

9-10-2007

## Columbia Chronicle (09/10/2007)

Columbia College Chicago

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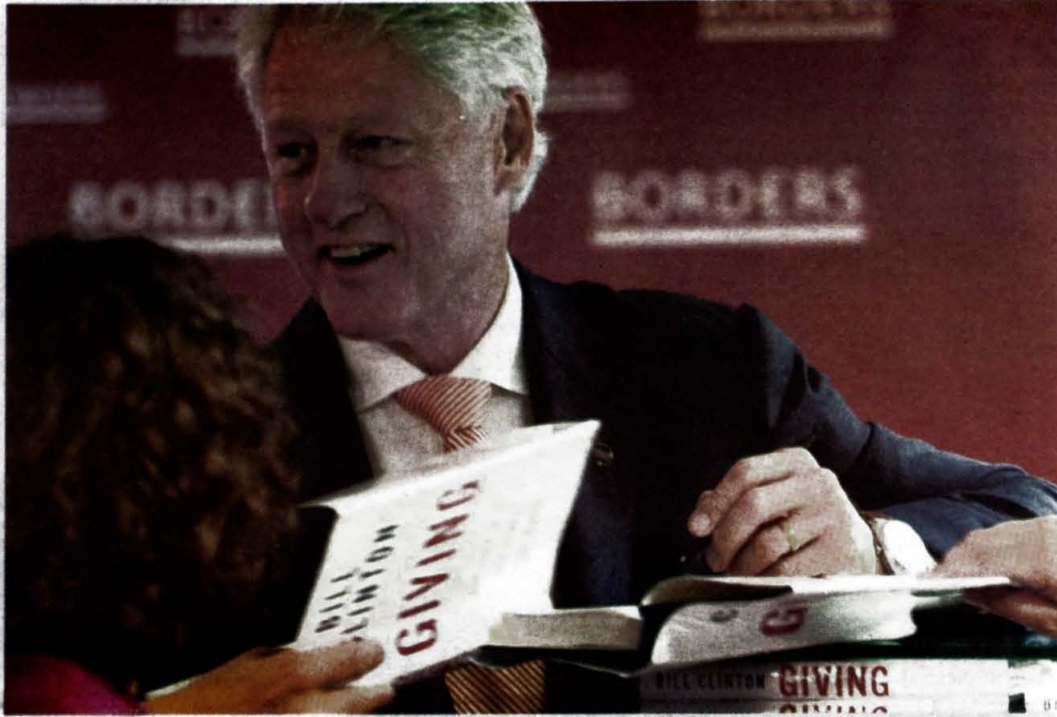
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# THE COLUMBIA CHRONICLE

The Official News Source of Columbia College Chicago September 10, 2007 Volume 43 Number 2

## Politician pens prose



Former President Bill Clinton signs copies of his new book 'Giving: How Each of Us Can Change the World.' More than 1,000 fans, some who waited as many as 11 hours, filled the four floors of the Borders Books and Music, 830 N. Michigan Ave., in order to have their books signed. Clinton's stop in Chicago was the third on his book tour. The new novel profiles both citizen and corporate endeavors that have helped save lives and solve problems. A percentage of the book's proceeds will be donated to charities and nonprofits.

Tim Hunt THE CHRONICLE



## FASHIONING AID FOR PERU

Chicago helps earthquake victims  
in South America

More than 60,000 homes near the coast of central Peru were destroyed by a 7.9 magnitude earthquake that lasted for several minutes on Aug. 15. Thousands of people are homeless and food, water and shelter are scarce. A series of aftershocks continue to shake the same locations and local organizations in Chicago are reaching out to help those in need. A benefit was held last week to help raise money for children and families affected by the massive earthquake.

• RUMBA, PG. 40

## Columbia goes unranked

by George P. Slefo  
Associate Editor

COLUMBIA IS no Harvard or Yale University, and President Warrick L. Carter doesn't want to be compared to them either.

On Aug. 24, Carter wrote a letter that was published in several major newspapers, including the Chicago Tribune, stating Columbia will no longer appear in U.S. News and World Report's annual college rankings issue that came out two weeks ago. The popular issue rated more than 1,400 institutions and is used as a tool by prospective college students. Carter's letter called the U.S. News and World Report's college rankings "very poor indicators of an institution's quality or value to society."

Columbia's move comes at a time when other institutions are questioning the accuracy of U.S. News' rankings. Members of the Annapolis Group, which consists of more than 120 liberal arts colleges and include schools like St. John's University and Lake Forest College, are refusing to provide any data for the magazines.

Of the 1,547 national colleges asked to complete U.S. News' evaluation, 1,429 completed the survey.

Not surprisingly, none of the top-ranked schools like University of Chicago or Northwestern have stopped providing information for U.S. News' survey and are listed in the latest rankings. Two years ago, U.S. News ranked Columbia as a tier 4 liberal

arts school, the lowest category in the magazine's rankings, according to Mark Kelly, vice president of Student Affairs.

The rankings are broken down into six different categories with different weights attached to their importance. For example, peer assessment is weighted highest at 25 percent and asks school provosts, deans and presidents to grade things like "faculty dedication to teaching." The lowest, on the other hand, is alumni giving rate, which measures the average percentage "of living alumni who gave to their school over the last three years as an indirect measure of student satisfaction."

Kelly said U.S. News marks down Columbia because of its "generous admissions" policy.

"If we were to play the selectivity game, we would be a far different college with far different demographics," Kelly said. "Our trustees could be at more [selective] schools. But they're not. They want to be at Columbia and want no part of the [U.S. News] rankings."

Allen Turner, chair of Columbia's board of trustees, couldn't agree more with Kelly's statement.

"It's the right thing not to participate," Turner said. "The measures U.S. News uses are not good indicators of success when dealing with an [art school] ... Bottom line is that the way U.S. News does its rankings doesn't apply to Columbia."

When asked if Columbia would have made the same decision if the school was a

tier 1 school, Turner said "no comment."

"We're not getting in this game," Turner said. "They're setting us up to fail."

Columbia isn't alone either.

U.S. News' annual college rankings have been under fire for some time. Lloyd Thacker, a former high school counselor turned education activist and executive director of the Education Conservancy, has been leading a crusade against U.S. News' college rankings for a decade.

"Rankings have targeted college students as consumers and institutions as commodities," Thacker said. "There is a billion dollar ACT/SAT test prepping industry, consultants for colleges to improve their rank as well as consultants for students to get into those ranked schools. Rankings are fueling those industries and providing no educational benefits for students."

This year, he convinced more than 60 colleges and universities not to participate in U.S. News' ranking survey by having them sign a letter committing college presidents to disengage from U.S. News and World Report's rankings. Presidents who sign the letter also agree not to mention their institutions' rank in advertisements or pamphlets. Columbia was unaware of Thacker's campaign.

Thacker's influence is so large that on Sept. 25, Yale University will host a conference sponsored by Thacker's Education Conservancy called "Beyond Ranking:



## THREADLESS CROSSES OVER

Online T-shirt company comes  
home to Chicago to open first  
store

Hundreds upon thousands access the website each week to vote. They gather in their online community to decide who will be the lucky six to be chosen. The weekends are nerve-wracking, as they wait in anticipation to see the results Monday morning, to see who's victorious. Now, they're invading the streets of Chicago, where they will have a gathering spot in the real world: the first Threadless store.

• RANKING, PG. 14

• THREADLESS, PG. 18

# Then and now: Columbia through the years

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by **Amanda Maurer**  
Editor-in-Chief

AT COLUMBIA, thousands of creative students spend every day directing movies, choreographing dances, writing the next great American novel and chatting on the radio.

But throughout the last century, things were much different.

One day I stumbled upon the college's online archives and couldn't help but become fascinated with the college's history. Although the online archived materials are only a taste of what can be found at the library, (there are at least 1,500 to 2,000 linear feet—that's shelf space—of materials) I think they can help us understand what the college was and what the college has become.

As Columbia continues to gobble up property in the South Loop and continues to build its reputation as one of the premier liberal arts schools in the country, its students are inheriting a healthy dose of history—whether they know it or not.

So when you have a chance, check out the archives online. The website officially debuted this past August, and there's much more to come.

But until you have a chance to check out some of the things online at [www.lib.colum.edu/archives](http://www.lib.colum.edu/archives), here are a few highlights.

### Buildings:

Who would have thought before they housed crazy, unique art students, some of Columbia's buildings were used by the Studebaker Brothers Carriage Company, the Pepsodent toothpaste company and a harvester company?

Check out some of the architects too. Not only were some of their methods incredibly innovative at the time (the Alexandroff Campus Center at 600 S. Michigan Ave. was considered one of Chicago's first modern skyscrapers—get this, partially because of its "high-speed" elevators) but the men who designed them are renowned.

For example, Alfred Alschuler designed the 33 E. Congress Parkway Building two years before the Chicago Mercantile Exchange, and William LeBaron Jenney constructed the 1104 Center, 1104 S. Wabash Ave., which was granted Chicago City Landmark status in 1996.

### Presidents and their accomplishments:

Since Columbia's founding, nine presidents (and nearly as many times the college has been renamed) have walked through the college's doors. Some highlights include Mary Blood, who died at the college, and Ida Morey Riley, who co-founded the Columbia School of Oratory in 1890.

In the '30s, Bertha Hofer Hegner was the founder and president of the Pestalozzi-Froebel Teachers' College of Chicago. She

became president of the then Columbia College of Expression when her school absorbed Columbia, when Columbia faced financial difficulties. After Hegner died, her son became president.

Once Norman Alexandroff became president in 1944, the college split from Pestalozzi-Froebel. In the '50s, Alexandroff created the Columbia College Pan-American in Mexico City and the Los Angeles Campus, but both separated from the college later that decade. When Alexandroff passed away in 1961, his son Mirron, "Mike," stepped up.

While Mirron was president, the college's enrollment jumped from 200 to more than 7,000, probably because he focused the curriculum on the arts and media, created the open enrollment policy and worked toward a higher minority enrollment.

### Other cool stuff:

Also check out some of the digital features online. Heidi Marshall, the college archivist, said one of the oldest pieces is the 1893 college catalogue that celebrated the World's Fair class session. Originally located on East Adams Street, the college offered classes on voice culture, phonics, reading and elocution. The price for a general class that consisted of 60 lessons and 12 lectures? Eighteen dollars.

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## IN YOUR OPINION: What genre should Frequency TV cover?



"Comedy, poetry readings, literary events."

**Christina Mills**  
Freshman  
Fiction Writing



"Comedy shows. I like 'The King of Queens.'"

**Shamara Burton**  
Freshman  
Vocal Performance



"Something interesting because there's a lot of crap on TV; something like The History Channel."

**Chris Flores**  
Junior  
Graphic Design

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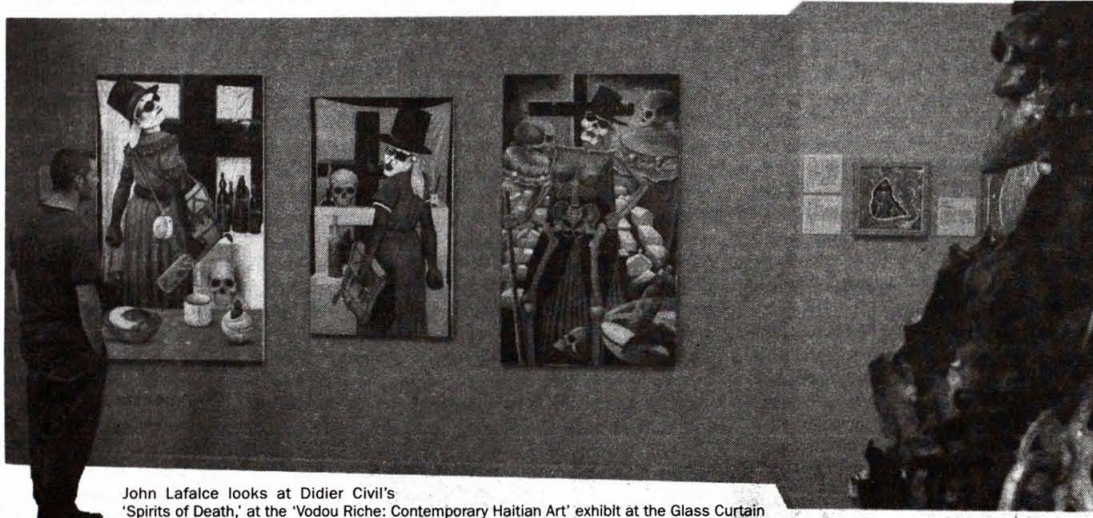
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# Campus News

## Public eye spellbound by Haitian Vodou art



John Lafalce looks at Didier Civil's 'Spirits of Death,' at the 'Vodou Riche: Contemporary Haitian Art' exhibit at the Glass Curtain Gallery at the 1104 Center, 1104 S. Wabash Ave. The paintings represent Gede, a family of spirits stuck at the crossroad between the natural and supernatural.

Tim Hunt THE CHRONICLE

by Derek Kucynda

Assistant Campus News Editor

EVERY DAY, Evelyn Alcide walked through eroded soil, stagnant flood water, muddy roads and bouts of violence to get to work. There were no cabs or cars to take her to her studio and every step she took, there was a chance that she could be harmed, or worse, dead.

Today, Alcide is considered one of Haiti's leading artists, according to Neysa Page-Lieberman, director of C-Spaces. This year at Columbia, Alcide and other Haitian artists have agreed to contribute their art and sculptures to an exhibit in the Glass Curtain Gallery at the 1104 Center, 1104 S. Wabash Ave., called "Vodou Riche: Contemporary Haitian Art." Four of the artists, Jean Herald Celeur, Jacques Eugene, Frantz Jacques and Veronique Leriche Fischetti, were able to attend the Artwalk on Sept. 6.

Even through the abject poverty and grim conditions in Haiti, Alcide and other Haitian artists seem to find color in their lives and continue to produce an abundance of creativity and imagination within their distinctive genres. They manage to weave stories of their struggles with everyday objects and use them to chronicle their personal experiences with culture and religion through the years, Page-Lieberman said.

The Haitian subject matter is especially timely because it ties in with Columbia's Critical Encounters theme of Poverty and Privilege, according to Page-Lieberman.

Critical Encounters is a year-long project that explores socio-economic themes and issues affecting the present-day world. These themes are realized and explored throughout the year through different art, media and performance-based events.

"Vodou Riche is important to this year's Critical Encounters theme because the whole idea of having this rich, wonderful artistic expression in a perceived world of poverty makes us think about what poverty

means," said Stephanie Shonekan, assistant director of Cultural Studies and faculty member of Critical Encounters. "Haiti is not poor in terms of art and expression, they are only poor economically."

The facts are pretty bleak. According to CIA World Fact Book, Haiti is the poorest country in the Western Hemisphere, with 80 percent of the population living below the poverty line and 54 percent living in abject poverty. Along with poverty, they face social, political and economic crisis on a daily basis.

Through this exhibit, poverty and privilege are explored through different media of art; paintings, sculptures, photos, videos and textiles. Everything in this show was made in the context of the Haitian religion of Vodou, Page-Lieberman said.

People who practice Vodou often hold rituals and ceremonies to praise spirits and worship these deities. These individuals would often be possessed by the spirits during the ceremony and the spirits would engage in certain dances and request certain offerings, Page-Lieberman said. The spirits often symbolize things such as love, death, motherhood, sexuality and more, according to Page-Lieberman.

The Vodou art at the Glass Curtain Gallery features these elements. The painting "Spirits of Death," by Didier Civil, shows a family of spirits who are a personification of death and sexual regeneration, Page-Lieberman said. Sculptures in the show feature recycled material, human skulls and phalluses. Flags decorated with colorful beads depicting spirits and their vices decorate the exhibit hall.

The artists Celeur, Eugene and Jacques, known as The Sculptors of Grand Rue, use recycled materials to create their work.

"With my piece, 'Unity,' I use thread, glass, wire and a cassette to create a sculpture and with these materials, it represents unity. With my art, I want to defend my country and my art, because, deep down,

we are the same as English and German artists. We are all craftsmen," Jacques said.

Eugene, who has been an artist for more than 27 years, has dealt with a crisis of unity in the face of adversity. Eugene's life struggles motivate him to create sculptures that blend different recycled materials that he finds around the world.

"The message behind my piece is that there are aspects of misery in life, but sometimes there is happiness. My piece was influenced by the political coups in Haiti during the past few years," Eugene said.

The political, social and economic struggles in Haiti were a common drive with Celeur as well.

"I reflect on the political, social and economic issues affecting my country. I also reflect on the theme of life and death through the skull on my sculpture. But to another person, they might see another theme, like the AIDS epidemic. It depends on the people who view it," Celeur said.

Megan Bowndy, a junior film and video major, looked at the "Vodou Riche exhibit and saw the difference between the recycled material and the colorful and complex paintings and pieces.

"Some of the pieces use recycled material and some of the pieces use more advanced media and you can see the difference, especially in the context of the Critical Encounters theme," Bowndy said.

But Celeur said he believes it is more than the materials that represent richness or poverty.

"It's a reflection on modernism. Our work is a reflection of what is going on in the world. People are going to think traditionally at first, but once they look deeper, they will see that our work is about moving forward socially, culturally and economically, even through harsh conditions," Celeur said.

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## Calendar

### SGA meeting

The SGA Senate meeting will be held on Sept. 11 at 5 p.m. in the downstairs HUB in the 1104 Center, 1104 S. Wabash Ave. The group will talk about various issues that need to be addressed around campus and in administration. The SGA meets every Tuesday at the same time and location and all students, faculty and staff may attend.

For more information, call the SGA office at (312) 344-6657.

### Freelance portfolio workshop

A panel discussing how to create a portfolio when seeking freelance work as an arts reviewer will be held on Sept. 12 in the Portfolio Center in the Wabash Campus Building, 623 S. Wabash Ave., Room 307 from 9 to 11 a.m.

For more information, call the Portfolio Center at (312) 344-7280.

### International student mixer

Hang out and get to know fellow international students at this social gathering on Sept. 12 from 5 to 7 p.m. Students will get a chance to listen to speakers and gain a better understanding of their peers. The event will be in the Hokin Annex in the Wabash Campus Building, 623 S. Wabash Ave.

For more information, call Gigi Posejpal at (312) 344-7458.

### Hip-Hop throwback party

Records from the '80s and '90s will be spun by DJ Spinderella on Sept. 14 from 7 to 10:30 p.m. in the Conaway Center in the 1104 Center, 1104 S. Wabash Ave.

For more information, call the Columbia Urban Music Association at (312) 344-7652.

# Merger provides needed space for music department

by Beth Palmer  
Campus News Editor

THIS SEMESTER, 18 classes in the Music Department meet at the Sherwood Conservatory of Music, 1312 S. Michigan Ave., a result of Columbia's merger with the neighboring facility last spring.

Columbia and Sherwood have had a relationship since 1999, when the Music Department moved into Sherwood's old facility, the current Music Center at 1014 S. Michigan Ave. Sherwood, which offers individual and group music lessons to everyone from infants to senior citizens, has goals similar to Columbia's as far as maintaining a diverse student body, said Sherwood's executive director, Kathy Butera. When they began looking for a partner to share Sherwood's space and costs, she said Columbia came to mind.

"It just made such sense to think of Columbia," Butera said. "We have compatible missions and locations."

The Sherwood Conservatory of Music at Columbia College Chicago, as it is now called, provides the Music Department with access to 25 additional practice spaces and 45 pianos, but also left the college responsible for a \$850,000 bank loan and payroll for nine full-time Sherwood administrators and a number of part-time music teachers.

Columbia paid nothing in the merger, which was a decision proposed and approved by both of the nonprofit entities' board of trustees. Butera said Sherwood's board wanted to run the school as efficiently as possible and keep it open and

achieving its educational mission in the long-term picture.

"We were aware of decreasing enrollment," she said. "We thought it would be better to be a part of a larger institution."

Cost of maintaining a building was one factor that prodded the board to seek out a merger.

"Since 70 percent of our students are school age, we had a 20,000 square foot building, but no one was here," Butera said. "We were still heating, cooling and staffing [so we thought], 'What institution could use the space and add support?'"

Butera said while many factors could have contributed to the enrollment decrease, she knows construction in the South Loop has further limited parking available for parents and students.

"I've had parents tell me they feel really bad, but they can't continue at the school," she said. "Our students come from as far as Gary, Ind. and Waukegan."

Since Butera came to Sherwood in 2002, she said there are at least 20 new condominiums where parking lots used to be; parents used to be able to come last minute and find \$5 lot parking.

Michael DeSalle, vice president of Business Affairs and CFO, said Columbia is looking into providing free parking for Sherwood students and parents at 1401 S. Wabash Ave.

Micki Levant, director of Media Relations, said Columbia is looking for ways to make Sherwood more profitable by streamlining costs of amenities that can be replaced with existing Columbia depart-



Elizabeth Newkirk, junior piano performance major, practices in one of the rooms Sherwood Conservatory of Music has set aside for the use of Columbia music students.

Rachael Strecher THE CHRONICLE

he said. "It just gets way too crowded and way too noisy [in the Music Center]."

LaShera Moore, a junior vocal performance major, works at the receptionist desk on the third floor of the Music Center, 1014 S. Michigan Ave. Last year, when she worked at the same position, she was responsible for manually booking reservations for the center's 12 practice rooms. She witnessed chaos.

"For a lot of students it was harder before because there were never any [rooms] left," Moore said. "Now that we have merged with Sherwood it will be [easier]."

Moore said the department communicates to students about the available practice rooms at Sherwood, but completely raising awareness to the new facility will take time. One full-time Sherwood staff member agreed.

"Change is new for everybody, some people just need time to adapt," said Veronica Lindsey, billing and payroll coordinator at Sherwood.

She said her job hasn't changed since Columbia took control.

"I don't know if it will [change]," she said. "Either way, no need to fight it. What's done is done."

bpalmer@chroniclemail.com

## DEADLINE EXTENDED!

NOVEMBER 16, 2007

The Turner Award in Music Composition has been established by Allen Turner, Chairman of Columbia College's Board of Trustees.

## THE SONG

A competition open to all current full-time Columbia College students. We're looking for the BEST student songwriters in the college.

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THIRD PRIZE: \$200

+ PERFORMANCE OF YOUR WINNING SONG

SUBMISSION DETAILS ON WWW.MUSIC.COLUM.EDU



The Music Center of Columbia College Chicago  
1014 S. Michigan at 11<sup>th</sup> St.

## Concert Hall Events

### Tuesday September 11

Student Piano Concert  
In the Recital Hall  
at the Sherwood Conservatory  
7:30 PM

### Wednesday September 12

French Jazz Singer  
Mina Agossi in Concert  
12:00 FREE  
7:00 For tickets call  
312-337-1070

### Friday September 14

Jazz Gallery in the Lobby  
12:00 PM

All events are free. For more info: 312/344-6300

# Improvements abound after summer construction

by Robert Bykowski  
Assistant Campus News Editor

THREE MONTHS of construction this summer at numerous Columbia facilities have wrapped up, revealing many improvements and renovations for returning students and staff.

Returning students will notice the summer's work on the 8th floor of the 1104 Center, 1104 S. Wabash Ave.; the lobby of the Wabash Campus Building, 623 S. Wabash Ave.; the first floor of the Residence Center, 731 S. Plymouth Court; and the lower level of the 11th Street Campus, 72 E. 11th St.

John Kavouris, director of Construction Projects, estimated the summer rehabs' costs at about \$3 million. It took nearly



Left: Columbia renovated the student lounge in the lower level of the the 11th Street Campus building, 72 E. 11th St., this summer. Right: The new design of the student lounge in the 8th floor of the 1104 Center, 1104 S. Wabash. Ave., allows more light to enter through the room's wall of windows.

Andrew A. Nelles THE CHRONICLE

100 tradesmen to complete during its peak period. The workers built with sustainable materials, which is standard policy for Columbia construction projects.

Mark Kelly, vice president of Student Affairs, said because of better fund management, the \$3 million spent on the rehabs isn't more than Columbia's normal yearly expenditures. Vice president of Campus Environment Alicia Berg confirmed Kelly's assertion.

Construction to the Wabash Campus Building included a renovation of the first

floor lobby, glass doors on the Hokin Gallery and a renovation of the 9th floor Art and Design Department, including classrooms and computer labs.

