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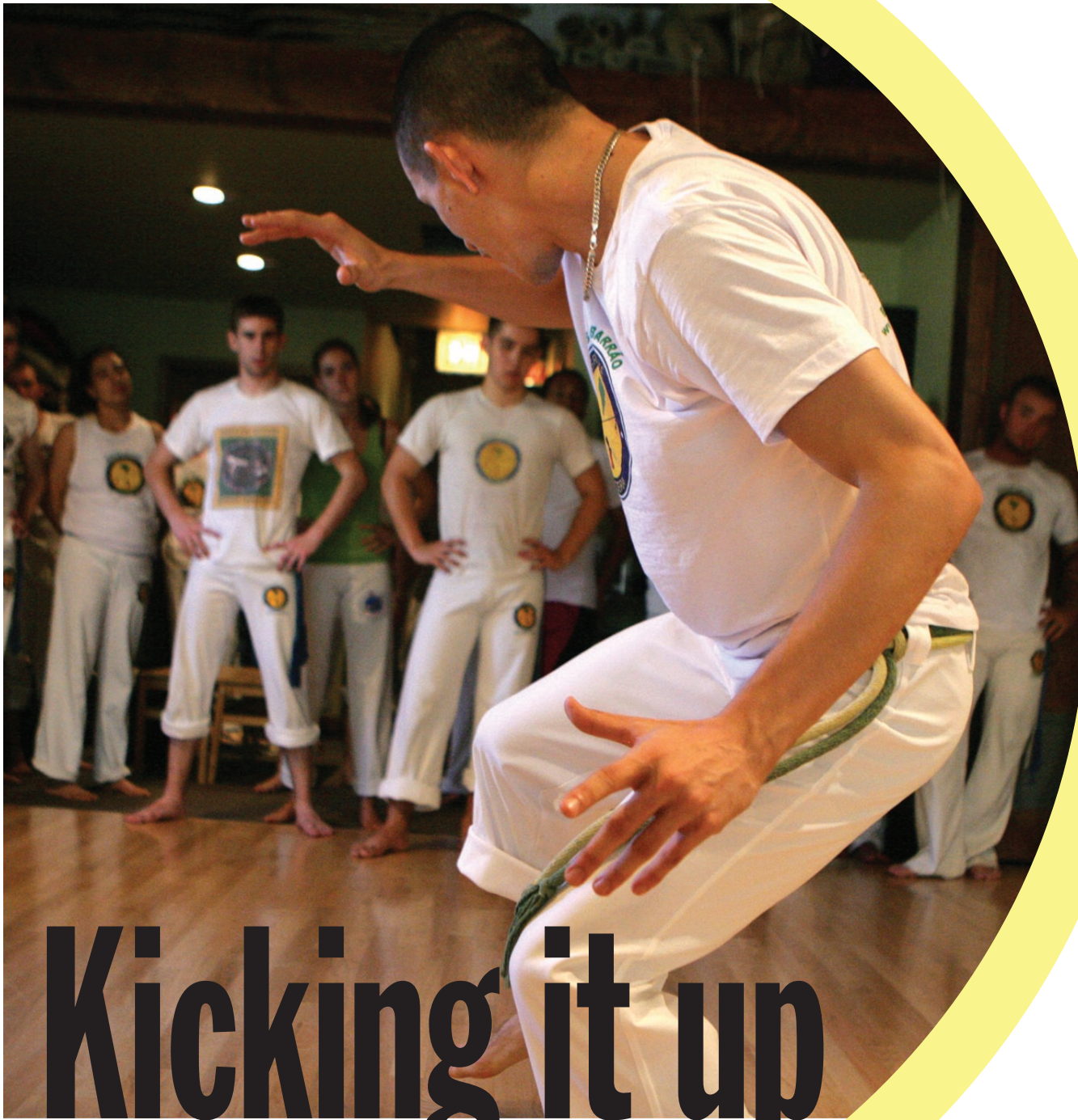
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THE COLUMBIA CHRONICLE

The Official News Source of Columbia College Chicago October 1, 2007 Volume 43 Number 5



Kicking it up a notch



» SEE PG. 18



CHICAGO'S OWN 'TOP CHEF'

Native Chicagoan Dale Levitski dishes with The Chronicle

The third season of Bravo's "Top Chef" will wrap up with a live finale from Chicago Oct. 3. It's down to finalists Casey, Hung and Dale. The Chronicle talked with Levitski before the live show to find out his thoughts on the show, more about his culinary likes and dislikes and what he does when out of the heat of the kitchen.

