing of social grievances. Instead of wasting time fighting to grab overpriced video game systems, which will definitely become abundant and probably cheaper within several months, spend it crafting a sound argument that Iraq really is in the middle of a sectarian civil war. If nothing else, it will irritate family and friends.

And if you can resist buying that Nintendo Wii, you can bring your complaints down to a local level. If you missed the spirited—and oftentimes unprofessional—City Council committee hearing on for-

mer Chicago Police Commander Jon Burge, who tortured false confessions out of suspects during the 1980s, according to a Special Prosecutor's report, check out the follow-up discussion at 11 a.m. Dec. 6 at City Hall, 121 N. LaSalle St. Get your name on the speakers' list and protest about why the city still has to fork out pension payments to Burge.

However, if you're still looking to burn some cash, combine time efficiency with aid to war-torn refugees. You can participate in my annual Christmas tradition—allow me to saddle up on my high horse—and donate at least half of any monetary windfalls to Doctors Without Borders. And you don't have to wait outside a major chain store at 3 a.m. wondering if a crazed shopper will trample or stab you for a cheaply made laptop when the doors swing open.

Just remember that if City Beat flips on the TV and sees you elbowing your way through a Circuit City teeming with madcap consumers, well, a "feats of strength" challenge is inevitable.

ekasang@chroniclemail.com

In Public

Remembering Pearl Harbor.

Chicago will commemorate the 65th anniversary of the attack on Pearl Harbor at Navy Pier, 600 E. Grand Ave., at 11 a.m. Dec. 7. The memorial service is free and will take place in the Lakeview Terrace on Navy Pier's second floor. For more information, visit cityofchicago.org.

Time to alleviate that holiday guilt. The Greater Chicago Food Depository is collecting non-perishable food items at City Hall, 121 N. LaSalle St. The collections will take place from 8 a.m. to 5 p.m. from Dec. 4 through Dec. 8. Deposit items individually rather than in bags. For more information, visit chicagosfoodbank.org.

Want to join the women's football league? The Chicago Force is still holding tryouts for the upcoming season. Prospective players can stop by Argo High School, 7329 W. 63rd St., Summit, Ill., from noon to 3 p.m. Dec. 9. Participants need to be at least 18 years old, have an ID, gym shoes and a \$20 tryout fee. For more information, visit chicagoforcefootball.com.

Got sex on the mind? Then check out a discussion on polyamory, or the concept of more than one sexual relationship. The chat will take place at Early to Bed, 5232 N. Sheridan Road, at 7:30 p.m. Dec. 5. A wine and cheese reception starts at 7 p.m. The event is free and open to people older than 18. For more information, visit early2bed.com or call (773) 271-1219.

Want to see Chicago's City Council at its best (and worst)? Then stop by City Hall, 121 N. LaSalle St., 2nd Floor, for a joint meeting of the committees of Finance, Rules and Ethics and Police and Fire for a discussion on former Police Commander Jon Burge. A Special Prosecutor's report found that Burge and several other officers tortured false confessions out of suspects. Viewers can expect to see people shouting both from the galleries and from the aldermanic seats. For more information, visit cityofchicago.org.

Museum: Some artifacts preserved in arsenic, a poison

Continued from Back Page

Hong said the Cheyenne Visions project, completed in 2000, stopped in several Midwestern areas like Redlands Community College in El Reno, Okla., and the Sam Noble Oklahoma Museum of Natural History in Norman, Okla. She said that along with revered and delicate pieces, another reason why some objects are difficult to handle is because they were preserved in arsenic, a poison.

"It was commonly used," Hong said. "It was definitely effective especially if you look at untreated feathers from 100 years ago. They're very crumbly."

The artifacts' conditions was only one aspect of the difficult photographing process. White, a Field Museum staff member until 1996, said the film-loading process proved tricky. For eight to 10 hours a day spanning two weeks, she used a 4X5 camera, or a popular early 20th century box camera with an accordion-like focus. To avoid pre-expos-

ing her film, White had to load her sheet film in an elevator closet next to a working lift.

"It was a very hardcore photographing experience," White said.

She said before she started photographing the Cheyenne pieces, Yellowman sifted through the Field's collection.