However, the first floor lobby, outfitted with lime-green hard plastic stretched donut shaped benches, were not impressive to sophomore film major Gage Lindsten, who found the seats really uncomfortable, "especially if you have more than one person sitting on them."

Eight floors higher, Art and Design faculty member John Dylong enjoys the reno-

vements made to the 9th floor.

"I would say it's fantastic. It looks 21st century, and I think it really serves the students well," Dylong said. "It opens up the space."

The Residence Center received a new fitness center and an Internet-equipped student lounge on its first floor and a new stairway configuration for better security.

The 1104 Center saw the surrounding walls of the Film Row Cinema on the 8th floor knocked down to let in more light, and the student lounge located in the lower level of the 11th Street Campus building was renovated to students' delight.

"It's really nice. I like that it's actually like a lobby, so it's nice to have an official lobby for the theater downstairs," said senior theater major Maggie Schultz. "It looked like a trashy cafeteria before."

Mary Badger, producing director of the Theater Department, said although it's hard to tell how the new lobby will work until they actually use it in October for productions, she thinks the new design will help them control audience flow and allow more room for receptions held in the space.

rbykowski@chroniclemail.com

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- A card mailing to galleries, art collectors, arts funders, and advocates.
- All entries will also be considered for other campus purposes, such as advertising, websites, banners, posters, calendars, etc., providing another opportunity for exposure.

SUBMISSION DATES: SEPTEMBER 4 - OCTOBER 5  
ANNOUNCEMENT OF WINNERS: WEEK OF OCTOBER 15

For competition guidelines, see

[colum.edu/holidaycard](http://colum.edu/holidaycard)

Credits (left to right): Josh Adams, Apaloo Kasarwal, Jennifer Dixon

**Note:** These cards from past years are provided as examples only and are not intended to suggest or restrict the range of acceptable artwork.  
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create...  
change

# Media monsters

How far are journalists allowed to go to find the news?

by Dana Nelson  
City Beat Editor

**TELEVISION CAMERAS,** satellite vans and hundreds of reporters shoving microphones into faces and demanding the answers to questions—these were a few of the routine occurrences at Virginia Tech following the April 16 shooting that resulted in the deaths of 33 students.

Some expected the media to be present and on the campus. But for others, their presence was invasive and predatory. However, there are no rules about how persistent a journalist is allowed to be, especially during tragedy, leaving it up to the individual as an ethical decision.

On Aug. 28, Roland Lazenby, Virginia Tech media writing professor, and Virginia Tech student journalists released *April 16: Virginia Tech Remembers*. The book describes, through the words of friends, family and victims, what happened on April 16 and the aftermath that followed.

Although much of the book is dedicated to the memory of the victims and the events that occurred, one of the chapters talks about the media and their role in reporting the story. Many students spoke about how the press attempted to report on the shooting and aftermath by pressuring the students and hounding them to find answers on what happened, even weeks after the shooting.

"They would throw mics in a circle of people who were just sitting together, mourning together," said Tricia Sangalang, editor and contributor to *April 16: Virginia Tech Remembers* and junior communications major at Virginia Tech. "They would go up to a person and ask if they knew a victim and if you said no, then they'd just walk away. Obviously, there were some reporters who were just looking for some story and weren't really showing any sympathy at all."

However, some journalists believe it's important to gather the information, despite the emotions of the public.

Rose Economou, a journalism faculty member who teaches a media ethics and law class at Columbia, said it was not wrong of the press to ask the students if they knew anyone who had been killed in the shooting, and that some of the students who were offended were probably naive to the role of the media.

"Everybody, not just the media, needs to be sensitive when someone has been victimized or parents have lost their loved ones or people have lost their friends," Economou said. "We have to be sensitive, but unfortunately, we don't stop asking the questions."

Sangalang said there were some reporters who were respectful, but pushy journalists were sometimes overwhelming. She said she understood the need for coverage, but some of the reporters were rude to the students.

"I don't think [the media] needs to be told they need to show respect to people," Sangalang said. "I think that they should just do it, and unfortunately a lot of people don't. And a lot of journalists don't."

Lazenby said journalists can become so busy going through the reporting that they're not sensitive to the subjects they're covering. He said what happened at Virginia Tech was not an isolated incident, and many journalists employ predatory tactics to get quotes and investigate the story, especially in competitive crime scenarios.

"I think competition is important in news, but I don't think that you can sell everything to be competitive. It's a tough thing," Lazenby said.

Lazenby said he noticed cable news channels were more likely to be offensive toward the students because they weren't as connected to the campus as the local news media.



Virginia Tech students reported being harrassed by the news media following the school shooting on April 16. They were bothered mostly during times of mourning, when they would rather have been left alone.

MCT

"I think all journalism needs to operate with a sense of community," he said.

On the other hand, both Lazenby and Sangalang said they understood the need for the media to do their job.

Economou said she would hate to see the media restricted from reporting a breaking news story, consid-

ering how many people rely on the press to convey information.

"I don't blame the media," Economou said. "But the fact of the matter is people need good information to make good decisions."

Economou said crimes such as the shooting at Virginia Tech become a national matter, which is why so many journalists showed

up. Although she agreed it couldn't be a good thing that so many reporters were there for such a long time, she said it was better to have the news reported so that the public could have that information.

"We have a hard job to do," she said.

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# Urban campus sprawls south down Wabash Avenue

by Beth Palmer  
Campus News Editor

THE LONG lines at Student Financial Services and the crowded sidewalks of Columbia's urban campus last week illustrated the college's need for space, an issue administrators have addressed with a \$6.1 million purchase of two properties on Wabash Avenue.

"Create change" logos already brand the street level windows of the five-story building at 916 S. Wabash Ave. and the two-story at 1000 S. Wabash Ave., which Columbia purchased from the Chicago Housing Authority in July. The neighboring facades have 40,000 square feet and 28,000 square feet, respectively.

"On a square foot basis, it's a very reasonable price," said Alicia Berg, vice president of Campus Environment. "It's critical to the functioning of the school to jump at these opportunities."

The newly-acquired properties are still in the programming stage, meaning the academic and administrative departments that will move in have not been determined, Berg said. The 1000 building will be primarily classrooms, academics and affiliated offices. The facility at 916 will be primarily an administrative building because its layout is much more suited to offices, Berg said, because it was formerly residential lofts.

Sophomore graphic design major Dan Arizaga said he has not encountered any issues of not having enough space in his department, but said he supports Columbia's effort to maintain a certain class size. "That's a pretty good idea to keep a more



Columbia purchased 1000 S. Wabash Ave., above, and 916 S. Wabash Ave., from the Chicago Housing Authority in July. Construction should begin by spring 2008.

Tim Hunt THE CHRONICLE

intimate setting with the teacher," he said. "If you go any bigger you could lose someone's education."

Micki Levanthal, director of Media Relations, said Columbia does not want its classes to lose their personal feel because a lack of space forces an increase in class size.

"We are really bent on keeping our class sizes around the 25 mark," Levanthal said. "We don't want to go there, to 40 students with one teacher."

But Arizaga said he would not agree with Columbia using the majority of the space for administrative offices.

"I don't think that's a good idea," Arizaga said. "We need more places to go—we don't even have a campus—they may as well have a lot of buildings that serve the students."

Berg said the relocations always work like a puzzle—you mix and move until one

fills the old space. Although the five-story building could be made into administrative offices, their former residences will create more classrooms, she said.

"As the student population grows, staff and faculty do too," she said.

The Chicago Housing Authority put the Wabash buildings out to bid in December 2006; bids were due in February 2007. Columbia was the highest responsible bidder, Berg said.

But before they made the bid, Berg said they did a cost/benefit analysis and found the purchase fit well in the college's 2010 Master Plan. The plan outlines the steps needed to make Columbia the "the best student-centered arts and media college in the world," according to Columbia's website.

"We don't want to be land-locked in our own neighborhood," Berg said. "These

buildings are perfectly located for us; they will really enhance our presence on Wabash [Avenue]."

The Wabash additions will have a similar interior look to most Columbia buildings, Berg said, and will use sustainable design—Columbia's standard construction method—and feature exterior artistic branding.

Berg said an example of artistic branding is the south wall of the 33 E. Congress Parkway Building, which displays a giant-sized photo from a Columbia student's manifest presentation. Berg said she would like to do something different on the new buildings but had not begun the planning yet.

The buildings will both receive new heating and ventilation systems, part of the sustainable design, which will lower energy costs, Berg said. Reusing an old building instead of dumping demolition remains into a landfill is also part of sustainable design, she said.

John Kavouris, director of Construction Projects, said both buildings are in good shape; 916 is fairly new and 1000 had been recently renovated. Neither will need interior demolition, he said.

Most construction plans cannot begin until programming is complete. Some floors may need just a paint and carpet change, some might need to be completely gutted, but this all depends on what they will be used for, he said.

Kavouris plans to start construction by spring 2008 and have the buildings ready for use by fall 2008.

"I'm hopeful we can make that deadline, because we need the space," Berg said.

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# HDTV

WLS-Ch. 7 rents Columbia's new HD-equipped media truck



Columbia purchased a new media truck, equipped with HD broadcasting capabilities, which broadcast students will use.

Courtesy of the SCHOOL OF MEDIA ARTS

by Beth Palmer  
Campus News Editor

WLS-CH. 7 is renting Columbia's new media truck for ABC 7 Chicago programs, which officials and students said illustrates the quality of the equipment Columbia now owns and creates invaluable career experience for broadcast majors.

The media truck and the pieces equipping its High Definition broadcast production center and audio editing studio were purchased by Columbia's School of the Media Arts during the past two years. The truck will be completely assembled and ready to use late this semester by certain classes in the Television Department and Audio, Arts and Acoustics Department and by Frequency TV.

Doreen Bartoni, dean of the School of the Media Arts, said eventually the truck will be incorporated into the college's radio and broadcast journalism curricula as well.

"We were able to work across our School [of the Media Arts] to see if we had interest in using the truck," Bartoni said. "This

is literally a truck that's built out to our specifications."

While the new truck's multi-camera and live stream feeding capabilities were possible in previous years, the truck makes the physical process of setting up equipment more time efficient and more reflective of the way network stations like WLS-Ch. 7 achieve on-site production.

"It's a style of production that's so everywhere you don't even think of it," said Michael Niederman, chair of the Television Department.

Multi-camera live stream broadcasting is used for all sports coverage, city hall meetings and on-location tapings of talk shows; the viewer will notice many camera angles that switch frequently, he said.

In the past, Columbia owned a similar truck, minus the HD capabilities, but it was only available for Television Department students and it was retired in 2000 after the physical breakdown of its exterior and interior. Since then, the School of Media Arts has been looking for a replacement.

Niederman said the new truck will change the way Columbia events are presented in

video and television formats.

"We've never been able to capture the Columbia universe the way I'd like," Niederman said. "[The truck provides] real, under-fire practical experience."

The agreement between the Chicago station and Columbia began when the station needed access to another HD truck and the college needed funds to equip its media truck.

Officials at WLS-Ch. 7 approached the college with a win-win idea, which Bartoni explained:

"WLS is renting the truck for a few years for their particular needs and they check," she said. "Because they did that, we were able to purchase HD."

Emily Barr, president and general manager of WLS-Ch. 7, said renting Columbia's truck supplements the work not covered by their other, larger HD media truck.

"The size [of the truck] lends itself very well to our kind of production because we do a lot of community parades and there

»HDTV, PG 14

# SGA back on track, aims to 'cut the crap'

by Robert Bykowski  
Assistant Campus News Editor

THE STUDENT Government Association held its first meeting of the school year on Sept. 5 with renewed determination and an eagerness to get back to work.

Dominic Cottone, director of Student Organizations and Leadership started the meeting by telling the SGA that the mantra for this year was going to be "cut the crap" and get things done.

Although the SGA accomplished numerous major goals last year, including a moratorium on activity fee increases and organizing a State of the College address, the organization received criticism for taking too long to meet goals.

"Last year was a year of inactivity," current Cultural Studies senator and former vice president Andrew Breen said. "We spent too much time talking about what we were going to do and very little time doing what we needed to do."

"We have to do the opposite of 'crap,' which is focus," Cottone said.

SGA president Brian Matos would like to see more progress made in the SGA's attempts to create a Metra U-Pass this year,

and would like to focus on getting more student involvement in the student government, but said the official goals of the year have yet to be decided and will be voted on by the SGA.

The first meeting of the organization, which convenes weekly, was not without its growing pains, but Matos felt the meeting went better than some of the previous meetings in years past.

"We used to have meetings where no one knew anything that was going on at the first meetings," said Matos, a senior journalism major. "Nobody knows parliamentary procedure yet; we have a new vice president and it's the first meeting. It went ok."

The parliamentary procedure Matos referred to is derived from Robert's Rules, a common system organizations use to run meetings.

Robert's Rules assures the considerations of the rights of all groups present—whether they are the majority, minority, an individual or absentee members.

While Robert's Rules provides structure to SGA meetings, it has a complicated set of speaking and voting rules that take time to learn and use effectively.

But Robert's Rules didn't have a chance

to confuse the new Senate. The first action of the meeting was a temporary abandonment of the regimented system.

The suspension of Robert's Rules for the first meeting was proposed by SGA president Annie Slezickey and approved by majority vote to the disappointment of Breen.

"I voted against it, but in the end, that's all you can do," Breen said. Because Robert's Rules were suspended, Breen said, a senator trying to pass legislation was unable to do so.

Slezickey, a junior journalism major, said her proposal was in the interest of fairness to all of the new members who didn't have any experience or knowledge of Robert's Rules.

"I think it would've been unfair to use them in the first meeting with them not knowing what's going on," Slezickey said.

Cottone said this wasn't the first time the rules were suspended for the opening meeting, but couldn't say with certainty how often in the past it had happened.

Non-SGA members in attendance found the meeting to be worthwhile. Elizabeth Anderson, a freshman marketing communications major who attended because she was interested in getting involved, found it

intriguing. She enjoyed how everyone was working together, and said she would come to more meetings if her schedule permitted.

Anderson's friend, sophomore graphic design major Lauren deVane, who Anderson brought with her to the meeting, was also impressed.

"When I first came, I didn't realize that it was going to be as professional as it was, and I think that's something that's going to draw me in more," she said.

Other highlights of the meeting included vice president of Student Affairs Mark Kelly giving a speech to the SGA, at one point telling the collective audience that the sense of campus at Columbia has "in many ways been accomplished by bodies like the student government."

Following his speech, Kelly swore the senators in to mark the start of the year.

The SGA's next meeting is tentatively slated to discuss changes and amendments to the SGA Constitution which will be reviewed and voted on by the Senate.

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Mark Kelly, vice president of Student Affairs, speaks to the assembled members of the SGA at its first weekly meeting Sept. 4

Rachael Strecher THE CHRONICLE

# Through the Mexican looking-glass

More than 100 prints from the personal collection of faculty member Mario Castillo on display in the C33 Gallery

by Derek Kucynda

Assistant Campus News Editor

THE CULTURAL melting pot has just gotten hotter at Columbia with the arrival of a new exhibit featuring prints from various Mexican and Mexican-American artists.

The prints are featured in a show called "Estampa Cultural," which is currently running at Columbia's C33 Gallery in the 33 E. Congress Parkway Building until Sept. 28.

Mario Castillo, an artist and faculty member in the Art and Design Department, offered to loan 111 prints featuring a variety of artists, including himself, from his personal collection to Columbia's Latino Alliance, a student organization that explores different aspects of Hispanic culture. Some members of the Latino Alliance are also serving as curators for "Estampa Cultural."

Only 40 prints out of 111 prints were chosen to be featured in "Estampa Cultural," according to Abraham Velazquez Tello, a senior graphic design and photography major and a curator for "Estampa Cultural."

"First, we individually chose prints that we felt connected to," Tello said. "We looked for themes in the prints that represented Mexican culture."

Aside from the theme of Mexican identity, Tello said the Latino Alliance chose pieces that covered a lot of different aspects of Mexican culture, such as political movements. They also took into account the work's relevance to the Columbia community and to the Mexican art scene, he said.

Some of the Chicago-based artists whose prints are in "Estampa Cultural" include Carlos Cortez, Juan R. Fuentes and Rene Arceo.

Carlos Cortez's "Conjunto" represents the musical aspect of Mexican culture, featuring guitars and individuals crowded together playing music.

In "Creer" by Ricardo Zapata, urban life and graffiti litter

the print, showing an area in New York City influenced by Latino culture.

Ordinary subjects in the prints, such as a human heart, an ear of corn and a colorful Mexican kitchen give outsiders a chance to see some of the facets of Mexican culture.

"One of my favorites is of a Mexican kitchen and what your typical Mexican kitchen would look like, with all the bright colors ... it's a very intimate cultural aspect," Tello said. "I remember being in a kitchen like that."

Some of the pieces deal with immigration and labor. Many individuals in the Latino Alliance chose the print "Workers Are Not Criminals" simply because it pertains to present-day issues, said Irma Gutierrez, a junior theater major.

"With the immigration march that took place in 2006, this piece reflected that. The print was inspired by that march," Gutierrez said.

Arceo, one of the Chicago-based artists, has a print in "Estampa Cultural" that shows farm-based workers, another career that has been associated with Mexican culture.

Michael Chesna, a freshman photography major, was impressed by the "Estampa Cultural" exhibit.

"The exhibit was great and thought-provoking," he said.

Even with the up-tempo music playing loudly in the gallery, the message behind the art was inescapable. Lorraine Alvarado, a senior early childhood education major, related to one of the pieces at "Estampa Cultural."

"I really like the piece 'The Fight to Continue' simply because it reflects what is going on today," she said.

The Latino Alliance holds weekly meetings on Wednesday at 5 p.m. in Room 203 in the Wabash Campus Building, 623 S. Wabash Ave.

"Estampa Cultural" is currently showing at the C33 Gallery in the 33 E. Congress Parkway Building until Sept. 28. The C33 Gallery is open Monday through Thursday from 9 a.m. to 7 p.m. and Friday from 9 a.m. to 5 p.m.

dkucynda@chroniclemail.com



Austin Bedell, a sophomore film and video major, views artwork by artists Alfredo Zaice and Salvador Castro de la Rosa during the exhibit "Estampa Cultural: Embracing Mexican Imprints" in the C33 Gallery in the 33 E. Congress Parkway Building during the Sept. 6 opening reception.

Andrew A. Nelles THE CHRONICLE

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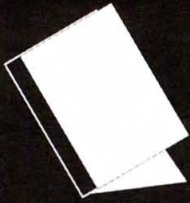
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# SPECIAL TO THE CHRONICLE

## Critical Encounters' Roots and Routes: Weekly personal narratives of Poverty and Privilege

'The Privilege of Visibility: A Meditation on the Possibility of Being Human'

by Kristen Orser  
Graduate Student, English Department

IN VENEZUELA, at a stoplight, five children stood on each other's backs, making a pyramid of eyes longing to be looked at. The smallest child, blue-eyed and blind from sea salt, juggled on top. He dropped one ball, another ball and finally the last. The pyramid quickly reassembled itself into another shape while the small boy gathered his juggling balls from under car tires. Sometimes, his entire body disappeared under the car. As the light switched, the children rushed to open windows, pleading "por favor."

In the park, some children acted like monkeys when they saw a man carrying bananas. They smiled and shouted "platano, platano." And when they weren't given a banana, but a peel thrown in their faces, they sought another person with juice and began again, shouting "jugo, jugo."

Across the street from a church, some children slept on a soiled and tattered blanket. Small bodies bundled together, on top of each other. These are the children I met in Venezuela, though they were barely visible unless there was food. They had learned to be invisible. They had learned to protect themselves with invisibility or they had been relegated to invisibility, dismissed from society and the privileges of being seen. On the buses, I would hear them between the crowd's legs, but I rarely saw them. And when I did see them, I watched everyone else turn their heads as if they didn't. Even when I offered them Coca Colas, they tiptoed to take them, cautiously, and quickly ran away.

For the most part, they were ignored. However, when the invisible children were visible, they were dehumanized: a rock thrown at their heads, a child offered a juice box filled with urine or a can of corn filled with dirt. Sometimes the children were referred to as dust. As if they were something unclean, transparent and utterly inhuman. In the morning, they watched the children in school uniforms and ankle socks carry their books and lunch boxes. At night, they watched families bring their televisions outside and brush each other's hair on lawn chairs. It was as if they were two different species of children, one with a family and the other with a gang.

The children told me that they left their families at ages of four or five and living on the street was a better alternative to living at home. A child working in the streets may earn several times the wages of a working parent. The children told me having a rock thrown at them wasn't that bad; in Brazil, after all, street kids were murdered. They repeated the details of the Candelária massacre in Rio de Janeiro as if it were their own brothers and sisters killed. In a way, they were their brothers and sisters. And they asked, repeatedly, "Is it like this in America?"

When the very possibility of being someone isn't a possibility, and a child is left ambiguous, how does the child survive? The street kids I met were fragmented identities, the essential others. They didn't have names, but nicknames that changed depending on who was calling them. They covered their faces with shirts and scarves, as if they knew people didn't want to be reminded of them. And they were classified together because they were perceived as a group, a whole population representing something we didn't want to admit to,

## critical encounters: **POVERTY** ± privilege

something we haven't understood.

When I was listening to them, their faces revealed unique personalities despite the fact that none of them had an established identity or any memory of who they were before they were street kids. They spoke of themselves as nomads, nobodies, or dust, but a sense of self emerged in communication. In conversation, they mentioned dreams of homes, blankets and anything inside a house. They asked me if I've ever seen a pillow with a pillowcase or a shoe with shoelaces, but they only talked for minutes before they would see someone coming, and then they would run away.

There are no easy answers to explain why we are we and they are they. To confuse or transpose our situation is a mental game, a decorative thought that doesn't grant personhood to the street kids or a full appreciation of what their life is like. However, it is telling to see how easily we can imagine a reality where we are not we, but they. Unlike us, they cannot imagine a reality where they are we without being confronted with the knowledge that this is their wish and not just a fleeting thought.

*The aim of Critical Encounters is to encourage you to engage with difficult questions about poverty and privilege. Each week, Critical Encounters will present a personal narrative from a student, faculty, staff or administrator of Columbia College Chicago.*

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Kristen Orser, the author of the essay.  
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# Lights, camera, Frequency!

by Derek Kucynda  
Assistant Campus News Editor

THE GLARE of the bright studio lights has dimmed and Frequency TV has opened its eyes to the future of Columbia television.

Faced with inconsistency issues and the lack of a brand in the past, the staff members of Frequency TV have changed everything from its offices to its website. It continues to broadcast more than 18 different shows, ranging in topics from hot spots around town to culinary programs.

For the renovations, Frequency opened its doors to Columbia students who were eager to take part.

"The volunteer effort from students was great. As a result, not a lot of money was spent on the physical and webpage aspects of Frequency TV," said Michael Niederman, chair of the Television Department.

In the past, the Frequency TV website was not up to par technologically and stylistically. The website, revamped during the summer, was a huge part of updating the look of Frequency TV.

"It's modern, sleek and sexy. It's very well-organized and professionally put together," said Kathy Kubala, a junior television major and Frequency TV producer.

Another modern update that Frequency experienced this summer happened in its 14th floor offices. The once stark gray walls are now black and red and the staff hopes to have flat-screen televisions in the waiting room playing Frequency TV.

Tired of the gray walls, the staff members of Frequency TV pitched the idea to change their look and find a consistent brand to Chris West and Ed Ferrara, station managers for Frequency TV. Staff members located problems within Frequency TV and began to upgrade their look.

"The problem Frequency faced was inconsistency. We never had a consistent brand that people could identify as Frequency Television," West said.

The change began when Peg Murphy, faculty member in the Marketing Department, and her marketing class were commissioned by the Television Department to come up with a major marketing campaign change for Frequency TV during the spring semester, West said. In charge of updating the content, look and approach of Frequency TV, the students began the process of

changing Frequency TV.

Murphy's class came up with the many taglines, including the current tagline "Visualize Yourself," West said. West, Ferrara and other staff members in the Television Department voted on the taglines and the choice was clear: they were visualizing their new brand with the catchy and accessible tagline "Visualize Yourself," according to West.

After the visions subsided, West and the staff hired more students to help modernize Frequency TV and help build stronger programming. An outpouring of volunteer support also played an integral part in the image change and soon 12 people were hired. Eight of them were television majors, but the other hires included management, music and marketing majors. Senior arts, entertainment and media management major Martha Wade was also hired to update the Frequency TV website and become the station's webmaster, West said.