» SEE PG. 22



SPACE RACE REMEMBERED

50 years after Russia beat the United States into orbit, Columbia professors explain the significance of Sputnik

Cell phones, Internet and cable TV: All results of fear instilled into the nation after Russia showed it had the rocket power to potentially nuke where it pleased. After Russia launched the first artificial satellite—Sputnik—on Oct. 4, 1957, the United States rushed to put a man on the moon.

» SEE PG. 7



Here's to colorful Chicago commutes



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

When you have a minute, check out Mary Schmich's Sept. 26 column titled "Observations from a colorful Blue Line trip" in the Chicago Tribune. It's hilarious.

Over the course of her column, she describes a trip from O'Hare to downtown that will be immortalized forever in the paper and told at dinner parties everywhere. The story? Enter two men (one a tough guy) who make it known that they're too good for the el. But, they're quickly perplexed by their own misdirection, which is soon combined with a Chinese tourist's confusion with the practically homonymic station names. After Schmich offers to help, the men question her "personal GPS"-like knowledge of the el, and occasionally declare they "Should've taken a taxi."

It's a story filled with the men thinking they've missed their stop (a number of times) and asking where you can transfer to "the loop train." It can make anyone with a basic knowledge of the el proud to be a Chicagoan.

Stories like Schmich's are priceless. However, I've found only commuters can

truly understand and relate to being classic situations like hers.

There's something about riding the el daily that allows you to enter an almost sacred club. Sure it doesn't seem like it when you've been stuck between stops for 20 minutes, but there's certainly a CTA culture. There are unspoken rules, courtesies—practically a code that many commuters have learned to follow.

But then there are those who don't follow the rules. They're above them, and to be honest, I'm crazy enough to love them for it. Here's a few of my favorites:

The singers: Never have I made more bonds with passengers than when a singer is onboard. Sure there are people who crank up their iPod volume—I mean, who doesn't want to hear a mariachi band playing through a fellow commuter's headphones every morning? But singers clearly trump all. A few weeks ago I sat near a man who felt he needed to serenade the train with a rendition of 3 Doors Down's "Here Without You," in his best soft falsetto from Howard to Wellington. Eyes closed, head rocking back-and-forth—it was an experience for all. Needless to say I bonded with the man across from me as we silently hoped we wouldn't suddenly double over in laughter.

The wide-spreaders: No matter how you look at it, these people want their space. The wide-spreaders are the men (and occasionally women) who just need that extra amount of leg room. Once I was pushed so far over that my legs were pressed together against the side of the train. But then there are those who cross the sacred seat line, the plastic median that divides the two fabric portions, with their papers or purses. If I'm feeling spunky, I refuse to compromise and gently push back. It's fun to watch the per-

son's reaction, and after (almost always) receiving an apology, you can respond with an "Oh, I didn't notice."

The seat savers: Then there are some people who act like they must have spent an extra \$2 for their lunch to have its own seat. I love the ones who have their bags, lunches, cupcakes, houseplants—whatever, on the seat next to them when on a crowded train, and won't give it up until specifically asked. P.S., they all go on your lap.

Baseball fans: Since I rarely go South on game days, a majority of my experiences have been with Cubs fans. (Sorry guys.) Nothing ruins my commute more than to accidentally jump on the Red or Purple Line when a game ends. Sometimes the fans are nice enough, obviously respecting the tired commuters who just want to go home, but then there are others. They're the rowdy and usually drunk crowd: people who yell to their buddies across the train, peer up at the el map and ask (to no one in particular) what train they're on. They're the ones forcefully holding train doors open at Howard, trying to stumble on to the right line that will take them home. My favorites are the ones who call stops "exits," and ask if you can use your cell phone on the (elevated) train.

The sleepers: Sure it's "illegal," but we've all done it at one time or another. I mean, who can resist when you're being rocked to sleep courtesy the CTA? I've joined this group a time or two, once I fell asleep with my head bent back and possibly had my mouth open, and am proud to admit it. Plus, I think these people are incredible—rarely have I seen a sleeper miss his or her stop.

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CORRECTIONS

In the Sept. 24 issue, a Chronicle editorial claimed the Illinois Department of Employment Security found the firing of Reid Hyams "baseless and unfair." This is inaccurate. The IDES found Hyams was eligible for unemployment benefits.

In addition, the subhead of the United Staff of Columbia College's article incorrectly identified its contract as an employment contract, not union. Also, Joan McGrath was incorrectly identified as a "he."