"He made the selections and created the groupings," White said. "And I'd go into the studio and distill what Gordon was trying to create [on film]. It was a collaborative effort."

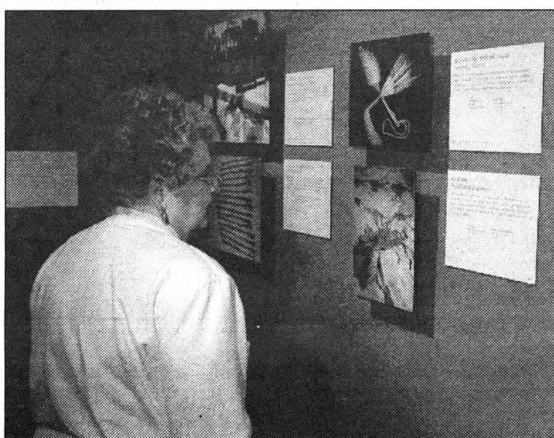
White said certain beaded pieces couldn't be touched because of glass bead disease; they would disintegrate if handled. White also said she did not directly touch the sacred objects; instead Yellowman decided if the artifacts would be used in the exhibit.

However, the ability to photograph certain holy objects rests on the view of a particular tribe, according to Christine Redcloud, community coordinator for the American Indian Center, 1630 W. Wilson Ave.

"It varies from tribe to tribe," Redcloud said. "So others may have a different view on it."

Still, she said that "sacred is sacred" and some things shouldn't be discussed like Sun Dances, or ceremonial dances.

The exhibit also sports plac-



Keith Bishton/The Chronicle

Holly Bardoe, from Columbus, Ohio, who is fascinated with Cheyenne history, views pieces in the 'Warriors' section of the Field Museum's 'Cheyenne Visions' exhibit.

ards with explanations of how the Field acquired many of the Cheyenne artifacts. Starting in 1893, the museum began collecting many of the objects for the World's Columbian Exposition in Chicago. The Field obtained many of its American Indian pieces between 1895 and 1910. During the late 19th century, while the U.S. government forced the Cheyenne onto reservations and restricted many of their customs, the American Indians sold their traditional

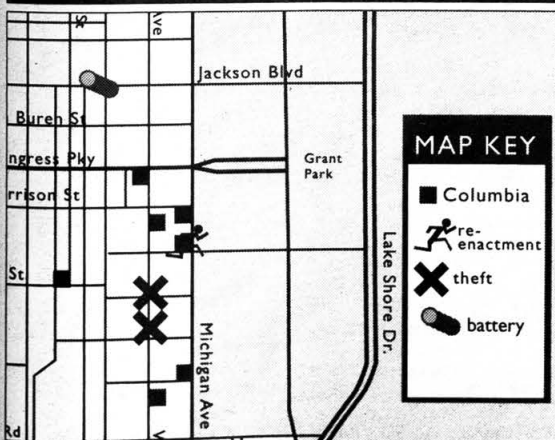
objects to museums.

Today, many of these artifacts, while accessible to American Indian groups, are restricted to the public for religious and sacred reasons.

"Cheyenne Visions" is a temporary exhibit at the Field Museum, 1400 S. Lake Shore Drive, and is free with museum admission. For more information, visit fieldmuseum.org.

ekasang@chroniclemail.com

Off the Blotter



Joshua Covarrubias/The Chronicle

Just a re-enactment

On Nov. 22 police responded to a call at Columbia's 624 S. Michigan Ave. Building. Units were directed to room 1204 where they found a 20-to-30-year-old man brandishing what appeared to be a firearm. It turned out that the man was a student giving a re-enactment and lecture on the Irish Republican Army and the gun was a toy. The professor apologized for not informing security of the presentation and no charges were filed.

\$100,000 getaway

On Nov. 24 an unknown offender wearing a white T-shirt and blue Chicago Bears jacket entered the Chase Bank at 850 S. Wabash Ave., approached the teller and pulled a revolver from his pocket. The offender then jumped over the counter and pulled out a brown bag. Witnesses said he pointed the gun at one employee's head and told the other not to give him any "bait money." The offender then fled in an unknown direction with \$109,000. Police are still investigating.