Brenna Marshall, a junior marketing communications major and marketing coordinator for Frequency TV, was hired straight out of Murphy's marketing class to continue updating Frequency TV. She knew exactly what the station needed.

"We wanted to be more accessible. I know we still have podcasts, but we want more students to watch our shows. So we now have streaming videos on our website of all our shows," Marshall said.

Rachel Looney, a senior television major and the creative and administrative coordinator of Frequency TV, believes these changes are a step in the right direction.

"As an artist, we want our work to be seen by more than just the people here at Colum-

bia," Looney said. "Having streaming, podcasting and an excellent website are three great ways to expanding our audience."

Expanding the audience of Frequency TV is not the only goal the station had in mind.

Marshall said with the new programming of Frequency and the new website, there are always spots for student submissions.

"Frequency TV's most important function is to show people what Columbia really does and what we have to offer. We are really pushing hard for submissions this semester. What we have to offer on Frequency TV are the pieces of work that students submit to Frequency TV," Marshall said.

Students can now submit videos and submit requests to act in a Frequency TV show. Those submissions can be done on the revamped website. Along with submissions, students can read bios, watch and download shows and get the latest Frequency TV news.

The expansion is not over yet, but the staff has gone a long way from visualizing its black and red walls. West and the staff plan to have streaming videos of all Frequency shows running 24 hours a day in the near future and they hope students will continue to submit their work and volunteer their time and talents.

"We want to be a reflection of Columbia College and the student body as a whole," Looney said.

Students can watch Frequency TV on Channel 32 in the University Center or go to [frequencytelevision.com](http://frequencytelevision.com) to watch streaming videos. If students want to get involved with Frequency TV, meetings are tentatively held on Mondays at 10:30 a.m., but are subject to change.

[dkucynda@chroniclemail.com](mailto:dkucynda@chroniclemail.com)

*"It's modern, sleek and sexy."*

— Kathy Kubala, Frequency

TV producer

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# Second student trustee to sit on board committees

by Robert Bykowski  
Assistant Campus News Editor

THE RELATIONSHIP between Columbia's board of trustees and the student body becomes a little stronger this year with the appointment of Erin Nathan as the second student ever to sit on the board.

Nathan, a non-voting member of the board, serves as a liaison between the general student body, the Student Government Association and the board of trustees in an effort to better educate and inform each group.

"She's just a workhorse," said Nathan's adviser Dominic Cottone, director of Student Organizations and Leadership. "She's incredibly intelligent and likes to do quality work and get things done. I don't think she would ever have a good day if at the end of the day she didn't say to herself, 'I got something done today.'"

The campaign led by the SGA to create student representation on the board came to fruition last year when student Annie Kelly began sitting in on various meetings and committees. Kelly also held a spot on the executive board of the SGA.

Nathan, a senior ASL-English interpretation major, said the foundation laid by Kelly will not only help her this year but will also help anyone down the line who holds the position.

"I've had board of trustees members tell me they really appreciated the work that Annie put in and that she did a fabulous job ... and that they hope I feel free to be a little more vocal," Nathan said.

Kelly was the first person to hold the

position, and because of that, Nathan said she feels she can express herself more than Kelly felt comfortable doing, because the board is now familiar with the position.

SGA president and senior journalism major Brian Matos is quick to point out that Nathan's position has a broad reach.

"The way the position exists is that you have a representative of the students. It's different than saying you have a representative of the student government," Matos said.

Representing as many students as possible is high on the list of things to accomplish for Nathan, and she hopes her plans of hosting monthly forums for students on a wide range of topics will help accomplish that. Although she has yet to set a date for the first one, she hopes to have at least six forums a year.

"It would give the students a more direct link to me," Nathan said. Nathan also hopes her position on the board will better serve students and the college.

Nathan was given a choice of three committees by the board, and was allowed to choose two of them to work with. She chose to sit on the Campus Environment and the Student Affairs committees.

The third option, an external marketing committee focusing on student recruitment, was an easy pass for Nathan.

"I don't feel like Columbia is having a whole lot of trouble marketing itself to prospective students," Nathan said.

While Nathan's position as a student representative to the board of trustees affords her the ability to sit in on board committees, the position has yet to evolve into a



Erin Nathan, student trustee, attends the SGA meeting Sept. 4 in the HUB.

Rachael Strecher THE CHRONICLE

voting membership.

"I don't think it's been discussed by any of the trustees per se, but it's been discussed by the students," Nathan said.

"If it were to happen in the future, it would be a major privilege. I know it's not something they would consider doing lightly."

Chair of Columbia's board of trustees, Allen Turner, said the first year of having a student representative was "hugely successful" and said with continued success, giving the student representative voting privileges is something that could be discussed at the end of the year.

"I think we would seriously consider that," Turner said. "It's good to see how sev-

eral people operate [before discussing]."

Nathan isn't in a rush to lobby for voting privileges, citing her need to get acclimated to the job and other avenues by which the position can expand its influence without having a vote, such as increasing the number of committees the student representative can sit on.

"Whether this turns out to be the year where we start really rallying for a vote remains to be seen, but at the very least I hope to lay the groundwork for future student representatives so that they do have a strong position when they first come in," Nathan said.

In addition to sitting on the board of trustees' meetings and other committees, Nathan is also a member of the SGA executive board.

As a previous SGA senator, Nathan feels working closely with the SGA gives her a wide range of student input.

"It makes lots of sense for me to still be at all of the SGA meetings because that's where you have a very representative cross-section of Columbia," Nathan said.

"But there are a lot of students who are not involved with student government and I need to make sure that I'm representing them as well."

Applicants for the student representative position go through a selection and interview process that starts on the student leadership level and ends with the board of trustees making a selection. The student representative receives a monthly stipend of \$500.

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critical encounters:

**POVERTY**  
+ privilege

Critical Encounters is an ongoing series of yearlong college-wide examinations of important social issues that focus, challenge, and complicate the thinking of all members of Columbia College Chicago and our community.

The inaugural focus was HIV & AIDS; this year, we are addressing Poverty & Privilege; **next year, we want to consider an issue that you suggest.**

The third year of Critical Encounters will launch in Fall of 2008, **what global social issue is important to you?**

To offer your suggestion for the 2008 - 2009 Critical Encounters focus, email [criticalencounters@colum.edu](mailto:criticalencounters@colum.edu) by September 14, 2007, with the following information:

Name  
Email  
Phone Number  
Your two word (\_\_\_\_ & \_\_\_\_ ) suggestion of a focus issue  
50 words or less statment of why this issue is important

All suggestions will be considered by the Teaching & Learning Committee. You will be notified if your suggestion is chosen.

## » Rankings:

Continued from Front Page

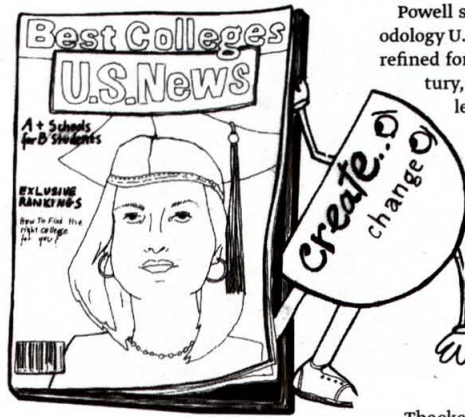
U.S. News speaks on backlash from schools, students voice their opinion

Responding to the call for useful information." The event will have presidents and representatives from more than 90 institutions.

"College admissions has transformed radically in the past 25 years; it's more of a business today," Thacker said. "And leading that brigade is U.S. News and their college rankings."

Yet U.S. News feels otherwise.

Rankings provide a thirdparty journalistic approach when ranking schools, and besides selling more magazines, it gives students another tool to use when selecting



Emilia Klimiuk THE CHRONICLE

their future in higher education, said Cynthia Powell, director of public relations at

U.S. News and World Report magazine.

Powell said the college rankings methodology U.S. News uses was developed and refined for more than a quarter of a century, with significant input from college presidents, admissions deans and provosts.

"[Our evaluating process] is based on 15 industry-accepted measures of academic excellence," Powell said. "We have assigned weightings based on input/dialogue with experts and on the judgment of the U.S. News data research team and the magazine's editors."

News is all too familiar with Thacker, and has made their position clear to the public.

"[U.S. News] is confident in the current way we do the rankings," Powell said. "We welcome criticism ... We publish the college rankings as a tool for college applicants and

their parents to use in making one of the most important decisions of their lives. We aren't doing this for colleges. We feel that we are providing valuable information that consumers are hungry for."

Robert Lovelett, a senior film and video major, said if he started over and was looking for a college again, he would definitely use the rankings as a tool. Originally from Austin, Texas, Lovelett said he wanted to go to an art school and chose Columbia by word of mouth from friends.

"I wouldn't use [U.S. News'] rankings as the ultimate decider," he said. "But I would reconsider if Columbia was ranked very low ... Columbia's decision [to withdraw from the rankings] certainly doesn't send a positive message—I'm not going to trust someone who has an economical interest in this school because all they're going to say is 'It's fabulous.'"

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## » HDTV:

Continued from page 8

Columbia students will assist WLS-TV with on-site productions at community events

isn't a lot of room on the street," Barr said.

As part of the agreement, WLS-Ch.7 will use Columbia students as production assistants during the times the station rents Columbia's media truck. Barr said these two-day internships, occurring about 14 times a year, will give Columbia students

a leg up in their field.

"If they can get some hands-on experience it will be helpful when they look for work—whether they're looking for a job in Milwaukee, Idaho or Chicago," she said.

Jordan Campagna, a junior television major who works master control and production for Frequency TV, is taking a new class this year called Live Truck Production. He said the class will use the new Media Truck for live coverage of Columbia Renegades sports events.

"We students are getting the [HD] experience that some professionals don't even have," he said.

Zachary Andrews, a senior television major, works with Campagna at Frequency TV as an editor and producer. He said he recognized the truck as an important

*"We students are getting the [HD] experience that some professionals don't even have,"*

— Jordan Campagna, junior television major

opportunity.

"It's crazy that Columbia's beating out CBS and NBC—there are professionals that don't have that experience," Andrews said.

Tim Densmore, a faculty member of the

Television Department, plans to use the media truck this year in his production class that films Columbia events including "Louder Than a Bomb," an annual poetry slam.

He said he remembers using the college's last media truck and has taught students for the past seven years by physically gathering, transporting and building the broadcast equipment to film an event.

"It's a very important purchase," said Densmore, who has worked at Columbia for the past 20 years. "It's a very good time to be at Columbia."

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# Arts & Entertainment

Just the Ticket

## Fall feast full of directorial delights



by Matt Fagerholm  
Assistant A&E Editor

AS IS true of most awards seasons, the next four months will soon bring an embarrassment of riches to local multiplexes. What's truly exceptional about this particular season is that so many acclaimed directors are unleashing their latest projects within the same span of time. I can't decide whether I want to jump for joy or burst into tears.

All film and video majors at Columbia know they are usually the last people with enough time to see a movie. I remember being a freshman film major, when all of my film professors would enthusiastically announce, "Now for homework today, go see movies!" However, my cheerful elation was short-lived, once I realized just how little time I would have to accomplish that assignment.

But how can a true film-lover react to a season that will release new films directed by David Cronenberg, Sidney Lumet, Tim Burton and Paul Thomas Anderson, among others—other than pitching a tent outside the River East 21 right this second?

There's no rhyme or reason to when a series of cinematic treasures will be released. This year has the potential to rival 1999, which offered contemporary classics

*Fight Club*, *Magnolia*, *Being John Malkovich* and *The Sixth Sense*, along with gripping dramas like *The Insider* and *The Straight Story*, not to mention a groundbreaking action franchise called *The Matrix*. Many of these films could have easily rivaled that year's Best Picture winner, *American Beauty*. After the next four months, this year's Oscar race will be wide open.

One flick destined to receive statuettes is the Coen brothers' latest thriller, *No Country for Old Men*, which I was fortunate enough to see at this year's Cannes Film Festival. None of the duo's films since *Fargo* have held viewers in such an emotionally visceral grip. There is a scene early in the film where a killer, played unforgettably by *The Sea Inside*'s Javier Bardem, confronts an innocent store owner. The hypnotic nuance of the performances, the juicy wit of the dialogue and the mounting tension of the sequence was so thoroughly powerful that the audience at my screening broke into prolonged applause once the scene was over. Let it be said this is unquestionably the best film I've seen so far this year, and it's a hard one to beat, but several upcoming films seem more than up to the challenge.

There's Ang Lee's tale of romantic espionage *Lust, Caution*, which recently was given an NC-17 rating that will probably boost its ticket sales more than decrease them. In desperate need of a workable marketing campaign is *The Darjeeling Limited*, the latest from art house superstar Wes Anderson, which utilizes a suicidal character played by Owen Wilson to draw laughs—weeks after the actor tried to kill himself. And I believe record numbers will swarm to Todd Haynes's *I'm Not There*, just out of sheer curiosity to watch six different actors—including the incredible Cate Blanchett—portray Bob Dylan.

Some films seem determined to raise

political issues, regardless of the filmmaker's seeming bias. The trailer for Robert Redford's *Lions for Lambs* basically consists of high-profile actors lecturing the camera, while Paul Haggis's *In the Valley of Elah* includes the line, "We shouldn't be sending our heroes to places like Iraq." Brian de Palma's fictionalized documentary *Redacted* takes it one step further, staging a multiple-homicide committed by members of the U.S. Army. *Tsotsi*'s Gavin Hood takes a gentler, but no less topical, approach to social commentary with *Rendition*, using human characters to tell the true-life tale of a terrorism suspect's interrogation.

And then there are the films that promise nothing but pure fun. Jeff Garlin, best known as Larry David's portly sidekick in "Curb Your Enthusiasm," directs himself in the romantic comedy *I Want Someone to Eat Cheese With*, where he romances Sarah Silverman in Millennium Park.

Two films I'm particularly excited about are by young filmmakers who have previously made only one feature apiece. Kirsten Sheridan's star-studded *August Rush* is a sentimental parable on the power of music and the bond of family. Her father Jim based his 2002 film *In America* on raising her as an Irish immigrant father.

And Jason Reitman, whose debut film was *Thank You for Smoking*, brings to the screen this year's third comedy about unplanned pregnancy, *Juno*. It unites two of today's most exciting young performers, *Hard Candy*'s Ellen Page and *Superbad*'s Michael Cera. An alternate title could be *Thank You for Getting Knocked Up*.

At this point, if you're either salivating at the mouth or furiously marking your calendar, then you are officially on my wavelength. Welcome to cinematic euphoria.

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Chrissy Knows Best

## Abbrevs are total beauts, obvi



by Chrissy Mahlmeister  
Managing Editor

I DON'T know what happened. Almost instantaneously, my once-profound vocabulary lost its luster. Until, that is, I discovered my newfound love—the abbrev. (That, of course, stands for abbreviation, not to be mistaken for Abreva, the Herpes cold sore cream.)

Suddenly, my multi-syllable words became a lonely one and my favorite beverages became mere acronyms. I find myself sputtering out phrases like, "Where's the wait? I want a reef on my D.P.'cause it's my

fav," simply meaning, "Where is the waiter? I want a refill on my Diet Pepsi because it is my favorite."

I know what you're thinking. It's more work to try to figure out these silly half-words than it would be to just say the full sentences, but, dear friend, this is where our words collide.

Droppin' abbrevs is like droppin' names—it's a status thing. If you're in the know, we can have a gabfest no prob, but if you aren't, well, that's a total bum.

Now, let me clear something up. Don't get the charming abbrevs mixed up with silly Internet speak. We are talking about two completely different playing fields here. Just because I shorten a word, it doesn't mean they are shaved down to helpless one-letter vowels. I also would never say, "OMG" or any other cliché IM-speak in real life, unless I was trying to get down with an 8th grader at an inescapable cousin's wedding.

Although I'm infatuated with abbrevs and their awe-inspiring ways, I have also come up with other ways to shorten words. Commonly, we humans complain.

It's inevitable. I do it, you do it, we all do it. And what do we say when we're whining? "I'm too tired. I'm too sleazy. I'm too vapid. I'm too hairy. I'm too brilliant. I'm too parched."

Well lads and lassies, I've figured out the perfect solution for when you're too tired to speak, which I lovingly named the "Toobrev."

For example, if one fellow were to say, "I'm too tired," simply cut off the entire word "tired" and just use the first letter. So, this exhausted fellow could say with complete ease, "I'm toot."

Often, thinking of words to say comes as an inconvenience for me, so this is perfect for lazy Sundays where, quite frankly, I don't feel like speaking at all. But if I'm forced, because humans need to communicate, I guess I'll partake, but only with the exception of Toobrevs.

It is only necessary that I infiltrate my bundles of knowledge upon you, my little cupcake. So take a lesson in the ultimate form of communication—speaking. Because, after all, my column says I do know best, obvi.

[cmahlmeister@chroniclemail.com](mailto:cmahlmeister@chroniclemail.com)

## Calendar

### Monday

Author Joe Meno will read from his debut novel at Barbara's Bookstore, 1100 Lake St., in Oak Park at 7:30 p.m.

The reading is free.

### Tuesday

If you like political comedy, check out the Democracy Burlesque. At 8 p.m. the group will be performing "Donkey Kong: The Democratic Presidential Candidate Game" at the No Exit Cafe, 6970 N. Glenwood Ave. Admission is a \$10 suggested donation.

Call (773) 275-4259 for more info.

### Wednesday

The 19th Annual Rhinoceros Festival is a 10-week features both established and emerging theater groups. The shows take place at 3504 N. Elston Ave. Tickets cost \$15 or pay-what-you-can or \$20 for the trilogy package; the seated area is \$45.

Call (773) 267-6660 for more info.

### Thursday

As part of Chicago's Art of Play summer celebration, Red Kiva, 1108 W. Randolph St., is hosting a free session of Name That Tune featuring cabaret performers Beckie Menzie and Bob Moreen. It goes from 7 to 10 p.m.

Call (312) 226-5577 for more info.

### Friday

At 5:30 p.m., the Tall Ship Red Witch, a traditional schooner, sets sail for a 2-hour cruise on Lake Michigan looking for whales from Burnham Harbor, 1559 S. Lake Shore Drive. Though they haven't seen any yet, alcohol is provided. Cost is \$50.

### Saturday

Need to burn off some of that beer you drank last night? Walk down to Millennium Park for a free yoga workout. It starts at 8:00 a.m. and ends at 11:00 a.m. All experience levels are welcome.

### Sunday

If you want to feel Irish, why not check out the Celtic Fest in Grant Park at Jackson Blvd. and Columbus Drive? The festival features national and international musicians that represent seven Celtic nations on nine stages.

## Top 5



Dana Nelson, City Beat Editor



Becky Schlikerman, Assistant City Beat Editor



Silvana Tabares, Assistant City Beat Editor

## Fascinating fetishes I won't try

**Feet:** I know this is one of the most popular fetishes, but there's something about feet that just doesn't strike me as a turn-on. It's not that I dislike feet, because I think a foot can be pretty, but in this gritty city full of walkers, I don't want anything to do with those sweaty, smelly, germ-covered feet.

**Balloons:** Maybe it's because I used to throw birthday parties at McDonald's for kids, but this whole balloon thing doesn't appeal to me. Not the blowing up, not the popping (please, children, no loud noises!), not the rubbing against a round, rubbery surface. Balloons just don't do it for me.

**Crushing:** Have you heard of this? Stomping, squishing bugs, reptiles or small animals, preferably in high heels? I don't mind killing a pesky fly around the house or anything, but this borders too much on animal abuse and the aforementioned foot fetishes. No thanks, I'll keep my mice alive.

**Infantilism:** I spent too many years of my childhood trying to grow up, plus years of my adolescence babysitting, so this is an obvious fetish I don't intend on fulfilling. Being a baby doesn't exactly turn me on. Neither do people who act like babies. Grown-ups only, please!

**Excretory materials:** Just say no to excrement!

## Hapless animated villains

**Gargamel of 'The Smurfs':** He's pretty pathetic. He's bald, has barely any teeth left and his clothes are tattered. Plus, he can't decide whether he wants to eat the Smurfs or make gold. And he can't even find their village. Good thing he has Azrael to keep him company.

**Dr. Claw of 'Inspector Gadget':** He has a scary voice and a high tech lab, but Dr. Claw keeps getting defeated by a buffoon robot/detective. It makes no sense.

**Judge Doom of 'Who Framed Roger Rabbit':** Though he's not animated, he inflicts pain on loveable cartoons. Seriously, pick on someone your own size.

**Krang of 'Teenage Mutant Ninja Turtles':** It's not the fact that he wants to take over the world or even that he's an evil brain—it's mostly that he lived in a robot's crotch.

**Dick Dastardly of 'Wacky Races':** Though he drives a pointy, souped-up car called the "mean machine" and he looks like a villain, complete with a thin, twirtable mustache, his cheating actions are fruitless. He never wins and he always gets hurt. Plus, if he hadn't cheated, he probably would have won the race.

## Reasons why I am excited the summer is almost over

**Humidity:** Say goodbye to the scorching temperatures in the 90s and hello to below zero. The humid days in the summer mostly kept me inside with the air-conditioning on high. Born and raised in Chicago, I am acclimated to the freezing wind chill and heavy snow.

**Mosquitoes:** I constantly got bitten by mosquitoes at the lake and during family barbecues this summer. The never-ending mosquito bites kept me itching for days.

**U-Pass:** Finally I do not need to pay \$2 each way to go to school, work and party in the loop. As a full-time Columbia student this semester, I get the benefits of riding the CTA free any time and any day around the city.

**Fall fashion:** Last day to wear white is Labor Day, so be sure to pull out your winter clothes from the closet. Admit it: fashion in the fall is far better than in the summer. I am looking forward to wrapping myself in shawls, bulky sweaters and showing off my new snow boots in the slushy snow.

**Holidays:** Dressing up for Halloween, visiting family for Thanksgiving Day, getting presents on Christmas Day and starting over on New Year's Day tops my list of reasons why I'm glad summer is almost over.

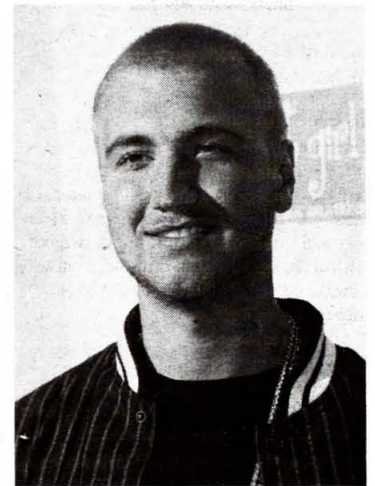
## Jack Ass

OF THE WEEK

## Your car isn't so hot now, is it, mini-Hogan?

So this week, a celebrity's teenage kid was caught saying stupid things about his cars before he actually did something even more stupid with his car. Shocker.

Nick Hogan, the 17-year-old son of wrestler Hulk Hogan and co-star of "Hogan Knows Best," totaled his yellow Toyota Supra Aug. 26, seriously injuring his pal in the car. According to TMZ, the Supra was traveling at a "very high rate of speed" when it lost control, hit a raised median, flipped and hit a palm tree. Both Hogan and his friend were airlifted from the scene to a hospital in St. Petersburg, Fla. Hogan was released from the hospital a few days later.



AP

OK, accidents happen. But that's not why Hulk Hogan's blond baby boy is such a jackass.

Not long before the accident, TMZ reports, Nick Hogan boasted to a car magazine that his Supra is a "p--- magnet" and that girls' panties "start dropping off" at the mere sight of it. In an interview with the upcoming issue of Rides magazine, Nick Hogan also bragged he was let off twice by cops for going over 100 mph in his silver Supra, simply because he's a Hogan, according to TMZ.

First of all, Baby Huey, if cops let you off "because you're a Hogan," then it's doubtful that girls drop trou because of your pee-colored chick magnet, and not "because you're a Hogan." The only thing these women see when you're around is dollar signs.

And drag racing? In a banana-colored Toyota Supra? C'mon. That's so five years ago, kiddo.

It's called karma, kiddo. Grow up, get a job, drive a Taurus and quit the trash talking. But then again, acting like a jerk and getting other people injured must just run in the family. Guess Hogan really doesn't know best.

—J. Galliard

# HOW TO Fit in at Columbia

with Jessica Galliard



Columbia students are encouraged to embrace individuality. Be yourself. But what if "yourself" just doesn't seem to fit in with all of these crazy cool kids here at Columbia? Have no fear. It's not very difficult to fit in at Columbia.