IN YOUR OPINION: Would you take free yoga classes at Columbia?



"I don't really work out. I would if it was in between my classes."

Melissa Showdis
Freshman
Photography



"I would if they were close to me. I want to use the gym all the time, but I don't. It's such a hassle and I work all the time."

Amber Martin
Junior
Fashion design



"Yeah, because you don't have to pay for it. I'm really excited about it. I've never done a yoga class and I want to."

Beth Leonard
Junior
Arts, entertainment and media management

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Campus News

Cultural melting pot adds Islam to mix

Muslim Student Alliance holds first meeting during month of Ramadan

by Derek Kucynda
Assistant Campus News Editor

The Muslim Student Alliance held its inaugural meeting on Sept. 24 at the HUB in the 1104 Center, 1104 S. Wabash Ave.

The MSA is sponsored by Omer Mozaffar, an adjunct faculty member in the Liberal Education Department who teaches Arabic. Mozaffar was not present, but seven students came to the meeting. Meetings are tentatively held on Mondays at 5 p.m. Members of the MSA said they hope more students will come to the meetings and events that MSA plans for this semester.

Meha Amhad, a junior journalism major and founding member said she wanted to be a part of MSA so she could find other students who practice or show interest in the teachings of Islam.

"We wanted to establish a community with students who practice Islam," Ahmad said. "There used to be a MSA, but it dissolved, so we wanted to bring it back."

However, the MSA has not yet been recognized as a student organization.

According to Dominic Cottone, the director of Student Organizations and Leadership, this year there have been 50 student organizations recognized on campus, in contrast to last year, when there were 15 to 20 organizations recognized by the end of September.

Cottone also said approximately 15 new student organizations held their first meetings this fall. Cottone said the MSA is currently in the student organization recognition process.

"Once the MSA submits [the paperwork] we can officially recognize them as a student organization," Cottone said.

Amhad said that MSA representatives went to the SOC late last week to get recognized and they were approved to be a student organization.

Omar Nabulsi, a sophomore film and video major and one of the founding members of the Columbia Chapter of the Muslim Student Alliance, said the MSA is open to everyone who wishes to join.

"If people want to come here and pitch



From Left: Wafa Unus, Aisha Qidwae and Meha Ahmad prepare Ramadan gift bags at the first meeting of the Muslim Student Alliance.

Tim Hunt THE CHRONICLE

their beliefs and their faith on us, we can share that and get a sense of peacefulness and discussion going on," Nabulsi said.

Compared to other MSA organizations around the city, Columbia's chapter of MSA is currently in the grassroots stage. According to some of the founding members, the MSA at DePaul University and Roosevelt University have huge organizations on their respective campuses.

MSA National, the parent organization of college Muslim Student Alliances, was established in 1963 at the University of Illinois at Urbana-Champaign.

MSA National looks after the different chapters around campuses around the United States and they come up with programs that MSA chapters implement. They are split into three zones: East, Central and West.

"They can turn an idea to a project and they fund it," said Wafa Unus, a senior journalism major. "The Central Zone division of MSA will provide us with a free website and they pay for all our publicity and they can design [fliers] for us."

Another founding member, Aisha

Qidwae, a senior journalism major, said she hopes the MSA will create awareness about Islamic students. She hopes to foster discussion about race, religion and Islam in a safe environment.

"[I'm open to] hearing others' opinions. I want to create a sense of community in the student body," Qidwae said.

The MSA plans to stay active this semester by holding a video game tournament, a film festival that explores Islamic themes in the west, and having a Islam 101 session with a professor or scholar in Muslim studies.

The MSA also hopes to have a multi-cultural cookout with other student organizations and they currently participate in Project Downtown, an MSA volunteer effort where students can donate food or help the homeless.

Aside from planning events, Nabulsi hopes to find a group of friends different from his own, where he can discuss issues affecting Islam and the Muslim Society. "We can all be ourselves here. We don't

»MUSLIM, PG. 11

Calendar

How to Freelance in Chicago

Freelancers and editors from various Chicago publications will advise students on how to get involved in freelancing. The talk begins at 7 p.m. in the Conaway Center in the 1104 Center, 1104 S. Wabash Ave. on Oct. 2.

For more information, call Dawn Reiss at (312) 590-1921.