Compiled by Chronicle staff through information provided by the Chicago Police Department.

Construction site thievery

Sometime between Nov. 22 and Nov. 27 an unknown person broke into a trailer at the Levine Construction Company's site at 1 E. 8th St. The offender stole a Xerox fax machine, two Motorola cordless phones, a Skil saw and an AT&T modem. The items are estimated to be worth \$2,250.

Jackson Street battery

On Nov. 27 police responded to a battery call at 16 E. Jackson St. When officers arrived, a 22-year-old female said a 30-year-old man wrapped his arms around her while she was talking on her cell phone and wouldn't let go. The woman had to push the man away and ran into a DePaul University building where she had security detain the man until police arrived. The offender had a warrant and police took him into custody.

Cook County pres resigns

District commissioner
Bobbie L. Steele
appoints son to post

By James H. Ewert Jr.
City Beat Editor

Even before recently re-elected Cook County Board member Bobbie L. Steele resigned from office Nov. 30, many were criticizing the move as just another chapter in Chicago's long history of patronage politics.

Although Steele received much of the flak for appointing her son, Robert Steele, to her 2nd District county board seat, the decision remains in the lesser known hands of the Democratic committeemen.

After replacing the ailing John H. Stroger earlier this year as the Interim Cook County Board President, Steele chose not to run for re-election as president, but as commissioner, the position she formerly held since 1986.

Because Steele is resigning before assuming her re-elected position, she will receive the pension benefits from her last held job: Cook County Board President, not Cook County Commissioner. Her new pension will be \$136,000, which is twice what a commissioner receives.

In her place as county commissioner, Steele is appointing her son, Robert Steele, who currently works for the Chicago Park District.

Steele's decision to appoint her son as a replacement has led many county commissioners to criticize the move.

Tony Peraica, 16th district Cook County Commissioner and unsuccessful opponent of Todd Stroger for Cook County Board President, said Steele's decision does not send the right message to the people of the county after an election based on political reform.

"That seems to be par for the course now, you can't get elected to anything unless you're a

See Steele, Page 37

Macy's protestors carry on



Keith Bishton/The Chronicle

Dons Grey (left) shouts into Mike Moren's megaphone on Nov. 24 in front of the Macy's store, 111 N. State St. The group calls itself Field's Fans Chicago and wants the Marshall Field's name to return.

Group attempts to revive Marshall Field's name

By Mary Elizabeth Medawar
Staff Writer

When people strolled down State Street in search of the perfect gift Nov. 24, Black Friday, they encountered an interesting group: protestors in front of Macy's, 111 N. State St., dressed in 1890s garb, carrying anti-Macy's signs and shouting for a boycott. And these protestors plan on maintaining a presence for the rest of the holiday season.

"Not everyone likes the Bears, not everyone likes the Sox or Cubs, but everyone likes Field's," said Chicago resident Jim McKay, 43, organizer of the protest.

When Federated Department Stores acquired May Company in 2005, it was not welcome news to Marshall Field's customers, especially those in Chicago. Since Sept. 9, when New York-based

Macy's officially replaced the Field's name, angry Field's fans boycotted Macy's and held protests to discourage further business.

The group of 100 people that marched in front of the State Street department store on Sept. 9 held a follow-up protest of an estimated 80 people on the biggest shopping day of the year, the day after Thanksgiving. Clad in 1890s dresses and hats, women carried signs that read "Give the Lady What She Wants!" which was a phrase Marshall Field used often. Men dressed in 1890s suits gave speeches, playing such characters as John G. Shedd, who was president of the company after Marshall Field.

McKay started the webpage www.FieldsFansChicago.org in November 2005 when he heard the news that Field's stores would lose their name to Macy's. However, McKay said the blog didn't take off until July 2006, when the Field's website was redirected to

Macy's. The blog includes hundreds of posts from people complaining about the tacky changes Macy's has made, saying it is "Wal-Mart with pretension."

Macy's has widened its shopping aisles, inserted sitting areas outside of fitting rooms and installed self-service price scanners, said Jennifer McNamara, Macy's corporate spokeswoman.