**Dress the part**

•This is quite simple. When you look at yourself in the mirror in the morning, you should think, "Wow, these skin-tight purple jeans and this brown grandpa sweater look really dumb." That's hot.

•Fashions from the '80s are back with vengeance at Columbia, particularly "mom" jeans, which have conveniently been renamed "skinny" jeans. If you're a girl, all you have to do to look cool is raid your mom's old stash of '80s clothes. Remember: It's not ugly—it's vintage.

•If you're a boy, all you have to do is raid your mom's old stash of '80s clothes.

•Remember: The tighter, the better. The more of your junk everyone can see, the better you look.

**Get the 'tude**

•Repeat after me: I am better than everyone. Columbia is the best arts college in the country, yes? Well then, that must mean since you go here, you must be better than every other student in the world. Your taste in music is the best, your favorite movies are the only movies worth watching and you are way prettier than everyone else. Everyone wants to be you, so play it up.

•If an ugly person tries to talk to you, ignore him. If someone says she likes Nickelback, call her a hillbilly and walk away with your chin up. If someone wants to take you to see the new Amanda Bynes movie, flick him on the nose and call him a conformist ignoramus.

•Remember: It's not arrogance, it's confidence.

**Come to your senses**

•You're in college. You're at a really fun college with a lot of people who really care about what they're here for—

and also a lot of people who don't. These should be some of the best and most important years of your life. So when you're up at 4 a.m. cramming for your final, putting the final stitches in your dress design or getting those dance moves down pat, remember not to take yourself so seriously.

•Of course, not everyone at this school is an oddly-dressed, self-centered maniac. But it's important to be able to make fun of yourself when you school someone from, say, Kansas, on the message of those weird David Lynch movies or the reasoning behind exposing your bulge.

•You're at Columbia. Just chill out, study hard and have a laugh.

•And if you happen to run into one of the "cool" kids at Columbia, and he calls you an ignoramus for secretly liking Nickelback or wanting to see an Amanda Bynes movie, have a good laugh at his expense while he painfully walks away with his junk in a knot.



Threadless, 3011 N. Broadway Ave., opens Sept. 10. The store will feature 20 T-shirts designed and submitted online by Threadless members. Video screens above the merchandise will display the design, information about the designer and comments from users on Threadless' website about the T-shirt.

Andrew A. Nelles THE CHRONICLE

# Preparing for the real world ... to a T

Chicago-based Threadless opens first store outside of virtual world

by Jessica Galliard  
Assistant A&E Editor

STANDING ON Broadway Avenue just off of Wellington Street in front of a seemingly under-construction storefront on Sept. 7, workers quickly but carefully climb ladders and step over piles of screws, boxes and tarps. And although there is still endless work to be done before the big unveiling of the long-awaited clothing store in a few days, the steady humming of paint rollers skimming the walls quiet everyone's nerves.

Threadless, an online T-shirt company, will open its first store in Chicago Sept. 10. But Threadless, 3011 N. Broadway Ave., won't just sell merchandise. From its two-level space in Lakeview, Threadless will try to bring its large online community into the real world by utilizing reusable shopping bags, offering free computer design classes and hosting two free concerts to celebrate its grand opening.

Started in 2000 by co-founders Jake Nickell and Jacob DeHart, Threadless has grown from a small Chicago-based website that accepts T-shirt designs and sells T-shirts into a massive online community of more than 300,000 members. The T-shirts Threadless offers are designed by other Threadless users who submit their ideas online to the weekly T-shirt competition, which pays four to six winning members \$2,000 for their designs.

Senior radio major Charlie Festa began working with Threadless four years ago shipping orders from the Chicago warehouse. Festa, who now hosts a podcast and organizes events for Threadless, said the company is all about keeping in touch with the users and the community.

"I'm really getting excited and anticipating this opening," Festa said. "There are still so many people out there who don't have a clue what Threadless is. It's just going to be really nice for people to walk in and be like, 'Oh OK, I get the point now.'"

Online, winning T-shirt designs for the week are released on Mondays, but at the store, winning designs will be released and



An in-house artist will create new composite paintings of new T-shirts every week to be displayed in Threadless' storefront window.

Courtesy THREADLESS

available on Fridays. The store will only sell 20 different T-shirts each week, with about six new designs every week. Threadless will also feature in-store only designs from Threadless members, available only in the Chicago store.

Threadless' popularity doesn't stay inside the boundaries of the Chicago area or even the United States. When Glenn Jones, the creative director of Dashwood Design in Auckland, New Zealand, heard about Threadless in 2000 through a co-worker, he decided to give it a try. Now, 17 winning designs later, Jones is one of the best-selling designers for Threadless and will make a limited edition T-shirt to be sold exclusively at the store.

"It sounds like the way they're going to do [business] isn't going to be like any other store," Jones said. "It's just become a really good portfolio for designers. The whole community thing they've got going on now really means that you actually get put in touch with other talented people, which is great."

Donella Demorest, manager of Threadless, said she and the staff hope the store will encourage people to get on the website and start voting and participating in the

Threadless community.

"We wanted to open a store to really draw and build on the community involved with Threadless," Demorest said. "It's basically a brick and mortar version of our website and an outlet to be able to bring more community into the world of Threadless."

In the storefront window, an in-house artist will display and create composite artwork with elements of each of the winning designs that change every week. Demorest said the artwork will help tie together all of the winning designs for the week.

Past the window displays and up the staircase on the second floor of the Threadless store sit computer workstations, benches, a podium and a projection screen, resembling a modern classroom environment. Here, Threadless will team up with computer technology program Digital Bootcamp to offer free classes and workshops to Threadless customers. Digital Bootcamp has its own office at 1400 W. Hubbard St., but the classes will be held at the Threadless store.

At the hour-long training classes offered Mondays, Wednesdays and Fridays, customers can learn how to use basic design programs, like Adobe Photoshop or Adobe

Illustrator to create their own T-shirts or posters, said Ashley Johnson, Digital Bootcamp schedule coordinator.

"I think it's going to be a good match, just because their audience is people who are creative and people who are already on the Internet," Johnson said. "I think [Threadless] just gives you the freedom to express yourself without the limitations that other stores have. We're really excited for it all."

The sense of community within the Threadless community and the store, which currently has a "close-knit" staff of five, Demorest said, resonates all the way from the intimate space and the personalization of T-shirts down to the bags customers take their T-shirts home in. The navy blue, non-woven material bag with the Threadless logo plastered on the side given to customers can be reused. If customers bring the bags back to the store on their next shopping visit, they will get \$1 knocked off of their purchase.

Threadless will celebrate its opening the week of Sept. 10, ending with a free all-ages concert and a free 18-and-up show and after-party Sept. 14, both at Metro, 3730 N. Clark St. The two concerts will feature such local bands as Office, Hey Mercedes, White Hot Knife and The Assembly.

Both shows are free, but for admission into the all-ages show, attendees must stop by the Threadless store to pick up a free ticket. The 18 and up show is first come, first serve.

"We're really just expecting people to be coming in and begging us for tickets," Demorest said. "The tickets are free but you do have to come in and suffer through us chatting you up. It's going to be a really amazing show."

After preparing for the store for months now, Festa and Demorest agreed opening week will be amazing, but chaotic.

And they would hope for nothing less. "It's been long in the works," Demorest said. "It's a really great experience to show the community involvement with the store. It's just kind of carries through with the whole concept of Threadless."

For more information, visit [threadless.com](http://threadless.com).

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# Columbia alumni get show on the road

Columbia students take their theater group with them after graduation

by Luke Smucker  
Assistant A&E Editor

STEPHENWOLF, LOOKINGGLASS, Lifeline. Three of the top theaters in Chicago were all started by people who met in college. Today, The Blue Moon Studio, an up-and-coming theater group, is attempting to make its mark on the theater scene in Chicago.

The Blue Moon Studio is currently performing "Weird Romance: Two One Act Musicals of Speculative Fiction," featuring many Columbia Alumni.

Today, there are 39 Columbia alumni in the group and one current student. They have performed a spectrum of shows including solo performances, cabarets, musical performances, plays, dance workshops and comedy workshops in hopes of figuring out what their niche is.

According to Blue Moon Studio Art Director Harmony France, the group spent a lot of time figuring out what it was they wanted to do with their theater company after they graduated in spring of 2006. They gave themselves the ability to experiment with different types of acting and different venues, refusing to stick with one style or one venue.

The company attends all of the major productions at Columbia in search of new talent. France said talent from Columbia is a little bit more unique and specialized for the Chicago community. France said while

many schools attempt to prepare students for life in the theaters of California and New York, Columbia focuses on Chicago theater and gives its students the opportunity to mold their education however they feel it will benefit what they want to do most.

"I usually can spot a Columbia student, and it's for the simple fact that at Columbia we don't follow a conservatory program," France said. "Everyone that comes out is so unique. They're not producing carbon copies of the same performer."

"It's very rewarding to see students doing well, but it's what they're here for," said Albert Williams, co-facilitator of the musical theater performance concentration at Columbia.

One person who has worked with The Blue Moon Studio but is no longer a member is Michael Harnicar, a 2006 Columbia musical theater alumnus. He worked with Eric Martin and Harmony France while they were still students at Columbia and helped them put on performances for two years.

"I was very surprised by what they were able to accomplish," Harnicar said.

Harnicar did not expect Mike Martin and Harmony France to continue The Blue Moon Studio after graduation. He was surprised that they were able to mount three original productions amidst the 170 production companies in the League of Chicago Theaters and the countless amounts of organizations that start up each year.

"The fact that they're finding their niche in the community by doing obscure shows scaled down speaks a lot for them,"

Harnicar said.

Harnicar recently saw The Blue Moon Studio's current show, "Weird Romance," and said that he liked it a lot. He said he was in awe because he considers himself very well versed in musical theater and he had never seen this show before.

"It was very professional. You almost don't even second-guess it," Harnicar said.

Their current show, "Weird Romance: Two One Act Musicals of Speculative Fiction" is written by Alan Menken, who also wrote "The Little

Mermaid" and "Little Shop of Horrors." The show is being performed by Strawdog Theatre Company at 3829 N. Broadway St. and will run through Sept. 22. The show begins on Friday and Saturday at 7:30 p.m. and Sunday at 5:30 p.m. Regular tickets cost \$20, but Columbia students and alumni get a \$5 discount on any show.

lsmucker@chroniclemail.com



One of the short plays in "Weird Romance" involves a homeless woman's soul being transplanted into the body of a beautiful female android.

Courtesy of KEEP ME ALIVE PHOTOGRAPHY

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# ON-LINE GAMING ADDICTION

It's NOT ALL FUN AND GAMES



Addicts will do anything to get their fix.

It was the middle of the night when Steve Ebel took his hard drive out of his computer, carried it downstairs into the parking lot of his apartment complex and beat it nearly a dozen times with the handle and head of his wooden baseball bat. Stomping the metal hard drive on the pavement, Ebel released his frustration of being addicted to online gaming. Chips of metal and chunks from the bat lay in the lot. The sound of the collisions, like dropping plywood onto a marble floor, he said, echoed into the courtyard as a group of his smoking buddies watched nearby, stunned.

Before Ebel, a senior at the University of South Florida in Tampa, Fla., took aim at his hard drive, he had lost a raid on *World of Warcraft*, a massively multiplayer online role-playing game, or MMORPG. He thought it was relief—no more addiction. Two weeks later, he had saved up enough money for a new hard drive to start playing again.

Ebel is one of many who are becoming addicted to online gaming. With the emergence of support groups like *EverQuest Widows* and *On-Line Gamers Anonymous*, which offers help to those addicted or their suffering loved ones, people are starting to take notice. The American Psychiatric Association is looking into classifying game addiction as a mental disorder while gaming companies like Sony Online Entertainment don't take any responsibility.

"As with any form of entertainment, it is the responsibility of each individual player to monitor his or her own playing habits and prioritize his or her time as necessary. It is not our place to monitor or limit how individuals spend their free time," said Courtney Simmons, director of corporate communications and public

relations for Sony Online Entertainment, in an e-mail statement.

According to a survey of nearly 1,200 children and teenagers in January, Harris Interactive, a market research firm, found that nearly 8.5 percent of the nation's youth (ages 8 to 18) could be classified as "pathologically or clinically 'addicted'" to playing such games.

One of those hooked was 20-year-old Shawn Woolley who became addicted to *EverQuest*. Liz Woolley, his mother, tried getting her son professional help to get him back into the real world, she said. Shawn had played video games since he was 10 and didn't have any problems with other games.

After struggling for a year and a half trying to get him professional help for his gaming addiction, her son committed suicide on Thanksgiving Day, 2001. Following her son's death, Woolley, a former computer programmer and designer, started looking into how these games operate.

"I found out [*EverQuest*], and a lot of the games since, are being designed by people with degrees in psychology to make them as addicting as possible. They wanted him to get addicted to it so gaming companies could make more money," Woolley said.

Woolley received letters and heard from people within the industry who were hired as psychologists to work for certain gaming companies. No one has come after her for her suggestions, nor has she been sued for slander, which makes Woolley feel she's right.

*EverQuest* entails a \$15 monthly membership fee to play and has released numerous expansion packs that create more levels for the characters to tackle, costing from \$10-\$30 each. *World of Warcraft* is also formatted in such a way. *Second Life* is also a game

that is free to join, but making enhancements to your character in the game could require a fee.

The gaming companies responsible for making the games don't see it quite the same as Woolley.

Woolley said if she had found [the games were addicting] sooner, she would have handled her son's intrigue with the game differently. Her experience translated into a story that went around the world, she said.

"I was more shocked to find out that this was happening to thousands of other people," Woolley said. "Relationships, families and people's lives were getting ruined."

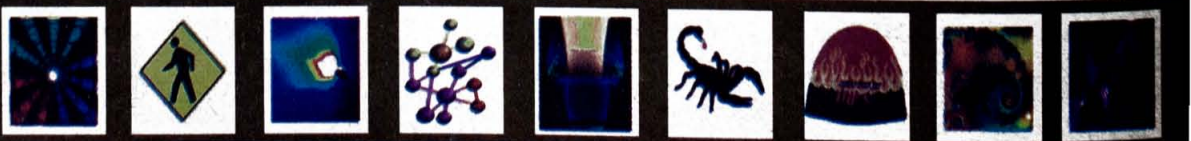
With what Woolley came across, she decided to create her own group.

"I decided to form [On-Line Gamers Anonymous] to give other people a place to go who were looking for help, because I couldn't find any when he was addicted, and to let other people know they are not alone in this struggle," Woolley said.

The group, which has been online since May 2002 and currently has 3,500 registered members, uses the same 12-step program as Alcoholics Anonymous to encourage those engrossed to become independent from their online gaming addiction. The group has volunteers who have been through this before to help, but they are not professionals.

Woolley said the top games she's seen people addicted to lately are *World of Warcraft*, *EverQuest*, *Neverwinter Nights* and *Second Life*.

*EverQuest Widows* is a Yahoo! group set up for friends, families and in particular, loved ones who have been abandoned because their significant others have become so consumed with the Sony online game. Users e-mail back and forth, share their stories, tips and aid each other through the struggle.



Patricia Grider, 28, turned to the group when her husband, Cory, became so consumed with *EverQuest*, he practically abandoned his wife and family. Her husband stopped helping with the bills in last October and quit his job in January with the family running the risk of losing their home.

"I told him 'The things you care about the most is where you spend your time and money,' and it wasn't us he was spending anything with," Patricia said.

Patricia said his excessive game playing caused their marriage to get a little rocky.

"There is only so much you can handle. I knew the game was more important than I was. I hated going to bed every night. While I was having to do all the work around the house, I could see him sitting there just playing, laughing and making jokes with his friends on his headset," Patricia said. "When I would lie down to go to bed, I could hear them. He was having so much fun. I was miserable."

Patricia's husband would spend up to 16 hours a day playing *EverQuest*, a fantasy world computer game where players interact through voice chat online while they roam around trying to survive and conquer others with spells and weapons. Her 27-year-old husband, who had been playing the game for 19 months, missed his son's first birthday party because he was at home playing online. He even started to invest the family's money into the game.

Patricia said although she wasn't originally interested in playing the game, her husband got her to try it and she

spend anywhere from 14 to 20 hours a day playing online. Although he still said he's addicted, it's no longer to those games.

"Now, I play Scrabble," he said. "Not quite the same, but it is online and

**"In the past TWO years, it's been bad on EVERY relationship I've had. I've said 'Oh well, I don't want to go on a date because I have a raid on WORLD OF WARCRAFT.'" - Steve Ebel**

it technically is gaming."

Ebel got hooked early and turned his addiction into his job. He started playing online games professionally when he was 18 for Cyberathlete Professional League. His income came from sponsorships and winning tournaments.

At that time, his sponsor would cover his airfare, food and equipment costs to cities across the United States where tournaments were being held. The sponsor would also put him and his Counterstrike teammates up in a hotel for the tournament. If they won, he said, they would make around \$60,000 a year from eight to 10 tournaments and sponsorship money.

No longer a pro, Ebel said being addicted to online gaming has taken its toll on his personal relationships, but argues it does some good, too.

"In the past two years, it's been bad on every relationship I've had. I've said 'Oh well, I don't want to go on a date because I have a raid on *World of Warcraft*,'" he said.

His partner's reaction? "You're kidding me, right?"

He wasn't.

"I flat out told a guy

I was seeing that he was not one of my top priorities," Ebel said. "School was one, gaming was two. I had the attitude of he was going to come and go and leave me eventually and my gaming isn't."

However, he said he feels gaming actually aids his studies and has improved such things as his hand-eye coordination.

"So instead of being at a club or getting drunk or doing just stupid stuff, instead I play," Ebel said

Sometimes he would go days without showering and answering his phone because he would be in his room playing online.

"Honestly, if I wanted to stop right now, I couldn't. I've tried lots of times to quit," he said.

However, the rise in popularity of such games has caught the eye of the American Medical Association and the American Psychiatric Association that are now looking into whether or not video game addiction can be classified as a mental disorder. At this time it is not, but research and science is currently being done to see if anything is concluded. To get there, Dr. Louis Kraus, chief of Child and Adolescent Psychiatry at Rush University Medical Center, said it's going to take a lot of research and assessment, but they are aware it is a problem.

During their research, Kraus said they will need to look at different

aspects of individuals' lives. It may be adults suffering from social anxiety have sublimated their problem by reverting to online gaming, or maybe they have certain dependency issues. Kraus said he knows there is a select group of people who spend too much time playing these games and for others, it could be they have nothing else to do. But for adults who do this, he said, it affects their families, their relationships and even their work.

Those researching the issue, Kraus said, are working to understand if gaming addiction is its own diagnosis or if it's a behavior people will ultimately have to accept responsibility for.

Kraus said instead of doing schoolwork or going out with a friend, people who choose to miss out on important events could be considered to have a problem.

Woolley's group and Kraus also recommend seeking professional help if the addiction comes to a point where it is negatively affecting someone's life.

"The best thing a person can do is to make a comment to [the addict]," Kraus said. "Be supportive and point it out. Direct them towards help if possible."

Woolley said the hooked online gamers are also running from other problems happening in their own lives, but she feels gaming addiction is a disorder.

"It changes the person's personality once they start playing," she said. "They become different people. Just because they take the games away, they don't go back to the way they were."

Ebel, however, disagrees that his addiction is a disorder.

"Anything could affect your life and be detrimental," he said. "It's stupid. What, are they going to call going to clubs an addiction?"

Patricia is happy without the Internet at home. The family is back to going to the park and fishing, things they used to enjoy together. Her husband is spending more time with the kids, she said.

"Not having to watch him waste away playing *EverQuest* has been nice," Patricia said. "I have my husband back and the kids have their father. So I guess that is all that really matters."

Cory has since found a job, but Patricia still remains a little weary. Sony allows its users to close their accounts, but their characters in *EverQuest* are still available.

"I don't have it in me to do it all over again," she said. "If it went back to the way it was, he would have to move out."

up liking it. She played and even joined a group with him in the game, but would only log on after things were taken care of in the house. Cory, on the other hand, was always on.

Patricia's husband stopped doing nice things for her like giving her Valentine's Day, Christmas or even birthday gifts. Instead, he bought her "new gear" for her character on the game.

"I wanted to just cry," she said. "How could he spend our real money on the character so she could have good stuff and I'm a real person and didn't even get a card?"

She figured that the only reason he wanted her to play was so she'd get off his back.

Patricia made friends on the game and one of those acquaintances told her about *EverQuest* Widows.

"I love the group," she said. "They are always there to give advice and they don't think you're crazy because they are going through the same thing."

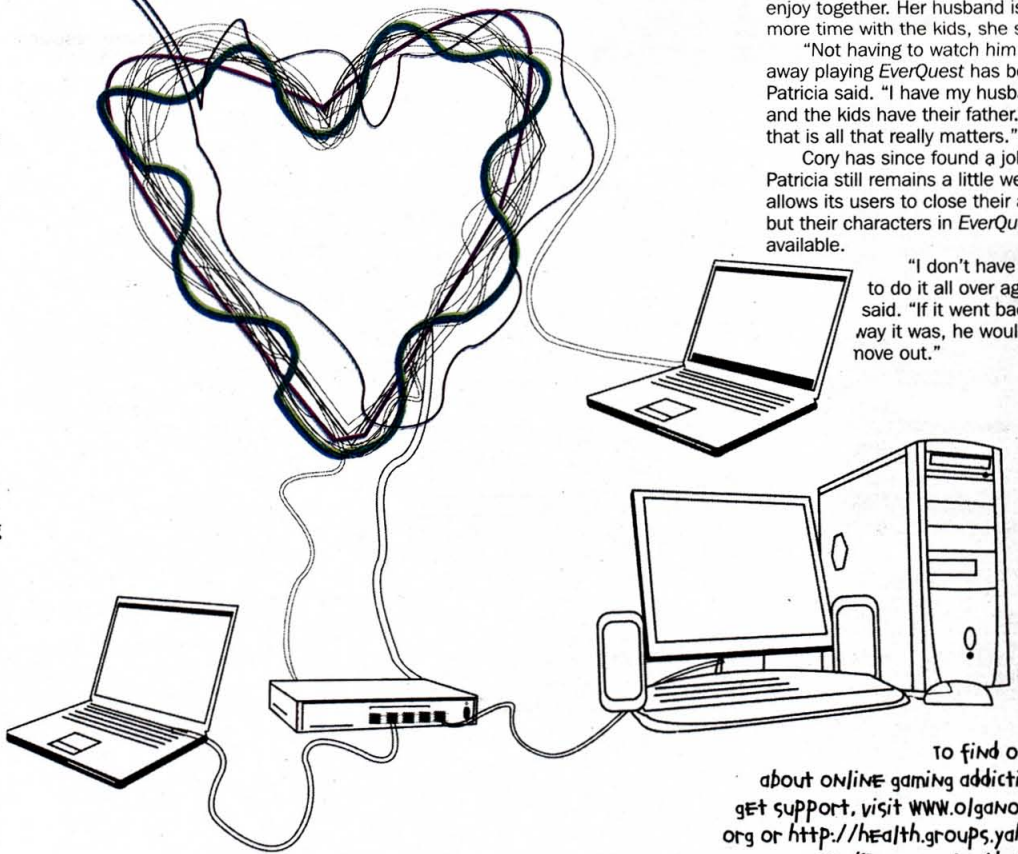
Patricia hasn't played since February because she was so mad at what her husband had become. Now, he no longer plays, but he hasn't yet admitted to being addicted.

Cory said he now realizes he spent too much time playing the game.

"I will admit I miss playing [*EverQuest*]," Patricia said. "It was fun, but when I saw him get consumed by it, I was just so mad at him I quit playing. We will never have Internet in our house again. I am scared that he will go back to the way he was. I can't go through that again."

Even though the game isn't the same, the addiction for some still remains.

Ebel was addicted to games like *Counterstrike*, *Warcraft 3* and *World of Warcraft*. On some occasions, he would



TO FIND OUT MORE about ONLINE gaming addiction or to GET SUPPORT, visit [www.ogamonboard.org](http://www.ogamonboard.org) or <http://health.groups.yahoo.com/groups/EVERQUEST-WIDOWS>.