The Myth and Meaning of Monsters

Stephen T. Asma, a faculty member of the Cultural Studies Department, will be giving a lecture focusing on monsters and how they related to Christian traditions. The event will be held in the Garland Room at the Chicago Cultural Center, 78 E. Washington St., on Oct. 3 at 6 p.m.

For more information, call Stephen Asma at (312) 344-7583.

Graduation Block Party

At this one-stop-shop, graduate students and undergraduates with more than 90 credit hours can order graduation announcements and photos; complete a graduation audit; find information on health insurance and paying back loans; and network with professionals, artists and alumni. The event will be held on Oct. 4 from 11 a.m. to 3 p.m. in the Hokin Gallery in the Wabash Campus Building, 623 S. Wabash Ave.

For more information, call Jill Summers at (312) 344-7928.

Advanced Practicum

The fifth annual practicum features six short narrative films by undergraduate students in the Film and Video Department on subjects including family secrets, isolation and separation. Following the screening, attendees can participate in a Q&A session with the films' producers and directors. The films will be screened on Oct. 4 in the Film Row Cinema in the 1104 Center, 1104 S. Wabash Ave. at 6:30 p.m.

For more information, call Dimitri Moore at (312) 344-6896.

Columbia in 10 seconds ... or less

The SGA nears final version of amended Constitution

ON SEPT. 25 the SGA continued to work on amending its Constitution. They revoted on old issues and will cover the last three pages of the new Constitution on Oct. 2.

Journalism faculty member joins the Chicago Sun-Times editorial board

TERESA PUENTE, a full-time faculty member in the Journalism Department, begins a part-time job on the Chicago Sun-Times editorial board on Oct. 2. Puente, who teaches both undergraduate and graduate classes, has been at Columbia since

fall 2006. She previously taught at a top private university in Mexico, Tecnológico de Monterrey.

In 2000, Puente received the Studs Terkel Award for her coverage of Chicago's diverse communities from the Community Media Workshop.

In more than 17 years as a journalist, Puente has worked as a full-time reporter for the Chicago Tribune, The Orange County Register, the Long Beach Press-Telegram and Hispanic Link News Service in Washington, D.C.

U.S. Agency for International Development rep. to speak

DR. ALEX DEHGAN, the country conservation director for the United States Agency

for International Development, will talk about his scientific and wildlife conservation work in Madagascar, Iraq and Afghanistan. Specifically, Dehgan will discuss the challenges, as well as strategies of wildlife conservation in those countries.

Dehgan will speak as part of The Science and Mathematics Colloquium Series, which includes monthly events through December. On Oct. 25, the series continues with "From Pythagoras to Hendrix: The Development of the Tempered Musical Scale for the Guitar."

All events in the series begin at 5 p.m. in the Ferguson Auditorium in the Alexandroff Campus Center, 600 S. Michigan Ave.

GRADUATING? **Awesome.** Thinking you're ready to graduate and finding out you're not? **Not awesome.**