Other changes in Macy's included designer lines as Prada, Armani and Jimmy Choo, being replaced with less expensive brands like Alfani. Field's signature green paper shopping bags have also been switched to white plastic ones with the Macy's red star logo.

"We know Marshall Field's was a passionate name and people were dedicated customers," McNamara said. "There's a much longer history with the Chicago Marshall Field's. In

See Macy's, Page 35

Artifacts on film

Field Museum exhibit
showcases Cheyenne
Indian treasures

By Eric Kasang
City Beat Editor

Both time and politics play a part in the complexity of exhibiting American Indian artifacts. Oftentimes, the items are too old and fragile; other pieces, while once displayed without much cultural sensitivity, are now shown carefully, with respect to American Indian customs and tradition.

However, the Field Museum, 1400 S. Lake Shore Drive, has taken a novel approach to showcasing Cheyenne artifacts through photography.

"Cheyenne Visions," a new exhibit, showcases art and artifacts through 34 pictures taken by Chicago photographer Diane Alexander White. Set to various themes like "Chiefs and Elders," "Childhood," "Women's Work" and "Warriors," White captured colorfully beaded moccasins, scissortail fans and feathered fans set to different colored backdrops.

The exhibit, presented by Field Museum curator Jonathan Haas and Cheyenne chief and sun dance priest Gordon Yellowman, was originally intended to bring both sacred and fragile Cheyenne objects to native communities in Oklahoma and Montana, according to Janet Hong, Field Museum project manager for exhibits.

"Some are definitely sacred," Hong said. "There are some important bows and arrows and quivers; there's a quiver made of mountain lion skin. I'm not sure if that's a sacred object, but normally we wouldn't be able to display that [because it's] very fragile."

See Museum, Page 39

Hopes for 'Home' go beyond book sales

Former U.S. Senator
speaks about future
political plans

By Allison Riggio
Assistant City Beat Editor

Former vice-presidential candidate John Edwards stopped in Chicago on Nov. 28 to sign copies of his book, *Home: The Blueprints of Our Lives*, at the Harold Washington Library, 400 S. State St. Edwards spoke briefly about the book and took questions from the roughly 300-member audience before closing the afternoon with a book signing.

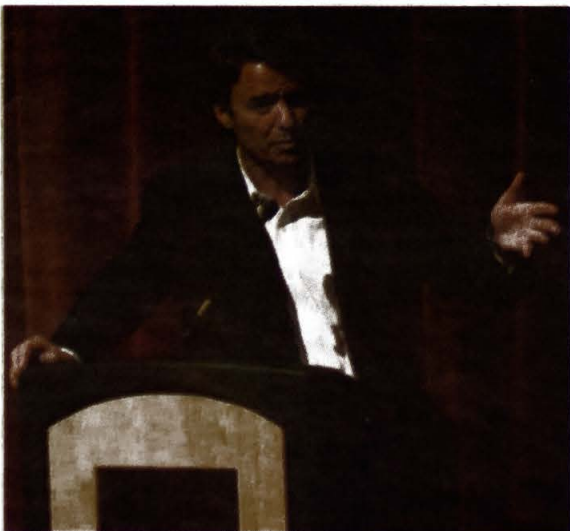
The former North Carolina senator opened the floor to audience questions, which quickly shifted gears from *Home* to politics and

Edwards' future political plans, a topic partly prompted by Edwards himself.

"I haven't talked about—and I hope I get a chance to talk about—what I think is the first and most important responsibility of the next president," Edwards said. "I hope somebody will now ask me that question."

Edwards, who currently directs the Center on Poverty, Work and Opportunity at the University of North Carolina at Chapel Hill, announced he is considering running for the Democratic nomination in the 2008 presidential election. Edwards ran for the same spot in the 2004 election, but was chosen instead as John Kerry's vice-presidential running mate.

See Edwards, Page 37



Mauricio Rubio/The Chronicle

Former vice-presidential candidate John Edwards promoted his book *Home: The Blueprints of Our Lives* on Nov. 28 at the Harold Washington Library. After his speech, Edwards fielded questions about a possible run for president in 2008.