# GAMEOVER

Story by BRETT MARLOW

Graphic Design by ALLYSON MCGOVERN



# 'Halloween' carves its way back into American culture

Rob Zombie's new remake attempts to resurrect the classic slasher film genre

by Matt Fagerholm  
Assistant A&E Editor

IT WAS nearly 30 years ago this season that college students journeyed to darkened movie houses to have a new kind of visceral experience. Through epic tracking shots, minimalist piano music and a killer as fearsome as he was ambiguous, 1978's *Halloween* gave birth to the demon child known to filmgoers as the "slasher film."

Now, just as the genre seemed to be running out of steam, *Halloween* has been remade by musician-turned-filmmaker Rob Zombie, and is aiming to not only reinvent the franchise, but usher in a rebirth of the genre itself. Its opening weekend gross of \$30.6 million may not seem like a vast amount, but it's the largest sum a film has ever earned at the box office over Labor Day weekend.

*Halloween's* financial success contrasts sharply with how several recent ultra-violent horror films have fared. Zombie's last directorial effort was one of the fake trailers used in April's *Grindhouse*, a double feature of '70s-style exploitation pictures from Robert Rodriguez and Quentin Tarantino that tanked at the box office. The successive features from other fake trailer directors, Edgar Wright and Eli Roth, fared no better in America—respectively April's *Hot Fuzz* and June's *Hostel: Part 2*.

*Hostel* was the most recent slasher film franchise, and the financial failure of its

sequel—though partly blamed on excessive bootlegging—seemed to indicate that the genre was truly ailing. In the Chicago Sun-Times, film critic Bill Stamets gave the film a negative review, while quoting Roth from his commentary track on the original *Hostel* DVD.

"Roth said he envied Mel Gibson for inflicting a heart attack on an audience member with *The Passion of the Christ*," Stamets wrote. "Erotic impulses to kill are far more horrifying than political ones, [Roth] claims. Even more vile is killing to enhance one's career."

Audiences seemed to agree with Stamets's appalled reaction, and steered clear from the next slasher picture, July's *Captivity*.

Yet with *Halloween*, Zombie is aiming to capture what made the original film so influential. Dan Rybicky, a film and video professor at Columbia, clearly remembers the 1978 classic upon its initial release.

"It impacted me very much," Rybicky said, while citing 1980's *The Shining* as another of his top favorite horror films. "What's going on inside [the mind] is to me the most horrific."

The first third of the new *Halloween* is dedicated to depicting the tragic childhood of future killer Michael Myers, and the psychologically damaging effects it had on him.

After a string of no less than seven sequels, *Halloween* has now been officially reborn, but is the initial success of this remake a sign of the slasher genre's revitalizing, or a mere fluke? Rybicky said the film's popularity has much to do with the nationwide fear created by the Bush administration.

"If we are fearful and paranoid and we see something writ large on a screen, then it relieves something that's inside people, which is I think the sense of fear and

horror," Rybicky said.

He also said the absence of violent footage from the Iraq war in the national media has instilled a greater desire for violent films in American filmgoers.

"I think that a lot of what's been going on in Iraq has been anesthetized and not put as much onto the nightly news," Rybicky said. "So people know something's going on, and it's almost as if they crave the blood that they know is being shed."

Some moviegoer feedback has been positive. Film and video major Adrian Anguiano, who graduated from Columbia this past summer, labeled *Halloween* "a good romp," while praising the film's visual style and use of a back-story. Yet even Anguiano admitted the film botched some potential suspense through its repetitive sound design.

"It felt like [Zombie] was using the cut to silence as an aesthetic choice, and he was using it way too much," said Anguiano, who works at Columbia's audio suite. "You can only do something like that once and have a powerful effect on the audience, and if you keep doing it, it just seems hokey."

Although its record-breaking debut certainly made the hearts of box office analysts skip a beat, it's still too early to determine whether this *Halloween* has achieved what its predecessor did three decades ago. Has Rob Zombie resurrected the slasher film, or has he merely produced a retread? The answer may lie in the film's future box office numbers, or those of October's *Saw 4*.



Tyler Mane and Kristina Klebe star in director Rob Zombie's 'Halloween.'

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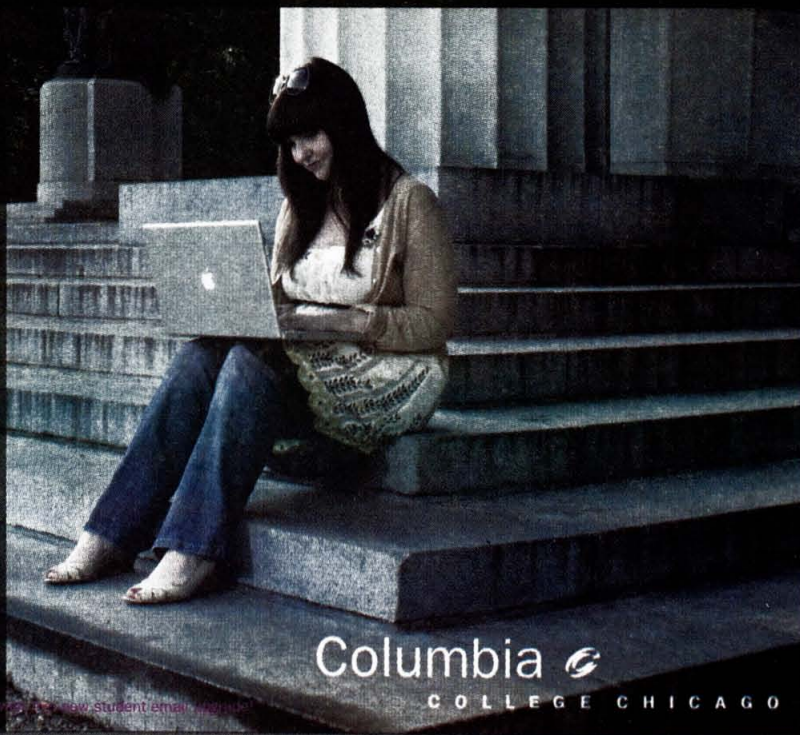
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# Unlikely in love: Why success-driven women fall for adorable losers

by Jessica Yadegaran

IN KATHERINE Heigl's recent film, *Knocked Up*, the "Grey's Anatomy" star and Botticelli beauty plays a successful career girl who has a one-night stand with an unemployed, slobbish slacker. When she becomes pregnant, the two reunite and eventually fall in love.

In pop culture, this isn't the first time the loser gets the girl. Think of John Cusack in *Say Anything*, Jason Schwartzman in *Shop Girl* and almost every Adam Sandler comedy. For Type-A women at the top of their game, what's the allure?

"They're safe and fun," said Dana Ovadia of Walnut Creek, Calif. "You feel like you're still living in your youth when you're with a guy like that."

Ovadia, who will be attending nursing school in the fall, said she has friends who justify dating losers, even if they're "terrible" boyfriends.

"I have friends who say, 'I'm not going to marry him, I'm just having fun,'" Ovadia said.

In *Knocked Up*, Allison Scott (Heigl) is a newly promoted, on-air correspondent for E! Entertainment Television, and a fox. Ben Stone (Seth Rogen) is a slovenly pothead who stays home watching movies with his fellow slacker roommates. Their goal in life is to launch a website listing when and where actresses appear nude in movies.

Ben is the first to admit that Allison is too good for him ("You're prettier than I am"), but he is also sweet, funny and honest. While their yin and yang makes for great comedic entertainment, experts say there is something to the pairing of underachieving men and overachieving women.

Part of it, said Lynda Phelps, a college

and career adviser, stems from the fact that women are more successful and empowered than ever. They outnumber men in college, a statistical flip of the past 20 years, and they're raising children alone, buying homes and running businesses.

"Things have changed a lot," Phelps said. "Women have become extreme overachievers, and with that stress and pressure comes the need to relax. It can be totally relaxing to be with someone who is carefree and doesn't take themselves that seriously."

In some cases, Phelps said, that side of them has never been touched, and these men help them tap into that.

"Sometimes we're so programmed that we forget to have any fun," she said. "It makes me so sad for women today because you don't want to be so overachieving that you forget to smell the roses."

Lafayette, Calif. psychologist Suzanne Dudeck said there are endless reasons why high-achieving women choose laid-back men.

"These loser types make wonderful dates," she said. "They are charming. They will call. They'll say, 'I felt something.' They send the flowers. They ask your opinion. And the women love it."

Ditto from the guy's perspective. "Successful women are sexy," said Pleasant Hill, Calif. college student Reed Sutter. "They're in control and know what they want."

Women like it, too, said Dudeck, but it's a fairly new phenomenon.

"We girls of the 1960s didn't have strong role models," she said. "So we needed to prove that we could do it all. Go to college, become something like boys, be it lawyers or doctors, and cook and sew and garden and entertain and still be caretakers."

In proving that they can do a million

tasks at once, Dudeck says, women get approval. She calls this a sociological and cultural shift, and a role reversal between men and women.

"We need what the men needed back then, approval and recognition," she said. "Instead of bragging about what their husbands do, which women still do, now they brag about us. They're impressed to be with us. The more there's acceptance for women in high-powered jobs, the more the men like to snag one of us."

Shannon Walpole doesn't feel right passing judgment on less-than-professional guys. After all, she said, one can't help who he/she falls in love with. Still, the Walnut Creek, Calif. lawyer does believe their unions

with overachieving women are challenging.

"It's rare for those relationships to be successful, because your core values have to be the same," she said.

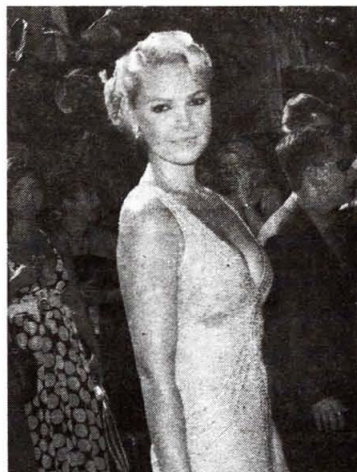
That was Leah Reeves' experience. Reeves, who works in medical sales, for five years dated a guy whom she defines as a loser.

"He was a bad boy, and all the girls wanted to date him," Reeves said. "My family tried to be supportive, but they knew he was a loser."

Said bad boy dropped out of college, and, after a stint in the army, settled into a graveyard shift job at an adult video store.

"It finally hit me then," Reeves said. "It wasn't going to work out for us."

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LEFT: Seth Rogen portrayed an 'affordable loser' in the summer hit 'Knocked Up.' RIGHT: 'Grey's Anatomy' star Katherine Heigl knows how to weed out the losers.

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# Television's 'Cavemen' so easy to watch a caveman could do it?



'Cavemen' have found their way into auto insurance commercials and now they're finding themselves starring in their own primetime sitcom.

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AMERICA HAS yet to lay eyes on "Cavemen," the upcoming ABC sitcom about scraggly-haired Cro-Magnons struggling to assimilate in contemporary society. Already, though, it is one of the most mocked television shows in recent memory.

Jeering critics have ridiculed ABC for having the gall to stretch a gimmicky ad campaign for Geico insurance into a weekly series. Skeptical media buyers have predicted it will be among the first shows to crash and burn. And comedian George Lopez, whose sitcom was axed by ABC, expressed his utter dismay, "So a Chicano can't be on TV, but a caveman can?"

Despite all the derisive scorn, "Cavemen" could draw robust ratings—at least in its initial outing on Oct. 2—because many Homo sapiens across the nation might be curious. Indeed, a recent online survey found that "Cavemen" leads all new network shows in terms of viewer buzz.

In the rush to dump on "Cavemen," it's easy to forget that television history has featured a number of sitcoms that came into the world bearing weird, silly-sounding concepts, only to turn into surprise hits. The offbeat collection includes, among others, "Bewitched," "The Munsters," "My Favorite Martian," "I Dream of Jeannie," "Mork & Mindy" and "3rd Rock From the Sun."

Maybe there's a lesson in this. Maybe it's better to refrain from rolling our eyes until a show actually makes it to air.

"Who would have thought that Ozzy Osbourne would make a great sitcom dad or that boat tourists stranded on an island would hold our interest for four years?" said television historian Tim Brooks, who co-wrote *The Complete Directory to Prime Time Network and Cable TV Shows*. "Having a show with an off-the-wall concept that can be described in one line attracts immediate attention. Even if it's negative attention, that in itself is not necessarily a bad thing."

With that in mind, it becomes

somewhat easier to understand why ABC programmers could possibly be drawn to "Cavemen." Every fall, dozens of new TV shows flood the airwaves, and such a radical concept stands out in a crowd. And, thanks to the Geico ads, its characters come with a built-in fan base. ABC, like most other networks, hasn't had a sitcom hit in years, so why not take a shot?

"The good thing about comedies is that they've been broken for a few years, so people are willing to take chances," said Steve McPherson, the president of ABC Prime-time Entertainment.

As fluffed-out for prime time, "Cavemen" is meant to be a sendup of racial relations. Its prehistoric denizens battle prejudice in modern-day Atlanta, where fitting in is a constant struggle. Earlier this summer, TV critics mostly slammed the pilot episode, which was filled with broad humor and heavy-handed depictions of societal stereotypes. It is undergoing a considerable makeover, including

a cast change.

Still, executive producer Will Speck, who worked on the ad spots, doesn't believe it's such a stretch to envision "Cavemen" as a series.

"When we were making the commercials, we just felt like there were more stories to tell," he said. "And I think it starts in the purest place, which is us feeling like there's love and affection for these characters from us. And I think if we do our jobs right, people will follow suit."

They have their work cut out for them, according to Brooks, who said the key is to deliver something unexpected.

"You can only live off that title for the first 10 minutes or so," he said. "But then you've got to throw the audience a curveball and/or be better than anticipated."

A good example of a high-concept show that pulled it off was "ALF," which debuted on NBC in 1986 and was pegged to a furry little alien creature who crash-landed in the garage of a suburban family. It sounded totally bizarre, but the curveball of "ALF" was the fact the title character was not a cuddly puppet, but a gruff-voiced crank who commented with sarcastic wit on the foibles of earthlings. In its second season, "ALF" shot into the Nielsen Top 10.

"It was so much more than just a kiddie show," Brooks said. "And it underscored the fact that you need to reserve judgment about a show until you actually see it."

Still, they are rare exceptions to the rule. Television history, after all, is also littered with shows with far-out setups that were Nielsen flops. Among the notable failures over the past decade: "Homeboys in Outer Space" (two guys travel from planet to planet seeking fame and fortune), "Teen Angel" (dead boy with wings guides his Earthbound pal), "The Secret Diary of Desmond Pfeiffer" (a fictional butler in the Lincoln White House) and "Meego" (Bronson Pinchot as a 9,000-year-old space alien).



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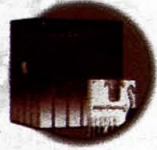
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# Resistance is futile for video retailers

Rental stores are few and far between because of their refusal to incorporate the web into their stores.

by Luke Smucker  
Assistant A&E Editor

WHEN CUSTOMERS enter Movietime at 900 S. Wabash Ave., they might be taken aback by the mess of local flyers and newspapers shoved in one corner. Off to the right, on either side of the only step, separating the door from the sales floor, are two plastic pillars; Beyond them, shelf after shelf of videos. The gray carpeted floors have that familiar wooden creak sound that only comes after years and years of use.

Recently video rental stores in the South Loop have been closing down. Brian Shankin, owner of Odd Obsession Video, said their downfall is the direct result of their inability to evolve with the popularity of the Internet. It is because these stores were unable to use the popularity of the net to their advantage, that they are unable to keep a profitable business.

As long as Movietime has been at its current location, store manager Sean Pressler has been hiring knowledgeable people. He believes a video clerk's ability to relate to the customer one-on-one and give them advice on films that they would enjoy is what separates his store from online distribution companies, such as Netflix. While some places have tried to keep the original video establishment values intact, others are finding ways to incorporate the popularity of the Internet within their

own stores. Shankin said the Internet and online movie distribution services bring new life to movies that may have otherwise gone unnoticed.

"When you have a wealth of information, you want more information," Shankin said.

Shankin said renting and viewing movies is less of a business and more of a hobby. He considers it a hobby because there's not much money to be made without online distribution these days. Although many stores want to make money, Shankin said he is less worried about profits of movie rentals and more about people finding new movies that they've never heard of before.

"We have people who come in from Blockbuster and they wander in looking for a specific movie and realize we're not the average video store," Shankin said.

Because of this, Shankin said he has a volunteer staff made up of ex-customers who understand Shankin's goal: to have an extensive library of films the average movie person hasn't seen and a staff with equal knowledge of these films. Their knowledge of obscure films will mean the difference between a person getting frustrated that he can't find a specific film and going home with a great movie he otherwise would have never picked up.

"If you come into our store with a specific title in mind but we don't have a copy in at the time, chances are we can find another film that the customer has never heard of for them to check out," Shankin said.

Bigger movie rental companies, such as Blockbuster, have fully embraced the online rental revolution and have changed the way

they distribute movies in order to accommodate it. Blockbuster launched its online video rental service in August of 2004. Total access program allows users to rent movies online and bring them to a local Blockbuster store where they can then trade them in for a free in-store rental while they wait for their other movies to come in the mail.

"We can integrate our online store with our physical stores because of Blockbuster's total access program," Randy Hargrove said. "It's been extremely popular since we introduced it last November."

Emil Pusman, a former video store movie renter, recently made the switch to Netflix. She made the change because she felt it was easier to use. Though Pusman doesn't like everything about it, Pusman appreciates being able to select her own movies without being nagged with suggestions by

video store clerks.

"I figured in the end, I am paying \$17 anyways. This way I don't have to leave the house," Pusman said.

Shankin said he will not be able to keep his Odd Obsessions video store going forever. He believes he still has a while before the Internet and online distribution services make his brick-and-mortar video rental store obsolete.

"I make enough money to get by," he said. "I realize I can't live off this, but at least I'm smart enough to realize this."

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Movietime is being forced to close because of the proliferation of Internet-based piracy & the popularity of online rental companies such as Netflix.

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# '3:10 to Yuma' places western action back in the saddle

Russell Crowe shines bright in this superbly enjoyable lark

by Matt Fagerholm  
Assistant A&E Editor

IF THE new western *3:10 to Yuma* proves anything at all, it's that no Hollywood genre is dead if filmmakers succeed at synthesizing it with fresh sensibilities.

That's a rule of thumb studio executives have been in the process of learning the past two weekends, as Rob Zombie's *Halloween* remake proved at the box office that the horror genre was far from kaput. Zombie's film was execrable, but audiences didn't seem to care as they jumped in their chairs as if on a theme park ride.

*3:10 to Yuma* is a far better example of a genre revitalized. If judged on the level of pure popcorn entertainment, the film is first-rate, and it brought an entire preview screening audience to the heights of cinematic escapism.

Its plot reads like *High Noon* in reverse—instead of climaxing with the villain arriving on a train, the film follows a band of men transporting a notorious outlaw to a train destined for Yuma prison. The men are from the small town community where the outlaw Ben Wade was captured.

They include Dan Evans, a poverty-stricken family man who's a disappointment in the eyes of his wife and children. No wonder his eldest son William seems to idolize the far more charismatic Wade. When one of the surlier local transporters is reprimanded for informing Wade of their destination, a sly grin spreads onto the outlaw's face

as he replies, "Relax, friend. Now if we get separated, I'll know where to meet up."

Of course, the journey quickly spirals into bloody chaos, as the men are followed every step of the way by Wade's gang, led by the ruthlessly loyal Charlie Prince. Like *High Noon*, the film is all marvelous buildup with an ending that more or less falls flat.

Its director, James Mangold, has specialized in making supremely enjoyable films that somehow fall short of being truly outstanding—*Identity*, *Walk the Line*—and this one is no exception. The central action ends up being fairly inconsequential and seems to function mainly as a showcase for the sparkling talents of Russell Crowe, who once again proves as magnetic a performer as anyone in film today.

To say he steals the film is an understatement; his character is written in the classic tradition of star roles that upstage everything and everyone around it. He's Humphrey Bogart in *Treasure of the Sierra Madre* or Bette Davis in *All About Eve*, with his towering portrayal reducing surrounding cast members to register as animated art direction.

That isn't to say the supporting players merely fade into the landscape. Christian Bale's role of Evans is ultimately a thankless one, and like every role in his remarkable career, he acts the hell out of it. The colorful ensemble is typical of Elmore Leonard's work, whose short story spawned two screen adaptations—1957's *3:10 to Yuma* and now this remake.

While some of the cast borders on distracting, particularly an inexplicable appearance by Luke Wilson, it does include

strong enough work to rival Crowe's blinding star power. After proving to be a gifted physical comedian in *Death at a Funeral*, Alan Tudyk offers delightful comic relief as an animal doctor along for the ride—whose elastic face is now contorted to look like a disgruntled Guy Smiley.

And Ben Foster proves especially memorable as the devoted Prince, whose curt mouth, high-pitched voice and doe-like eyes make him seem to have an effeminate attraction toward Wade. While he grotesquely overacted in last year's *Alpha Dog*, here Foster brings a quietly sinister touch to his work, sprinkling even his funniest lines with ominous menace.

The script by three writers—Halsted Welles, Michael Brandt, Derek Haas—crackles with more hard-hitting punchlines than many recent comedies. What carries the film dramatically is the curious

bond that forms between the two desperate men, Wade and Evans. This leads to an ending marred by predictable twists and unconvincing character arcs, and the pivotal performance by Logan Lerman, as William, falters precisely when it should be hitting the finale's highest emotional notes.

Yet the film works primarily because it stays true to the classic western structure, which at its core took the form of a morality play. Thus, *3:10 to Yuma* doesn't subvert the western genre so much as it breathes vibrant life back into its weary lungs. This cinematic outing is nothing special, but it sure is a riveting ride all the same.

mfagerholm@chroniclemail.com



Russell Crowe is the outlaw shooting over the shoulder of Peter Fonda in director James Mangold's new western '3:10 to Yuma.'

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# Renegade Craft owners fare well with new storefront

Annual craft fair fans have new haven for handmades

by Jessica Gallart  
Assistant A&E Editor

AT THE peak of the do-it-yourself craft phenomenon, a cartoon owl is quietly perched on a display sign outside of the Renegade Handmade store, 1924 W. Division St., amidst the bustle of Wicker Park. The owl, which co-owner Sue Blatt found at a thrift store, has become the adopted symbol of the annual Renegade Craft Fair and Renegade Handmade, the store created from the popularity of the fair.

And inside, within the mint-green walls and tiled, checkered floors, sit stuffed owl figures, owl-imprinted shirts, owl necklaces and even owl shadow puppets sporadically dispersed and placed on tables, racks and shelves.

When the Renegade Craft Fair started in Chicago in 2003, co-organizers Blatt and Kathleen Habbley expected to attract only local crafters who had been shunned by fairs specifying "no crafts." But because the event was announced online instead of locally with fliers and listings, Blatt and Habbley received almost 175 applications from vendors all over the country to attend the fair. They only expected to receive 40 to 50 applications.

A little overwhelmed but excited, Blatt and Habbley kept the number of vendors at 75 that year and prepared to accommodate all the more in the next few years.

"There was kind of a stigma attached to crafts, and we were like, [crafters] obviously are tuned into this movement online. So we thought we could create a new shopping venue [the fair] for these people to see what's going on," Blatt said. "It became much bigger than we thought it would."

Now, the Renegade Craft Fair has expanded to host an annual fair in Brooklyn, N.Y., with plans to expand to the West Coast. About 200 vendors will attend this year's Renegade Craft Fair on Sept. 15 and 16 to sell their crafts. And instead of hosting the event in Wicker Park, the fair is teaming up with the Do-Division Street Fest, a festival along Division Street for merchants and retailers in the area to gather and show their products to the community.

Kara Salgado, executive director of the West Town Chamber of Commerce and organizer of the Do-Division Street Fest, said she approached Blatt and Habbley about combining the two festivals when she heard Renegade needed a new location for the fair.

"The [Division Street] merchants were interested in getting a street festival there, right around the same time I heard Renegade was looking for a new location," Salgado said. "I decided to reach out to them and combine them."

As the popularity of the Renegade Craft Fair grew, Blatt said it was becoming more difficult to host the event in Wicker Park. After dealing with bad weather one year and complaints of damage to grass in the park, Blatt said an



Renegade Handmade, 1924 W. Division St., spawned from the Renegade Craft Fair, sells handmade goods from a variety of artists.

Tim Hunt THE CHRONICLE

advisory committee for the park asked Renegade to find an alternative location.