create...
change

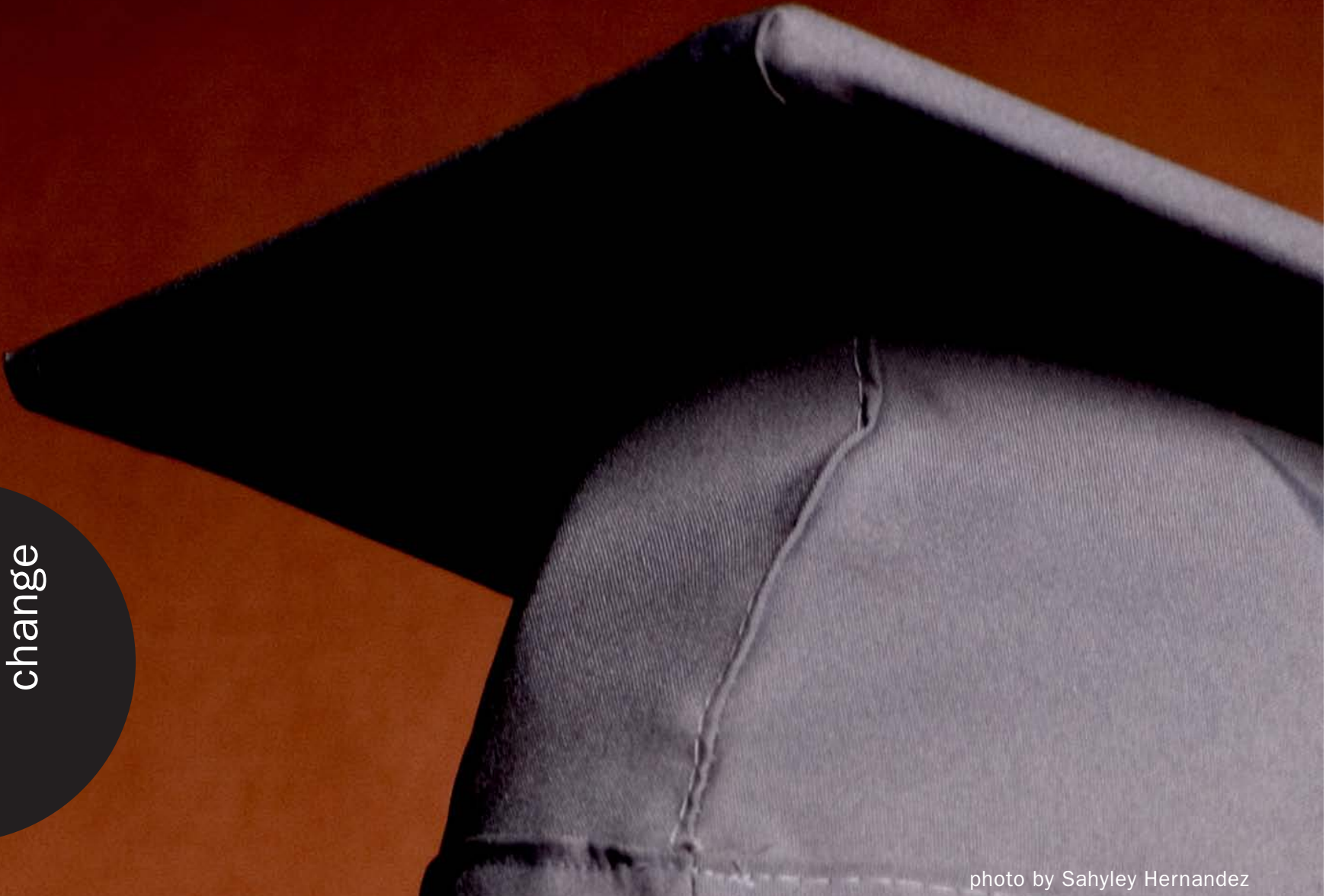


photo by Sahley Hernandez

One day, one chance, one goal ... graduate!

Check out the Graduation Block Party*

October 4, 2007, 11 a.m. to 3 p.m.

623 South Wabash Avenue – Hokin Gallery and Annex

- Complete your graduation audit and application.
- Order your graduation announcements and photos.
- You need insurance. Trust us, you do. Find out why.
- Student loans can be scary, find out how to pay them back.
- Sign up to have targeted job leads frequently emailed.
- Participate in breakout sessions with pros, recent grads, and working artists.

Hold on, this event isn't JUST for graduating seniors; ALL undergrads with more than 90 credit hours and GRADUATE STUDENTS are encouraged to attend!

** The phrase "block party" does not in fact mean this event is an actual "party" or will be held on an actual "block" – unless by "party" you mean collect essential information about your future and by "block" you mean 623 South Wabash Avenue.*

Supported by the student activity fee.

SPECIAL TO THE CHRONICLE

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

Keeping Up With The Joneses

By Nicole Huser
Junior, Cultural Studies

I HAVE walked along the thin line between poverty and privilege all my life. My mother and father are from lower middle class families. After we moved in and out of several apartments throughout the Chicagoland area, it was seen as an accomplishment to move into a house in Mundelein. After obtaining "The American dream," we realized this would not be the end of the struggle, but only the beginning.

I remember hearing my parents constantly talking about their home renovation plans. I didn't mind this strange new interest because it was the only topic my parents seemed to agree on. I felt slight disapproval every time I heard them repeatedly say things like "I never had a big kitchen when I was a kid," or, "I never had a sliding bathroom door." And so the completion of one project only led to another.

My sister and I would roll our eyes as we watched the shutters go from red, to forest green and finally a deep navy blue. The chase to keep up with "The Joneses" and desperate attempts to establish an illusion of privilege slowly dissolved my parents' marriage.

I remember they tried so hard to provide me with the tools to pass in school. But somehow I always found myself to be slightly offbeat. My clothing tags were never quite in line with the constant shift of icons everybody seemed to be emulating. I always felt wrong in some form and struggled to belong and to cope. I sank into the very self-consciousness that my parents had experienced growing up; the same state they tried to protect me from.