"[Salgado] heard through the grapevine we were having trouble keeping the event in Wicker Park," Blatt said. "She's starting the fair for the first time this year, so we're like, 'Yeah, we'll try it out.'"

Although the two festivals are combining, the Renegade Craft Fair and the Do-Division Street Fest will act as separate festivals. The Do-Division Fest will also include local bands and original music on a live music stage, a kids' area and a stage for local DJs.

Salgado said now that Blatt and Habbley have the Renegade Handmade storefront, open on Division Street since late July, they're included in the group of merchants the fest is intended to help serve.

"We take a lot of care to really include the local merchants and get local retailers out there," Salgado said. "I've been to their event a few times over the years and was just really impressed with the quality. I thought it would be a great addition."

For the 363 days of the year the fair isn't up and running, the pastel motif inside of Renegade Handmade sets the mood for vintage, hand-made goods, including screen-printed T-shirts, purses, jewelry, camera straps and poster prints.

Blatt said when she and Habbley started the fair, opening up a store was the goal all along. It wasn't until they found the right location and had the means to open a store that their plan came to fruition.

"We thought it would be cool to have a permanent location with handmade stuff," Blatt said.

"Everybody that comes in is like, 'This is so cute, this is so unique.' It's been awesome."

New merchandise comes into the store every week, and some products in the store are made by artists in the area and hit close to home, while others contribute from as far away as the UK.

Most products in the store come from vendors who have sold their products at the fair, Blatt said.

Sisters Kelly and Kasey Evick, co-owners of Biggs and Featherbelle, a health-conscious body care company out of Baltimore, attended the Renegade Craft Fair for the first time last year and now sell their handmade body care products at Renegade Handmade. Kelly Evick said the Chicago craft market has been a great outlet for their products, and the Renegade Craft Fair is her favorite craft show to bring her work to.

"We just love all of the vendors and customers that come through there," Kelly Evick said. "When we found this niche, we found it's what really works for us."

Although Blatt said she hopes to expand the fair to San Francisco, her focus is on keeping the Chicago store going and getting more merchandise.

"The movement as a whole is still growing, so new shows are still popping up," Blatt said.

The Renegade Craft Fair and Do-Division Street Fest will be held Sept. 15 and 16 in Wicker Park.

For more information about both festivals, visit [do-divisionstreetfest.com](http://do-divisionstreetfest.com).

Renegade Handmade is open every day from 11 a.m. to 7 p.m. Visit [renegadehandmade.com](http://renegadehandmade.com) for more information.

[jgallart@chroniclemail.com](mailto:jgallart@chroniclemail.com)

# AMERICA'S

#1

# SANDWICH

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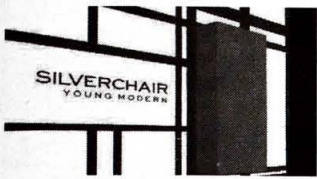
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# Reviews

## Music



### Silverchair: 'Young Modern'

Ditching the hard rock that made them popular in the '90s, the band's new album flops like a fish out of water. Even with orchestral arrangements by Van Dyke Parks, the band falls short of something epic. —L. Smucker



### Bebel Gilberto: 'Momento'

Listen to the elements of Brazilian music through the sweet voice of Bebel Gilberto's third album, *Momento*. Her version of "Night and Day" written by Cole Porter and a song collaborated with Brazilian Girls are her greatest tracks. —S. Tabares



### Aaron Koppel Quartet

As a girl who was never a huge jazz fan, I actually didn't have too much trouble sitting through this one. These Columbia students have swanky style to their music, and this album makes for a good listen on those rainy Sunday mornings. —J. Galliard

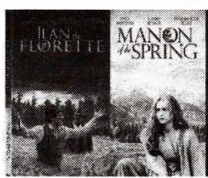


## Film



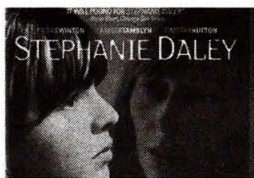
### 'The Nanny Diaries'

I would watch *The Nanny Diaries* again, if only to enjoy the blue eyes of Chris Evans in this mediocre film. But I would turn the volume off and listen to Belle and Sebastian on my iPod instead of the boring dialogue. —B. Palmer



### 'Jean de Florette/Springs of Manon'

One great, big, four-hour masterpiece chopped in half. It's been nearly twenty years since the original was released, but this story of the human evil of a farmer and his son is as poignant as ever. —S. Baltrukonis



### 'Stephanie Daley' on DVD

In this provocative drama, Amber Tamblyn proves she's the real thing, delivering a sensational performance in the titular role of a young girl charged with killing her newborn baby. This film is a reminder of just how powerful cinema can be. —M. Fagerholm



## Print



### The Onion: Back To School Extra

This is going to disappear from newsstands faster than freshman shotgunning beer to impress roommates: "Report: School shootings help prepare students for being shot in real world;" "Depression, addiction, STDs: Which one is right for you?" —B. Palmer



### VegNews: Fashion Issue

Finally an answer on how to be fashionable and where to get clothes from companies and designers who put their money where their mouths are: being eco-conscious and towards protecting the environment. —B. Marlow



### Vice Magazine

Vice never gets a bad rating because, uh, it's Vice. Apparently the new drug fad in Britain is to light garbage cans on fire and inhale the fumes to get high. How would I ever know that vital information without the help of Vice? Thanks, darlin'. —C. Mahlmeister



## Misc.



### J-Department Bathrooms

Even though the mens bathrooms are lovelier than some of the others on campus, don't you ever wonder why the walls are painted yellow? I think it's a good color; it encourages a healthy flow. It's better than brown walls! —B. Marlow



### Possible CTA Fare Hikes

Now we have to pay more to ride the CTA? Sick. I can easily forgive the CTA when there are snowstorm delays or when crazies jump on the tracks, but it's hard to be sympathetic with fare hikes and service cuts. Let's work on customer satisfaction, CTA, then we'll negotiate. —A. Maurer



### Internal Sneezing

I don't get it, how can people sneeze and internalize it? Where does it go when they hold it in? Some day someone's head is just going to blow up. Seriously, let it all out, people. What are you so scared of? —C. Mahlmeister



# Premium Blend

LEARN A lesson from these guys.

Track A Tiger's latest album, *We Moved Like Ghosts*, races through the sounds of folk, alternative and gives a mellow roar towards experimental while blending male-female harmonies and their love for acoustic instruments on many of its tracks.

The group is comprised of a Chicago Public School teacher trio from Roosevelt High School in Albany Park: Jim Valet, guitar and vocals; Tony Sackett, bass and guitars; Mike Ciuni, drums and percussion. Sandy Kim, keyboards and vocals and Patrick Melvin, guitar, keyboards and vocals comprise the rest of the group.

The Chronicle tracked down lead guitarist and founder of the band, Jim Valet, after returning from what was to be its first U.K. tour

### The Chronicle: How did Track A Tiger get its start?

Jim Valet: Track A Tiger was just a name I put to a solo project I started working on in 2003. I just put some songs together and recorded it all myself. The first record I did most of the instruments myself except for drums and cello. That became the first record, *Wake Up Early The Day I Died*. While the record was coming out, that's when I started putting the band together. We didn't play our first show until May 2006.

### How do you start your songwriting process? Music first or lyrics first?

I always start with music, but it's sort of evolved a bit. Most of the first two records I wrote all of the songs and arrangements on them. On the second record, everybody has come up with their own parts but they usually start with me on acoustic guitar recording things in my apartment on my laptop. I'll have a melody idea or a line and then sketch out



Courtesy TRACK A TIGER

the song and parts and then the last thing is the lyrics. They come out pretty hard. **Outside of your own music, who do you like to listen to?**

I've always been a big Sea and Cake fan. The new Ryan Adams is cool, I've been listening to that. I'm looking at my iTunes

right now to see what I've got here. Grizzly Bear, The Frames, Midlake, Spoon and I've always liked The National.

Track A Tiger will perform at the Dark-room, 2210 W. Chicago Ave. on Sept. 20. Visit [trackatiger.com](http://trackatiger.com) for more information.

—B. Marlow

# Fall fashion features fewer layers

This fall's runway collections are giving women's clothing a more mature edge

by Debra D. Bass

READY OR not, summer clothes are flying out of stores on sale racks, and wool ensembles are filling the gaps. Goodbye, cotton jersey tube dress; hello, elbow-length swing coat. Farewell, flip-flops; hello, shoe boot. Hey, this might not be such a bad transition after all.

Fall fashion is taking a tailored turn. No more layering seven items on top of one another to achieve one look. Fall is about simplicity and sophistication. Updated takes on 1940s and even some 1920s fashions are at the forefront, and the looks are decidedly fresh and glamorous.

This year's fashion cycle seems to be mimicking the cycle of life. Where spring was full of girly fashion influences—short, flirty, frothy dresses made for spinning in circles on the lawn—fall runway collections have a mature edge.

"It's about the grown-up, glamorous and strong woman," said Ken Downing of Neiman Marcus. "This marks the return of the jacket, and women are going to be ecstatic."

He said the dress is still at the fore, but it's

more tailored and structured, not as breezy. Many of the dresses are paired with coordinating jackets, either cropped or matching the hem length for a sleek, polished appearance.

Downing said the new jacket has new sleeves, or at least sleeves we haven't seen in a while. Bold shoulders beckon attention along with the swing of fabric at bell and dolman sleeves.

Many jackets will sport sleeves that stop at the elbow or higher, which means that opera-length gloves for daytime are making a comeback in leather, suede and knits.

"It's a modern lady sort of look," Downing said.

Almost everyone speaks of fall fashion with an eye for bold femininity. Not just slacks and a sweater, but high-waisted, wide-leg trousers and a cropped knit sweater with a fitted waist and defiant bell sleeves.

"We'll see quite a lot of drama this season. There are very strong themes, very sensual and very passionate," said Gianfranco Zanni, director of research and development for White House Black Market.

Zanni's company is known for producing clothing in black and white and occasionally gray and cream, and he said that color scheme is a perfect fit for this year's fall season.

Many designers toyed with black on black designs that White House Black Market will incorporate using the wet appearance



These are just a few of the fashions expected this fall.

MCT

of patent leather over black wool or mixed with saten and satin.

Greg Andrews of Nordstrom agrees that this season's look will be very polished.

"A lot of the suiting is menswear inspired, especially trousers and fabric, but it's not about looking androgynous—oh, no," he said.

Andrews said the mix-match accessories of seasons past is fading. More traditional rules apply for matching shoes, bag, belt, gloves and even a hat.

"Let's call it nostalgia," Downing said of the season's more structured and refined qualities. "I don't like to say 'retro' and I can't say 'vintage' anymore, but these are definitely nostalgic moments with a nod to the past and quickly looking to the

future."

Despite the homages to decades gone, particularly Veronica Lake's 1940s and Audrey Hepburn's 1960s, the styles seem new.

After a recent history of grunge-luxe looks sporting a multitude of layers that made even runway models look chunky, the new pared down silhouettes for fall are fresh and clean.

Shoulders are bold, waists are cinched, legs are opaque and the shoe bootie is going to reign supreme paired with everything from jewel-toned cocktail attire to a variety of wool dresses and trousers.

MCT

## HOROSCOPES



**Aries** (March 21-April 19) Slow and easy does it, whether you want it that way or not. There's no point in trying to hurry when you're slogging through mud.



**Taurus** (April 20-May 20) The problem you're most likely to encounter is financial. Either you ruin something expensive, or things cost more than you thought. Be very careful now.



**Gemini** (May 21-June 21) You're getting an earful, and this is good. Try not to argue. That won't be possible sometimes, but generally it's a good method. Do demand respect, and get it.



**Cancer** (June 22-July 22) You will encounter obstacles in your quest for perfection. One of those is scheduled to turn up just about now. Watch where you're going.



**Leo** (July 23-Aug. 22) It's especially difficult to exercise restraint when you think you can afford to buy everything you want. This is an illusion. Don't fall for the trick.



**Virgo** (Aug. 23-Sept. 22) You can be very strict when you get your mindset, as you well know. This is nothing to be ashamed about. Insist on the best others have to give.



**Libra** (Sept. 23-Oct. 22) Just when you think you have the whole story, something else comes up. Isn't that just the way it is? Don't act too soon, things will change.



**Scorpio** (Oct. 23-Nov. 21) It's wonderful to be honored by your peers, but be aware. This particular gesture could cost more than you expected. Only offer to pick up the tab if you want to don't have it foisted upon you.



**Sagittarius** (Nov. 22-Dec. 21) If you don't already know everything, at least know where you can find it. This will not be as difficult as it might appear, at first. And it sure will be interesting.



**Capricorn** (Dec. 22-Jan. 19) Technical difficulties interfere with long-distance communications. It's a temporary thing. You will get through, but it might not be until tomorrow. Don't worry about it.



**Aquarius** (Jan. 20-Feb. 18) The irritating truth sinks in. You can't have whatever you want. Don't feel bad; this happens to everyone. It's just part of life. Find something you can have, and be happy.



**Pisces** (Feb. 19-March 20) Keep watching and waiting for your opportunity. Don't take action yet. The guy who's making all the noise is about to make a mistake.

## CHECK ME OUT



**NICOLE SALVO**  
VOCAL PERFORMANCE  
JUNIOR

As Nicole Salvo, a vocal performance major at Columbia College Chicago, walked across Wabash toward the 33 E. Congress Parkway Building, anyone could tell she was ready for another productive year here at Columbia. Wearing a blue outfit and dark chocolate colored shades that perfectly complimented her tan skin, she casually explained her fashion sense.

"I looked in my closet and it said 'wear me,'" said Salvo before flashing a pearly-white smile. Salvo enjoys shopping at stores like Urban Outfitters and H&M.

"I usually dress like this," she said.

Salvo likes to give off the illusion of elegance without compromising her comfort. When she doesn't have to go out, she likes to stay in and throw on something more casual like sweatpants and a T-shirt.

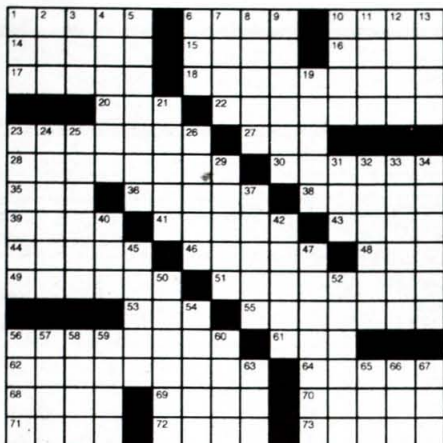
-Luke Smucker

Rachel Strecher THE CHRONICLE

# Crossword

## Crossword

- ACROSS**  
 1 Support crew  
 6 Not as much  
 10 Up for the job  
 14 Underwater scanner  
 15 Word of honor  
 16 Sketch  
 17 Make fun of  
 18 Marmaduke, e.g.  
 20 NFL scores  
 22 School period  
 23 Hindered  
 27 Actress Sandra  
 28 Farm enclosure  
 30 Traffic tie-ups  
 35 Before, poetically  
 36 Schnoz  
 38 Dream time  
 39 Jazz phrase  
 41 Branchlet  
 43 Vesuvian flow  
 44 Not active  
 46 Places  
 48 RPM part  
 49 Antenna  
 51 Harry and Norma  
 53 Distress signal  
 55 Countersign  
 56 Woodland heights?  
 61 Classifieds  
 62 Does certain caretaking  
 64 Consumed  
 68 Seniors' org.  
 69 U.S. border lake  
 70 Type of drum  
 71 QB Aikman  
 72 Ilk  
 73 Tarnish
- DOWN**  
 1 Mach+ plane  
 2 Little piggy  
 3 Gasteyer of "SNL"  
 4 Make secure  
 5 Fender and others  
 6 Yule wood  
 7 Pitcher parts  
 8 Charger  
 9 Disgraces  
 10 Finds the sum of  
 11 Annoying child  
 12 Daily Planet reporter  
 13 Large-mouth pitcher  
 19 High school years  
 21 Penn and Astin  
 23 Spain's place  
 24 Of the sea  
 25 Give priority  
 26 Plummets  
 29 Lessing or Day  
 31 Each and every one  
 32 Grim figure  
 33 Projecting handles  
 34 Meager  
 37 One-tenth  
 40 Calendar abbr.  
 42 Davis of "Thelma & Louise"  
 45 Brief sample  
 47 Most melancholy  
 50 Sets free  
 52 Actress Soto  
 54 V.P. Agnew  
 56 Be \_\_\_ as it may...  
 57 Laugh boisterously  
 58 New Greek coin  
 59 Catch a glimpse of  
 60 Move, emotionally  
 63 Harden  
 65 Mai \_\_\_ cocktail  
 66 Sea eagle  
 67 Bottom line figure



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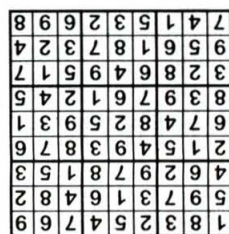
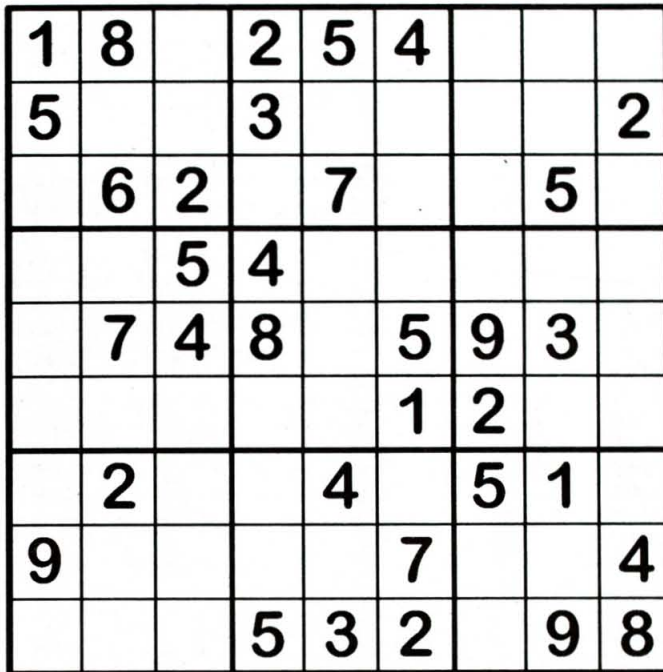
### Solutions



- 56 Be \_\_\_ as it may...  
 57 Laugh boisterously  
 58 New Greek coin  
 59 Catch a glimpse of  
 60 Move, emotionally  
 63 Harden  
 65 Mai \_\_\_ cocktail  
 66 Sea eagle  
 67 Bottom line figure

# Sudoku

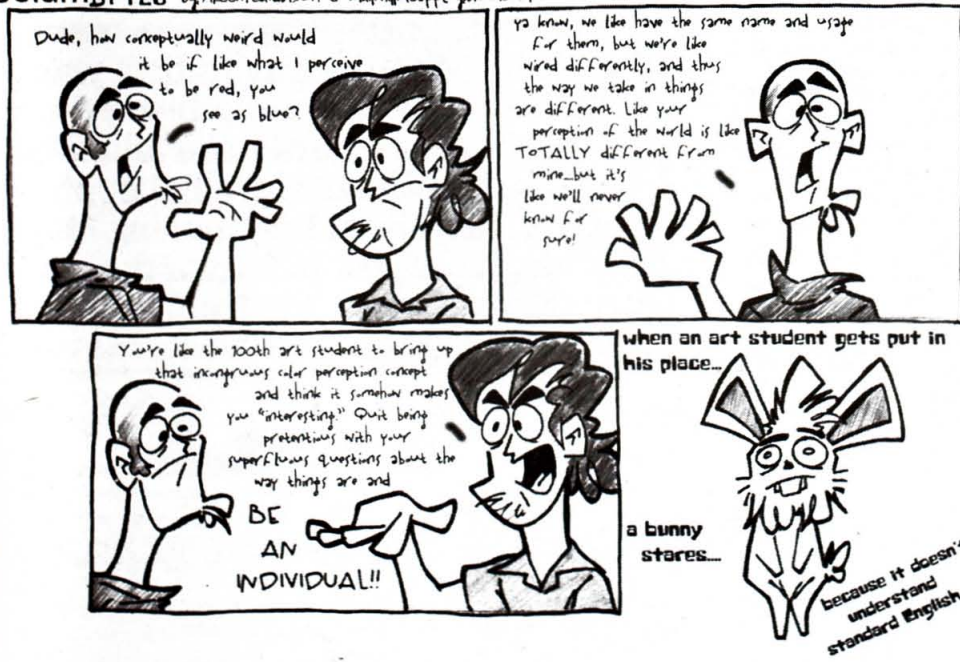
Fill in the grid so that every row, column and 3x3 box contains the numbers 1 through 9.



Answer to Sudoku

# Comic Relief

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"I can't really find words to formulate a sentence right now, but you should check out my blog."



# Commentary

## Editorials

### DREAM Act path to citizenship

The Development, Relief and Education for Alien Minors Act, or DREAM Act, will soon make its way to the floor of the U.S. House for the fourth time.

The DREAM Act would give the children of illegal immigrants temporary citizenship for six years. During this time they would be able to get federal loans for college, work legally, get a license to drive a car and travel outside the country for limited amounts of time. The requirements for children who want the benefits of the Act are suitably strict.

Applicants must have been brought here by their parents at an age younger than 16, when they could not reasonably be expected to stay behind. Applicants must have been residing in-country for at least five years, and have a diploma or a GED. Applicants must have a clean criminal record, and any drug convictions will result in immediate rejection from the program.

During their six year window of citizenship, the kids are required to go to college or serve in the military for at least two years. If they choose to go to a four-year college, they must prove they're working toward a four-year degree. Again, any criminal convictions, especially drug convictions, will merit immediate rejection from the program, and the risk of deportation.

Opposition has claimed the bill is unfair

to families with children who have migrated to this country legally, and absorbed financial losses to do so. However, this argument makes it seem like the bill is aimed at the parents of illegal children, and this is not the case.

Opposition to the bill is not relegated to Congress. Large groups of Hispanic-Americans oppose the bill, including "You Don't Speak for Me," a Hispanic group that advocates absolutely no federal rights or benefits for illegal immigrants and their families.

At the root of the opposition is a sense of fair play being violated, but at the root of the DREAM Act is an attempt to help kids who didn't make the choice to break the law. It would truly be unfair to deny young adults access to citizenship and education while expecting them to survive in America.

Illegal immigration is unfortunate and hurtful, but the actions of the children's parents should not limit the options and opportunities they are eligible to receive. At the end of six years, these kids would be given the opportunity to secure a green card. After they educate themselves, become members of the workforce or fight for their new country, they can finally be what everyone wants—legal.

### Winning hearts and minds

This week the American Civil Liberties Union released more than 10,000 pages of documents detailing at least 22 cases of soldiers in Iraq killing civilians. Worse, many of the soldiers believed it was within their rights to do so. The ACLU released the papers ahead of a lawsuit against the Department of Defense. So far the department has refused to comment on the allegations brought against them.

The pages of reports and court martial transcripts tell deeply troubling stories. A wounded Iraqi teenager was shot in the street by a group of soldiers to "put him out of his misery." One prisoner was pushed from a bridge and drowned for violating his curfew. Two cases prosecute soldiers for the murder of a wounded man and the involuntary shooting of an Iraqi woman, respectfully.

In one particularly grim report, soldiers wrapped a former general's head in a sleeping bag and then tied an electrical cord around his neck. The Army refers to this as a stress technique. Eventually, the man suffocated. One of the men responsible, Chief Warrant Officer Lewis Welshofer, wrote in his defense that "an interrogation without stress is not an interrogation—it is a conversation."

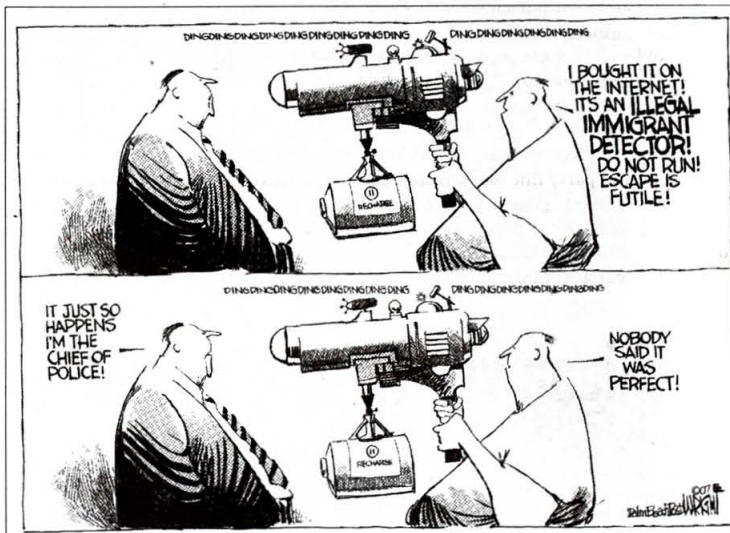
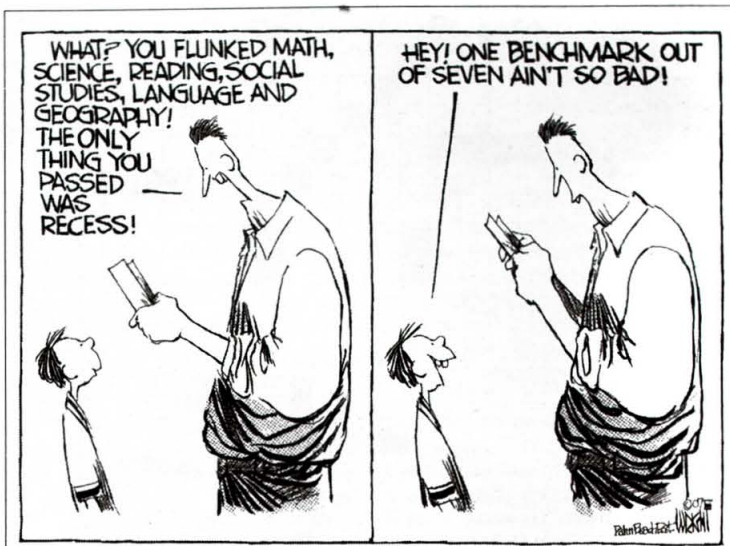
If the first casualty of war is the truth, euphemism becomes the favored weapon. Torture becomes stress, deaths become casualties. It is good, then, that the ACLU is applying pressure to all branches of the armed services. The civil rights bastion

filed a request for all information on Iraqi civilian deaths under the Freedom of Information Act. Only the Army has responded to the request, so now the organization is preparing a lawsuit against the other branches demanding the information. It appears that conversation has not been enough to get military officials to talk.

But more perplexing than the bureaucratic foot-dragging is that many of these soldiers had no idea what they were doing was against the rules of engagement. The newly released pages document several cases where soldiers exhibited a gross lack of understanding in regards to their role as captors.

The military must do a better job of educating its recruits. Rules of engagement and manuals on the treatment of prisoners and enemy combatants have to be memorized and rigorously enforced if the integrity of the armed forces is to be sustained. The American public has been exposed to the recklessness and the illegal violence of occupation far too many times. Abu Ghraib has become only the first example of the American military's cruelty in the Middle East.

The road to credibility begins with the truth. The rest of the armed forces need to comply with civilian authority or the bonds of honor and duty that hold the military together will count for nothing. There is enough killing in the streets. It need not be spread to the prisons and hospitals of this interminable occupation.



**WORKER: A senior Iraqi official said the Shiite Mahdi Army militia was suspected. The U.S. announced that 10 American soldiers were killed in roadside bombings and a helicopter crash on Memorial Day, making May the third-deadliest month of the war for U.S. forces. Across Iraq, at least 120 people were killed yesterday.**

IT'S DEFINITELY A CONTEMPORARY, YET PRIMITIVE WASHINGTON ART FORM. DOES IT HAVE A TITLE?

"ON AND ON"

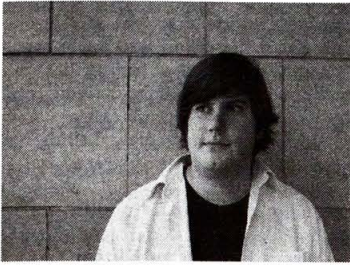
Have an opinion about something you read in this newspaper?

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

—The Chronicle Editorial Board

# We will never forget, and we will never learn



by Wes Giglio  
Commentary Editor

Six years have passed since 9/11. It's strange to realize that fact. In many ways it seems like those buildings went down recently. Was I really just 14 when it happened? I think the disconnect is due partially to the clarity of everyone's memories that day, the firm impression the fire, dust and death made in the minds of the country. It is also because although Americans were unlikely to do so, they have never been allowed to forget.

The president, his cabinet and government have all made 9/11 not a symbol or a solemn monument to the civilians who died there, but a frightening phrase designed to quell dissent and encourage passivity. We believed fighting in Afghanistan would make us safer, protect us from another 9/11, and so we fought. We felt surrendering certain rights formerly designated as inalienable would make us safer, so we allowed it.

Americans saw the rise of the most secretive White House in history, a partisan beehive, an experiment in high-powered groupthink. To have an opinion that differed from the party line was considered disloyal, in some cases treacherous. Those who didn't agree were tried in the court of public opinion and festooned with pet names like "cut-and-runner." The memory

of the deaths of Ground Zero was reduced to a refrain for more blood, more governmental authority and fewer civil rights.

Iraq is developing into one of the most humiliating and shameful foreign policy exploits in American history. There have been at least 100,000 Iraqi civilian deaths and almost 4,000 American combat deaths, according to CNN.

Civil war has broken out between religious factions that have cut each others throats for thousands of years. Private companies posting enormous profits gleaned from no-bid contracts, while the United States sinks into awesome national debt—\$9 trillion and counting. Recently, the Government Accountability Office presented its report on the progress of the war. It found that only three of the 18 goals the administration set have been achieved.

The President is fond of reminding us of the "lessons of 9/11." However, he is typically vague when telling us what those lessons might be. Truthfully, the lessons he refers to are whatever he says they are, and their meanings and interpretations fluctuate from day to day. The constrictions of reality have never been a burden to this administration.

So, after six years, what have we learned?

When the towers first fell, the lesson was, of course, vigilance. Prevention came to the forefront of the classroom. To prevent these attacks, what could Americans and the American government have done? Soon we found that simply reading a memo or conferring with the head of the CIA would have been a great help. Voters would do well to elect officials who learned that lesson.

The next lessons we learned were far more disturbing. Don't, as Ben Franklin has warned us for centuries, give up your liberties for the sake of security. The person who does so deserves neither. Don't elect



Akeem Lawanson THE CHRONICLE

public officials who run their campaigns on fear. Fear is a powerful tool, and anyone who uses it effectively can't be expected to stop.

Violence begets violence, ignorance more ignorance. Callousness, arrogance and greed met opportunity on 9/11. The first White House meetings discussed tying the catastrophe to Saddam Hussein. From the first few days after the tragedy until March

2003, the administration plotted the deception of the American public.

Americans allowed tragedy, fear and anger to lead them to war. Revenge is a losing game, and when your retribution is meted out against the wrong nation, a senseless one. Maybe one day we'll learn.

[jgiglio@chroniclemail.com](mailto:jgiglio@chroniclemail.com)

# Michigan victim of greatest upset in college history

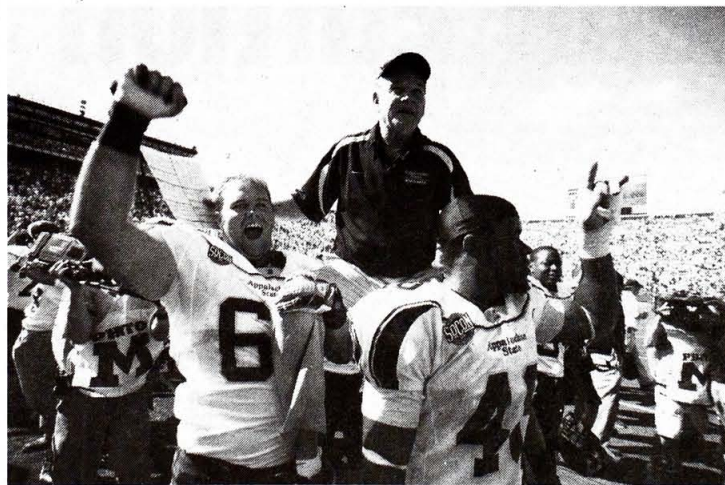
by Wes Giglio  
Commentary Editor

When not rooting for my Georgia Bulldogs on Saturdays, I'm watching the rest of the games with avid interest. I imagine I watch the contests exactly like the big boys at the World Wide Leader; I root for upsets, close games, fourth-quarter comebacks and big plays.

Sept. 1, 2007, a day that will live in infamy, gave me the perfect cocktail of each of those elements. Appalachian State 34, Michigan 32. Hail to the victors.

I was flipping from game to game, rooted deeply to the couch, when I saw the first scores scroll along the bottom of the screen—"... App St 28 Michigan 14..." I didn't move at first, thinking perhaps any exaltation on my part would frighten the score away. Then I realized what happened. ESPN had accidentally reversed the scores!

The football fan in me knew that score rolling across my screen was impossible. I knew Appalachian State was a tiny school in North Carolina and they were from the football championship subdivision, the second tier of college football teams. I knew Michigan was ranked number 5 in the country, had more wins than any team in college history and were playing at the Big House, the largest stadium in the country. I knew three players that would have been high draft picks turned down millions of dollars to come play one more year, trying to get to the national title game. I knew all



Head Coach Jerry Moore celebrates with his players. MCT

this. And yet...

I flipped over to the highlight show, needing to clear up this misunderstanding. But I had read right. Michigan was losing, at home, in front of the blue-clad masses, to Appalachian State.

I still refused to let excitement take over. The fan in me knew Michigan had better athletes. I knew Appalachian would get tired, would make a mistake and Michigan would capitalize. I knew victory for the maize and blue was just a matter of time.

With less than two minutes left in the game, Michigan went ahead by one point.

I thought it was over. Then Appy State, as it is known in the South, took over and marched down the field. Against better players, coaches paid millions of dollars, 110,000 screaming fans and the pressure of the biggest game they'd ever played, they drove inside the twenty. They kicked a field goal. Silence in the Big House. Screaming in my living room.

But it wasn't over.

Michigan threw a bomb, a prayer downfield, a spinning football held aloft by the silent prayers of a million fans that landed improbably in the hands of a Michigan wide

receiver. Pandemonium. Michigan lined up for the field goal, the players relaxed, the coaches smiling. "Whew, that was close, wasn't it?" Players filed this game away to remind them not to underestimate any opponent; because they might play you close. The snap. The hold. The kick. An Appalachian State defender runs around the edge and flings his body in front of the ball. Blocked.

Game over.

Appalachian State 34, Michigan 32.

It's hard to express what this game will mean to future generations. Michigan fans currently over the age of 40 will never live this down. No matter how many games they win, no matter how many titles, the loser will always be able to say, "At least we didn't get beat by Appalachian State." Every coach in every locker room in America will tell his players to remember this game—some because they want to avoid a repeat, and some because they want their players to believe they can win.

For one day, the impossible was possible. The earth was flat. Pigs flew in Ann Arbor.

For those of us watching, we will be able to tell future generations that we saw, that we watched the greatest upset in the history of the proud and glorious game. That we were witnesses to history. When David beat Goliath, I was in Chicago, Ill., and my feet were off the ground.

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# Steve Jobs apologizes, doles out \$100 credits for iPhone

Price drop of \$200 upsets customers who spent more on the gadget when it first came out

by Jordan Robertson and May Wong

APPLE CHIEF Executive Steve Jobs apologized and offered \$100 credits Sept. 6 to people who shelled out up to \$599 for an iPhone this summer and were burned when the company chopped \$200 from the expensive model's price.

In a letter on the company's website, Jobs acknowledged that Apple disappointed some of its customers by cutting the price of the iPhone's 8-gigabyte model and said he has received hundreds of e-mails complaining about the price cut.

Jobs added "the technology road is bumpy," and there will always be people who pay top dollar for the latest electronics but get angry later when the price drops.

"This is life in the technology lane," Jobs said in the letter on Sept. 6.

For many of the iPhone's early adopters, money is not and never was an issue. They were after the gratification of knowing they were among the first owners of something that was cool,

even revolutionary.

"If they told me at the outset the iPhone would be \$200 cheaper the next day, I would have thought about it for a second and still bought it," said Andrew Brin, a 47-year-old addiction therapist in Los Angeles. "It was \$600 and that was the price I was willing to pay for it."

Jobs said Apple will hand out \$100 credits for Apple's retail and online stores to any iPhone owners who aren't eligible for a rebate under the company's refund policy. The policy covers those who bought their phones within 14 days of the price cut.

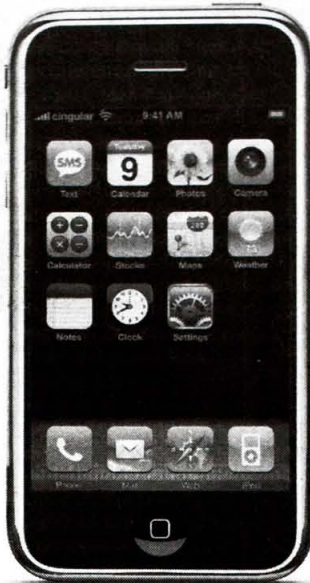
An Apple spokeswoman said the company did not have an estimate of how much the credits would cost Apple.

Enjoying that period of being among the first before the price drops and the product reaches the masses is part of the pleasure, Brin and others said.

And in much of the tech world, the usual expectation is that six months will pass before there's a major price cut and a year before a next generation of the product, usually an improved version, appears.

The looks of envy and attraction are an elixir.

"It's better than a dog, if you want to meet people," Brin said of his iPhone.



The new Apple iPhone price is \$399.

MCT

Jack Shamama of San Francisco, who was among the thousands nationwide who lined up for iPhones on the day they first went on sale, said he got some smug text messages and phone calls from friends on Sept. 5 after Apple announced the price cut.

But Shamama is taking the price cut in stride, saying such cuts are the wages of being an early adopter.

Gadgets and food are the 33-year-old online marketing consultant's splurges.

"It's the equivalent of having that season's handbag," said Shamama, who goes through cell phones as quickly as some people do shoes, comfortably shelling out hundreds of dollars per handset every six to eight months.

He's got a collector's item in one of the first Palm Pilots. And, even though he didn't even want one at first, he felt compelled to buy a Nintendo Wii game system last November, paying a friend of a friend \$400 to get the \$250 machine after he heard how scarce they were.

Shamama bought the BlackBerry Pearl, another trendy smart phone, only months before the iPhone was unveiled.

"My biggest fear with any product is that it's going to become obsolete, and that isn't what happened this time," Shamama said.

Jobs was talking the same way immediately after the iPhone price cut was announced Sept. 5. In an interview with USA Today, Jobs tartly rebuffed criticism about whether Apple's most die-hard fans would be miffed.

iPhone consumers who bought their iPhone that morning "should go back to where they bought it and talk to them," he said. "If they bought it a month ago, well, that's what happens in technology."

Jobs apparently had a change of heart. The company is making the right decision by lowering the iPhone price, he said in

»APOLOGY, PG. 35

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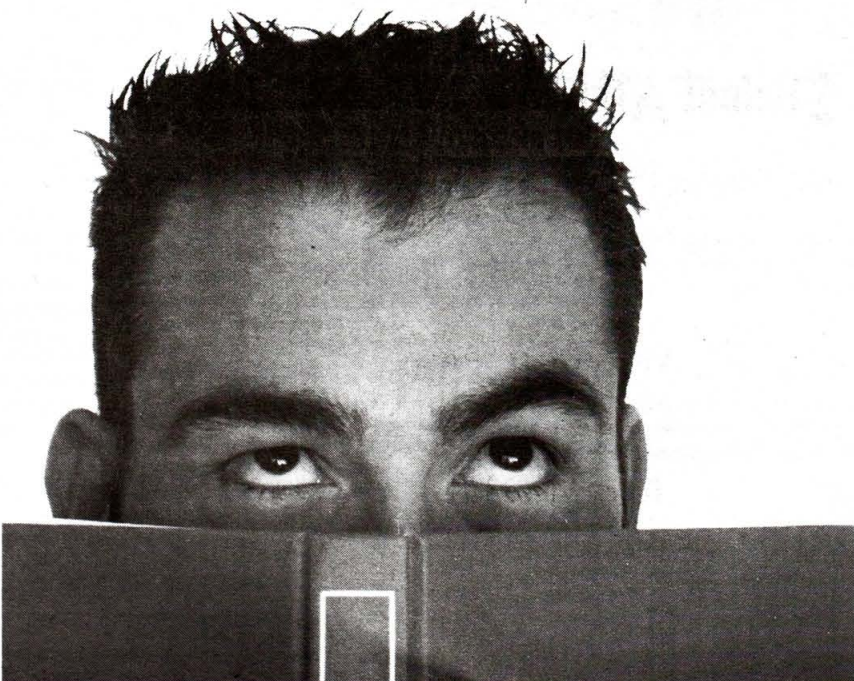


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## » APOLOGY:

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**Analysts say Steve Jobs probably got an 'earful' of complaints from unhappy customers after price drop**

his letter Sept. 6, but needs to "do the right thing for our valued iPhone customers."

"We need to do a better job taking care of our early iPhone customers as we aggressively go after new ones with a lower price," he said. "Our early customers trusted us, and we must live up to that trust with our actions in moments like these."

*"[Steve Jobs] probably got an earful and a better sense of the extent of discontent on the part of these very, very loyal customers."*

— Charles Golvin, analyst for Forrester Research

Analysts said Jobs erred by initially dismissing the gripes of people who bought iPhones early, many of whom are Apple loyalists who felt insulted they were being overlooked in the company's zeal to sell to a broader audience.

"In the course of a day, he probably got an earful and a better sense of the extent of the discontent on the part of these very, very loyal customers," said Charles Golvin, an analyst with Forrester Research. "On second and third thought, he realized these were probably the customers you most want to make sure are satisfied and retain a very positive impression about Apple overall, not just the iPhone."

Under Apple's refund policy, customers who bought an iPhone within 14 days of the price cut can get a refund of the price difference if they have the original receipt. Those who haven't opened the phones can return them for a full refund.

The price cut—and the phaseout of the 4-gigabyte iPhone, which retailed for \$499—came less than 10 weeks after the two products hit the market June 29 and angered some iPhone users.

Investors were also rattled by the news, sending Apple's shares down a total of more than 6 percent over the past two days, a drop that has wiped out about \$8 billion in shareholder wealth. Apple's stock closed Sept. 6 at \$135.01.

Some worry that Apple is cutting the price to make up for waning demand, a concern Apple countered by saying the device is now affordable to more people and has the potential to be a blow-out seller this holiday season.

Apple officials have said it's on track to sell 1 million iPhones by

# Illinois senator approves of medical marijuana



The drug is already allowed in 11 states

by Dennis Conrad

SEN. DICK Durbin said Sept. 6 federal law should change to allow for the use of medical marijuana when prescribed by a physician.

The Illinois democrat spoke at a constituent breakfast in response to a question from a Pinckneyville, Ill., woman who suffers from multiple sclerosis.

Durbin said people with "pain issues" look for relief in every direction, including different chemicals, drugs and prescriptions.

"Why would we exclude the chemical in marijuana simply because some people abuse it for recreational purposes, or whatever?" he said. "That makes no sense at all."

Durbin, who is the Senate's second-highest ranking demo-



Eleven states currently allow the use of medicinal marijuana, with more on the way, according to reform advocates.

MCT

crat, said in an interview with The Associated Press afterward he has no plans to offer legislation to change federal law.

"I've got an interest in it but I haven't been really focused on it," he said.

In 2004 Durbin introduced and was the unsuccessful sponsor of a measure intended to allow federal juries to be told when a defendant facing federal marijuana charges

was in compliance with state medical-marijuana laws. Critics said it would have led to juries refusing to convict in federal cases involving medical marijuana.

Durbin said at the Capitol Hill breakfast that medical problems such as glaucoma may be dealt with by a chemical in marijuana that brings about immediate relief.

"I just can't turn my back on it and say, 'Well, because it

says marijuana on the label, we shouldn't use it," he said. "If the doctor believes it's right for a person, then I think it should be prescribed—legally."

Durbin said in the AP interview a person prescribed to have marijuana for an appropriate medical purpose should not be viewed the same as "somebody hiding behind the bleachers smoking a reefer."

In Illinois, lawmakers approved the use of medical marijuana in 1978 but left authorization to the state's Public Health Department, which has never taken action.

Efforts in the Illinois General Assembly to pass measures requiring a marijuana treatment option for people who can't get relief from traditional drugs have failed in recent years.

At the start of this year, 11 states allowed the use of medicinal marijuana, with more considering the move, according to reform advocates.

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## » BRUTALITY:

Continued from Back Page

### Aldermen hope investigations done by the Office of Professional Standards will restore public trust

officers ... become the cruel and corrupt face of law enforcement for an entire community."

Futterman said the good news from the study was the vast majority of Chicago police officers aren't abusive, and that it's a relatively small percentage who are easy to identify, if the Office of Professional Standards actually compiled a list and monitored abuse complaints. He said

abuse tends to occur with certain groups of officers working together in black or Latino communities.

The investigations of police brutality and misconduct done by the police department and the Office of Professional Standards have been done poorly, Futterman said. Additionally, changing the head of the department wouldn't work if the head was not given the tools necessary to do professional investigations, he said.

"We studied the actual investigations done by [the Office of Professional Standards] and it was plain to see that if we investigated crime like we investigate police brutality in Chicago, we'd never solve a case," Futterman said.

He said to solve the misconduct problem, the officers would need to be thoroughly investigated and rooted out.

*"It was plain to see that if we investigated crime like we investigate police brutality in Chicago, we'd never solve a case."*

— Craig Futterman, University of Chicago law professor

Rosenzweig would not comment on whether the consequences imposed on offending officers would be greater than they are now.

Fifth Ward Alderman Leslie Hairston, located on the city's South Side, said she would like to see the investigations carried out on police officers with allegations against them, adding "not everybody is making an illegitimate claim [of police abuse]."

However, 21st Ward Alderman Howard Brookins, a critic of police misconduct and a civil rights attorney, was a little more hopeful the outcome stemming from Rosenzweig's investigations would be beneficial. He said the previous investigations were a joke and the public wanted to know they could rely on their police force.

"If [Rosenzweig is] conscientious and diligent about her job, she should be able to restore the public trust in the new office," Brookins said.

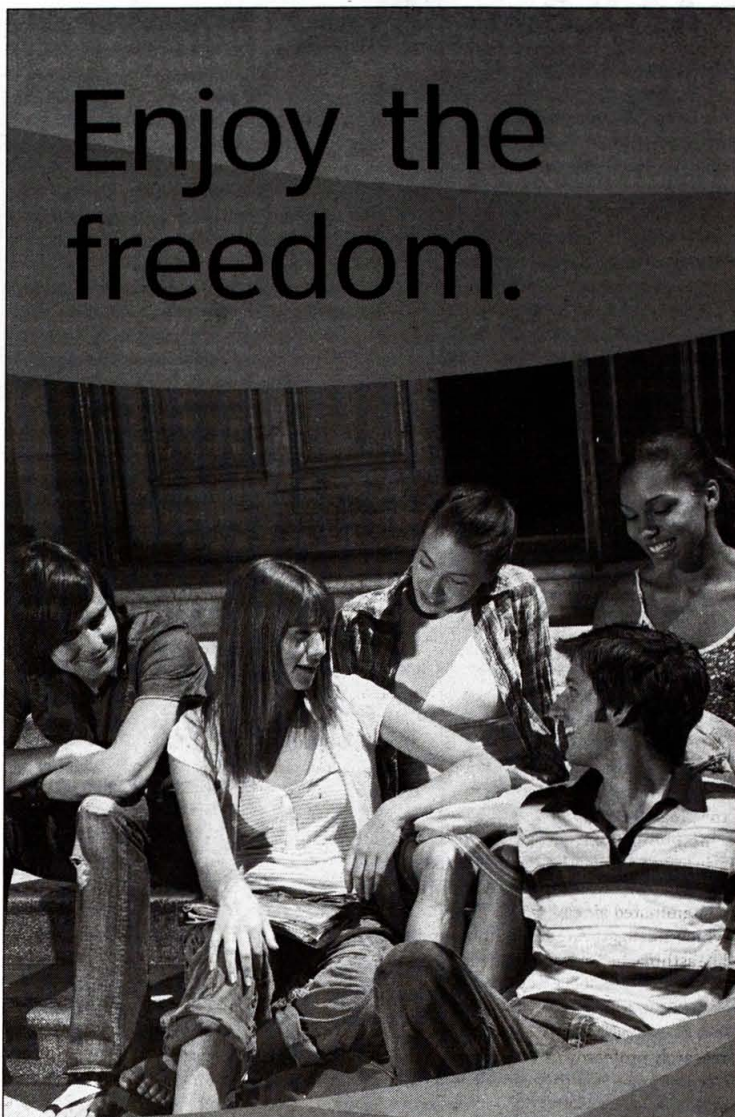
Brookins said "crooked cops" corrupt the whole system.

"We've got to send a strong symbol that the system is out there to protect you," he said.

Brookins added the allegations of police misconduct can be harmful to other hard-working police officers.

The Office of Professional Standards was created in 1974 as a part of the Chicago Police Department, but criticism of its police connections caused the office to break off and become independent, reporting directly to Mayor Daley.

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## The bash on Wabash

Located on Wabash Avenue between 13th and 14th streets, the "Bash on Wabash" is a two-day celebration of cultural diversity in Chicago's near South Loop community. The bash was put together by the Greater South Loop Association.

(Right) Jennifer Kahn dances with Lawrence Brown during the "Bash on Wabash" on Sept. 1. "[The music] makes me feel like I used to feel," Brown, a Vietnam veteran, remarked.



(Left) Nina Elizabeth Dolan, 5, and Miles Dolan, 6, hang out in a kid-sized cat condo created by Meowmix for the celebration.

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## » AIR QUALITY:

Continued from Back Page

### Changing air quality standards would curb respiratory health issues

health standard, level for ground-level ozone be set to 0.070-0.075 parts per billion (ppb), a change from the current 0.084 ppb. But they are considering anything from 0.060 ppb to the current standard. The proposed levels were suggestions from the EPA's scientific experts, said Steve Marquardt, an environmental engineer for the EPA.

At the heart of this debate is ground-level ozone, which is created by a chemical reaction that occurs when pollutants, like oxide and nitrogen from cars and volatile organic compounds from factories, mix with sunlight and high temperatures, which creates ground-level ozone, said Peter Scheff, professor of Environmental and Occupational Health at the University of Illinois at Chicago.

Ground-level ozone is a respiratory irritant and exposure to ground-level ozone has been linked to increases in hospitalization and shortening of life, Scheff said.

Though ozone is important in the stratosphere because it protects the planet from harmful rays, on the ground level it attacks the lungs, Stanfield said.

According to EPA documents, exposure is also linked to infection, increased medicinal use and visits to the doctor. Also, breathing contaminated air can reduce lung function, which can aggravate respiratory conditions like asthma. Lowering the standard is expected to lower the rate of these conditions.

"It would result in less respiratory problems," said Samuel Dorevitch, assistant research professor in Environmental and Occupational Health Sciences department at the University of Illinois at Chicago.

Chicago residents are affected by the air quality," he said.

"Chicago is one of the centers of the asthma epidemic nationally," Dorevitch said.

But critics like Environment Illinois and Lt. Gov. Pat Quinn said the EPA is not using the expert recommended levels, which are said to be lower than what the EPA is proposing.

The federal government is being influenced by the "nations biggest air polluters" like the Edison Electric Institute, Exxon Mobil and the American Chemistry Council, Stanfield said at a press conference on Sept. 5, which was located steps away from the hearing. Stanfield, Quinn and other critics support a lower standard of 0.060 ppb, which would release fewer pollutants than proposed.

The proposed change by the EPA is a "symbolic" change, Dorevitch said. It isn't sufficient, but it is a step in the right direction, he said.

Dorevitch said there is evidence levels below the proposed standard still affect the

respiratory system.

There are also critics of the proposed change. Manufacturing lobby groups such as the National Association of Manufacturers and the Alliance of Automobile Manufacturers said the standards should remain as they are today.

The current standard is sufficient, said Giedrius Ambrozaitis of the Alliance of Automobile Manufacturers at the hearing on Sept. 5.

"Federal and state resources would be better served by meeting the current standard," he said.

Similarly, the National Association of Manufacturers said compliance with the current standards isn't fully in effect yet.

"A lot of industries are still installing and implementing technologies to carry out the requirements for the current standards," said Bryan Brendle, the director of Energy Policy for the National Association of Manufacturers.

Brendle also said the manufacturing sector would be hurt by changing the standards.

"American industry confronts many competitive disadvantages in the global economy and among those is compliance with redundant federal regulations," he said.

In proposing these changes, the manufacturing sector will be "burdened" by the regulations, which will cut manufacturing jobs and result in outsourcing, he said.

Though the proposed changes may seem small, it is huge, Stanfield said.

"Once you set the standard for how clean the air needs to be, everything else about how clean our cars have to be and how clean our factories and power plants need to be, follow from that decision," she said.

In turn, the change will affect human health in the long run.

"It's a more stringent, health-based standard, which means that more communities are not going to be meeting that health-based standard and they're going to have to find ways to reduce pollution to protect public health of the people who live in those cities," Marquardt said. No matter what it is lowered to, lowering it at all will serve the public, he said.

Lowering the levels of ground-level ozone are expected to help those who have health issues.

"We know that for the most vulnerable people this is going to be the difference between them being able to go outside and breathe the air without worrying about it," Stanfield said.

In terms of the hearings, the information collected from the testimonies becomes part of the official docket, Marquardt said. The EPA will evaluate all the information in order to make a decision, he said.

The EPA is accepting comments regarding this issue until Oct. 9. More information can be found at [epa.gov/air/ozonepollution/actions.html](http://epa.gov/air/ozonepollution/actions.html).

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Lt. Gov. Pat Quinn testifies before the Environmental Protection Agency on Sept. 5 at The Westin, 909 N. Michigan Ave. He is critical of the proposed ground-level ozone standards and supports a more stringent guideline.

Tim Hunt THE CHRONICLE

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# The natural challenge



Chicago farm stands want consumers to eat all natural

by George P. Slefo  
Associate Editor

GREEN CITY Market, a farm stand market that sells organic and natural products, has a challenge for all consumers: eat only locally produced food for an entire week.

The event is called the Localvore Challenge and runs Sept. 10 through Sept. 16.

Green City Market, located on the south end of Lincoln Park between 1750 N. Clark St. and Stockton Drive, offers consumers hormone-free beef, natural produce and is Chicago's only sustainable farmer's market.

Guidelines for the challenge include eating only locally-grown or produced food from Illinois, Michigan and all bordering states, according to Green City Market's website. It also mentions to make exceptions before starting the challenge. For example, items like coffee, mustard and ketchup are "OK" to consume or buy from a grocery store.

The idea behind the Localvore Challenge is to raise the awareness of natural foods and help support local businesses and farmers, said Laura Scott, an administrator at

Green City Market.

"It's important on a health standpoint; a whole legion of farmers and people are working hard to put out a good product," Scott said.

Along with supporting local farmers, shoppers who attend Green City Market can listen to live music and attend cooking classes, Scott said.

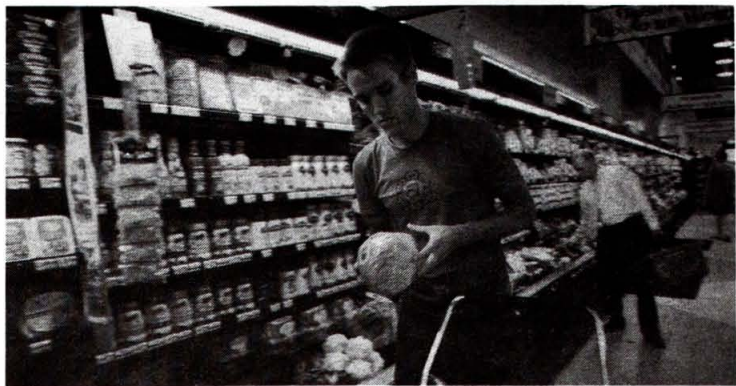
"We just want to plant the idea in people's minds that they can support local businesses and eat healthier," Scott said. "I think it's a super easy thing to do."

Scott said she grew up on a farm at age 10 and from there took an interest in all natural foods. After reading several books on the subject, she started to think differently and does her best to eat natural foods.

While organic foods are generally more expensive, Scott said any effort helps and that natural foods taste better, are fresher, contribute to local businesses and help the environment.

Sustainable agriculture practices reduce pesticide use and require less water, according to Scott. And the high cost of produce at grocery stores comes from a lot of middle men, advertising and transportation costs, Scott said. She also said even a little effort helps, and if everyone were to do their part it would add up and benefit local farmers and the environment.

"When you buy produce at a grocery store it has traveled hundreds or thousands of



John Nelson, a junior musical theater major, shops for produce at Jewel on Sept. 6. When asked whether he would consider only eating organic food for a week, he replied: "I love eating organic. It makes me feel better."

Rachael Strecher THE CHRONICLE

miles to get there and that puts a strain on our environment," she said. "It also raises prices. It would make a lot more sense to buy food that has only traveled 50 miles."

According to [medicalnewstoday.com](http://medicalnewstoday.com), an independent health and medical news website, eating organic foods reduces the amount of toxic chemicals ingested, increases the amount of beneficial vitamins and avoids genetically modified organisms, among other things.

But some people don't think organics are that great.

Amanda Lindsell, a 20-year-old law clerk in Chicago, said she wouldn't participate in the Localvore Challenge because she doesn't feel safe eating it.

"A lot of organic stuff isn't FDA approved,"

Lindsell said. "[The FDA] doesn't have a strong system in place yet ... I guess I would eat it if it were free."

However, Lindsell's friend, Amanda Kaliski, was with her and said she would try the Localvore Challenge if she had the money to buy the food. Kaliski, a junior fine art and design major, said she lives with her mom and "pretty much eats whatever she makes."

Both had never heard of the Green City Market, but said they wouldn't mind checking it out.

For more information visit [chicagorecitymarket.org](http://chicagorecitymarket.org).

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# Scoop in the Loop: Not just a day off



by **Becky Schlikerman**  
Assistant City Beat Editor

LABOR DAY is something I'd never really thought about. What is it besides a day off and a fashion marker? After all, you can't wear white after Labor Day.

As I found out, Labor Day is an important celebration for a lot of hard working Americans.

This Labor Day I woke up early to attend the unveiling of a statue of a historic union leader, Samuel Gompers, the founder of the American Federation of Labor at Gompers Park, 4222 W. Foster Ave.

According to his biography in *American Reformers*, Gompers, dissatisfied with the union he belonged to, called to reorganize America's labor movement in the same vein as the British model, which is similar to the modern system in place now. In 1886, he founded the American Federation of Labor and was its president for about 37 years.

I was surprised to see a large crowd—at least 60 people—at the unveiling, including all the major news outlets. This was particularly surprising because it was a beautiful morning and most people usually spend the day cooking out or going to the beach.

Looking around, I noticed most of the

people attending were union members or union supporters, wearing union-embellished garb like T-shirts and baseball caps.

And it hit me; in the City of Big Shoulders, Labor Day does have a real meaning.

The person credited with the conception of the holiday is Peter J. McGuire, founder of the United Brotherhood of Carpenters, according to Encyclopedia Britannica. In 1894, it was passed as a national holiday.

In modern times, the meaning of Labor Day may be getting weaker, which is possibly related to the weakening of the labor movement. Most people, including me, don't think about its real meaning. Instead, we may just think of it as a lazy day or a way to mark the end of summer.

It truly is a worker's holiday. It may seem obvious, but it's something I'd never considered. That's probably because I grew up in Miami, a city that doesn't have a large or visible union presence.

Chicago, though a progressive and cutting-edge city, still has a lot of its old-fashioned, working class values. And that's what makes this city unique.

Among the reaching skyscrapers and bond traders are men and women with dirty hands and blue collars.

And those were the people who showed up to honor Samuel Gompers on Labor Day.

Political officials like Alderman Margaret Laurino of the 39th Ward and State Rep. John D'Amico (D-15), and union bosses like Michael Carrigan, the president of Illinois AFL-CIO and Dennis Gannon, president of the Chicago Federation of Labor, came to the unveiling, like I expected.

But the most important people who showed up were the ordinary citizens who at one point were the backbone of this

country, though that may be changing in modern times with the considerable amount of outsourcing and non-unionized workers.

Celebrating Labor Day is very important to them.

"If we don't celebrate Labor Day ... we are going to forget where we came from," said James Stanley, an iron worker at the celebration.

Chicago seems different. Labor stickers, banners and signs line our streets. Cars and businesses proudly display their union affiliation, which is something I had never seen in Miami.

Questioning the validity or the effectiveness of unions is better left for a different discussion. This is just a reminder that though American holidays are now seemingly watered-down, at one time they held a real meaning. And to some, they still do.



Dennis Gannon, president of the Chicago Federation of Labor, unveils a statue of Samuel Gompers in Gompers Park.

Andrew A. Nelles THE CHRONICLE

## Calendar

### Wednesday, Sept. 12

For a night of cultural enrichment, check out the Bookslut Reading Series at the Hopleaf, 5148 N. Clark St. This month's reading will include Kate Christensen, author of *The Great Man*, Phil LaMarche, author of *American Youth* and Lara Santoro, author of *Mercy*. The event starts at 7:30 p.m.

Visit [bookslut.com/readings.html](http://bookslut.com/readings.html) for more information.

### Saturday, Sept. 15

If you're looking for a new way to prepare food, check out the vegetable fermentation workshop held by Sandor Ellix Katz, also known as Sandorkraut. Fermentation is the conversion of carbohydrates to alcohol using yeast. Katz claims eating fermented foods will aid your health.

You'll need to bring your own supplies, including a cutting board, knife, grater and a jar. The workshop is from 1 p.m. to 4 p.m. at the Waters School Fieldhouse garden, 4540 N. Campbell Ave. The workshop, which is sponsored by Beyond Today, suggests a donation of \$50.

Contact [julie@beyondtoday.org](mailto:julie@beyondtoday.org) or check out [wildfermentation.com](http://wildfermentation.com) for more information.

### Sunday, Sept. 16

Want to learn to sew? Head over to Mess Hall, 6932 N. Glenwood Ave. and take Sewing Rebellion, a free workshop with Frau Fiber. You'll learn about making patterns, sewing and reusing your clothes and other fabrics. The workshop is from noon to 4 p.m.

Visit [messhall.org](http://messhall.org) for more information on the Rebellion.

## In Other News

### Skateboarder struck by car Popcorn Perils

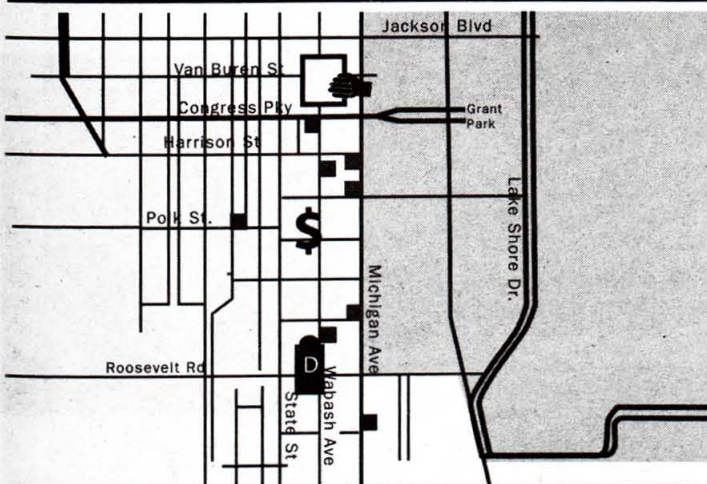
A DePaul University student died at the Advocate Illinois Masonic Medical Center Sept. 4 after being struck by a car, according to the Chicago Tribune. Ricardo Anselmi, 21, was skateboarding in between traffic on the 800 block of Fullerton Avenue at 12:45 p.m. when he was hit, authorities said. He died at 1 p.m. Anselmi was a junior theater student and had recently gotten a role in a university-produced play. He was described by his former roommate, Walter Briggs, as "one of the funniest guys I've ever met."

A 53-year-old man, who had consumed at least two bags of popcorn a day for 10 years, developed a serious lung condition usually only known to popcorn factory workers, the New York Times reported Sept. 5. The disease was caused by the butter-flavoring ingredient diacetyl, which, when heated, becomes a vapor and can cause the lungs to swell and scar, leading to difficulty breathing. Several popcorn companies, such as Pop Weaver and ConAgra, are planning on removing diacetyl from their products and replace it with a safer flavoring substitute.

### CTA budget rejected

The \$534 million mass-transit bailout bid was rejected in the Illinois House on Sept. 5, making it more likely for fare increases and service cuts, according to the Chicago Sun-Times. The bid would have raised sales taxes in Cook and collar counties by .25 percent and would impose a new tax on property sales in Chicago. While House members are still trying to get enough votes by Sept. 16, CTA and Pace's deadline, but Gov. Rod Blagojevich is lobbying against it because his campaign stance is against raising taxes. The bid won 61 votes, 10 short of what it needed to be passed.

## OFF THE BLOTTER



### \$1,200 to go

A 67-year-old man reported to police on Aug. 30 that a man wearing a gray T-shirt and black pants robbed a convenience store at 828 S. Wabash Ave., removing approximately \$1,200. According to the police report, the man entered through the front door, escaped out the side door and ran to a black car, which had a temporary license plate at the time of press. No word if police have caught the offender.

### An ex-employee's revenge

A 27-year-old man and a 22-year-old man reported to police that an ex-employee broke a window at Manhattan's tavern at 415 S. Dearborn St. According to the police

report, the offender was told he no longer worked at the bar because it had hired someone else. The offender became upset, returned to the bar and broke the outside window. The offender took off with another individual in a tan Toyota Camry.

### Body wash thieves

A 36-year-old man was arrested for stealing four bottles of Dove body wash at a Jewel food store, 1224 S. Wabash Ave., on Aug. 30, according to a police report. A 22-year-old witness reported the incident to police. The offender placed the four bottles inside the pockets of his pants and proceeded past the cashier. The man was arrested at the scene of the crime.



# City Beat

## Police brutality on the radar



City appoints expert to investigate allegations of misconduct

By Dana Nelson  
City Beat Editor

AFTER MONTHS of backlash from the public and press and numerous lawsuits against the City of Chicago for police brutality cases, City Council decided to step it up a notch. It made Chicago's police abuse and misconduct investigation agency independent from the police and appointed a new expert to head the investigations on police misconduct.

However, the main goal presented by Mayor Richard M. Daley and the Office of Professional Standards is to repair the public trust, not crack down on the police force.

During the City Council meeting on Sept. 5, Ilana Rosenzweig, a Los Angeles expert on police abuse, was approved as chief administrator of Chicago's Office of Professional Standards, which is the agency responsible for investigating allegations of police brutality and misconduct. Mayor Daley announced her appointment on July 19, but approval was needed by City Council before she would be officially appointed.

Rosenzweig previously worked for the Los Angeles County Office of Independent Review, which monitored the Los Angeles County Sheriff's department and investigated cases of alleged misconduct.

She stressed the importance of investigating the police force in regards to alleged



Although 662 police officers each had more than 10 complaints of police abuse between 2001 and 2006, according to a study by University of Chicago law professor Craig Futterman, the good news is they are a small minority and most officers are not abusive, Futterman said.

abuse and misconduct cases.

"The plan is to have a system people can trust and have confidence in," she said.

More than 10,000 cases of police brutality were filed from 2002 to 2004 with the Chicago Police Department, but only 18 of those resulted in disciplinary action, according to a study released in April by University of Chicago law professor Craig Futterman and the Invisible Institute, a Chicago-based company that works on social justice projects.

Additionally, between May 2001 and May

2006, 662 Chicago police officers each had more than 10 complaints of police abuse. Futterman said some officers amassed more than 50 complaints in the past five years and have never been disciplined.

"We're not talking about a department that is just filled with corrupt officers, but it is a department that has a significant number," Futterman said. "So even five percent, that's more than 600, almost 700

»BRUTALITY, PG. 36

## Rumba for a cause



Benefit raises money to help earthquake victims in Peru

By Silvana Tabares  
Assistant City Beat Editor

ON AUG. 15, the towns of Pisco, Ica and Chincha in Peru were affected by a 7.9 magnitude earthquake that trembled for two minutes. The strong earthquake affected thousands of people in Peru.

Rumba restaurant, 351 W. Hubbard St., hosted a benefit on Sept. 5 to help raise funds for children and families in Peru. The fundraiser featured entertainment such as music, dance and a fall fashion show collection by designer James De Colon. Each person was asked to donate \$10 toward the cause. Despite the low turnout of supporters, the benefit raised \$400 to help the people in Peru.

The Puerto Rican Chamber of Commerce, the League of Latin American Citizens of South America and the Midwest Peruvian Foundation were among the local organizations that helped support the benefit.

Alfredo Chumpitaz, 43, is from Peru and has family in Cañete. He is the director of culture at the Midwest Peruvian Foundation, an institution that annually provides medicine and materials to the people of Peru.

Chumpitaz said Peru needs funds to reconstruct the highways and bridges destroyed by the earthquake, and consequently trucks cannot transport assistance. He said the funds raised at the benefit would go toward rehabilitating the infrastructure of the roads and supply food for the people.

The earthquake killed approximately 500 people, injured more than 1,000 people, destroyed more than 60,000 homes and damaged 14,000 more, according to a fact sheet released on Sept. 5 by the U.S. Agency for International Development.

Gloria Vazquez, 36, and her boyfriend Nick Black, 37, were among the people at Rumba restaurant supporting the cause.

"[I'm] into everything that has to do [with supporting] our Latino people," Vazquez said.

For the entire month of September, Rumba will feature a special dinner menu in which portions of the dinner proceeds go toward the cause.

stabares@chroniclemail.com



A woman models fashion designs by James De Colon for a fundraiser to assist victims of the earthquake in Peru.

Tim Hunt THE CHRONICLE

## Easier breathing with proposed ozone levels



The EPA is proposing cleaner air quality standards, but critics disapprove

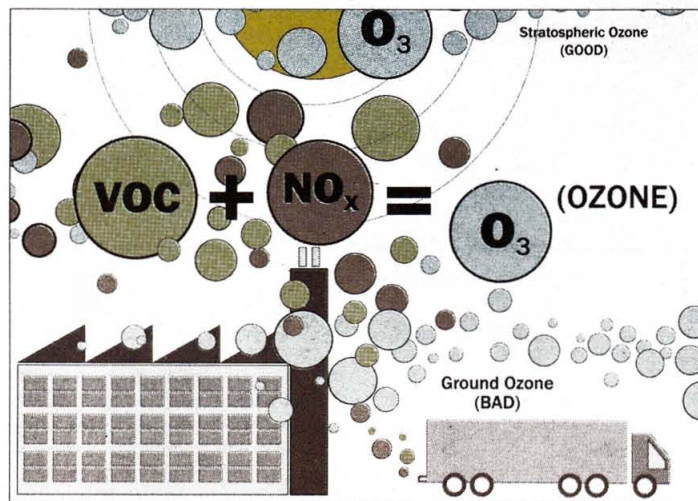
by Becky Schlickerman  
Assistant City Beat Editor

THOUGH A "green city," Chicago's air may not be truly healthy to breathe.

The Environmental Protection Agency is holding public hearings to gather testimony from experts, private citizens and organizations throughout the United States regarding a proposed change to ground-level ozone standards, a source of respiratory ailments. A hearing took place in Chicago on Sept. 5 at The Westin, 909 N. Michigan Ave.

The proposed change in ground-level ozone would help curb respiratory ailments, according to supporters. But critics cite a lack of technology and an economic impact, saying there is no need to change the standards at all. Others say the proposed standard is still too high.

Lowering the ground-level ozone standards would lead to cleaner air because once the federal government sets standards, states have to develop ways to meet them, said Rebecca Stanfield, the state director of Environment Illinois. They have to set tighter controls on



Volatile organic compounds (VOC) mixed with nitrogen oxide, sunlight and high temperatures creates ground-level ozone, a major source of smog.

Emilia Klimiuk THE CHRONICLE

sectors like utilities and transportation.

The proposed revision, which would go into effect March 2008, is to meet the national ambient air quality standard. This standard measures the three-year average of an eight-

hour average to assure communities are complying with regulation. The EPA is suggesting that the primary standard, or the human

»AIR QUALITY, PG. 37