My parents both on several occasions expressed to me in secrecy their shame of their pasts.

My father was a runaway from home at 16, weaving in and out of streets and trailer parks to become a truck driver, far from the occupation he had once dreamed of.

My mother dropped out of high school at 18 after her mother died of cancer and her sister committed suicide.

Still victims of their pasts, my parents stressed the dream they shared to watch me live the life of privilege they felt they never had. They made me promise I would care for them when they got old.

At the end of eighth grade, my parents' struggle with two mortgages and living on food stamps forced a final snap. My father declared bankruptcy and left that Easter, leaving my mother alone with endless bills, two girls and a full-time job.

She quickly found a solution for this

critical encounters:

POVERTY
+ privilege

dire situation.

She decided to get re-married to a man who could support us. I still remember her pulling at herself in her white dress, telling me she wasn't going to go through with it.

She did, and although I was mad with her for marrying herself into another unhappy marriage for security, I would not be in college today if she didn't. As a cultural studies major, I'm coming to find an understanding of the power of relations that create the impoverished and privileged divisions present today.

I have begun to recognize that I navigate between being viewed as lower class to upper class depending on my context. I am defining my own meaning of what I feel privileged about and drifting away from the meanings I feel have been imposed on me.

I don't feel I lived in poverty growing up. I can say today all I feel is privileged. I feel privileged to be attending college, that I have a job and can support myself. I have access to knowledge and endless possibilities for the future. My parents don't really understand me now when I come home and talk about volunteer work and plans to go on research trips in the future, let alone what my major means.

Privilege is not a material reality for me but a state of mind. My parents do unconditionally support me and my future plans because they care, and for that I feel the most privileged of all.

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.

I welcome your reactions to each of these narratives. Write to me at criticalencounters@colum.edu about what you think, how these narratives made you think about your own journey, whether you agree or disagree with the views that emerge from these narrative.

Hopefully, you will feel inspired to write your own narratives, which you can send to me for inclusion in this column or on our website, colum.edu/criticalencounters. Guidelines are on our website.

– Stephanie Shonekan



Nicole Huser, the author of the essay, talks about her family's struggles.

Rachael Strecher THE CHRONICLE



Portfolios for Graduate School

Wednesday, October 3 @ 4PM

There is no easy route to "make it" in theater, film or writing. If you're thinking about graduate school as a next step in any of those areas then a review of your artistic work will probably be required to apply. Help is on the way. Dan Sandford, Director of Graduate Admissions at New York University's Tisch School of the Arts will be on campus Wednesday, October 3 at 4PM.

Dan will speak specifically about Tisch's portfolio requirements and expectations for the following programs: Design for Stage and Film, Dramatic Writing Program, Film Production, M.F.A./M.B.A. Dual Program in Film Producing, and Musical Theater.

Open to all Columbia College students and alumni.

Location: Portfolio Center, 623 S. Wabash, Rm. 307

Upcoming Graduate School Portfolio Events:

Nov. 2 @ 1PM

Creating Digital Portfolios for Grad School Applications

Nov. 15 @ 12:30PM

Grad School Application Prep: For Non-arts Programs

More information at www.colum.edu/portfolio

PORTFOLIO CENTER

TALK TO
US/ 312/344-7280

Bush signs College Cost Reduction and Access Act

Bill cuts interest rates in half, raises Federal Pell Grant award amounts to over \$7,000 by 2012

by John Lendman
Staff Writer

AFTER LOOMING over a veto threat, President Bush approved a higher-education reform bill on Sept. 27 that will help lift the financial burden off students taking out loans.

The College Cost Reduction and Access Act cuts interest rates in half, increases the Pell Grant and creates an income-based loan repayment program.

Hailed by activists as one of the largest increases of student aid in history, the bill seeks to reform student loans by creating an "income-based repayment program." Borrowers will only be expected to pay 15 percent of their monthly income instead of the current average rate, which is 25 to 57 percent of household income, according to the Department of Education.

The House Education and Labor Committee released a statement last week listing the benefits of the act, praising it as an investment in higher education that, at no cost to tax payers, cuts excess subsidies paid to the student loan lenders and directs funds directly to the students and their families.

The goal of the bill was to invest more into higher education through America's college students and ultimately their futures, while promoting economic competitiveness and practicing fiscal responsibility, according to a report released to legislators by The House Education and



Columbia political science professor Robert Watkins said President Bush's hesitation to sign the bill may have been political.

Tim Hunt THE CHRONICLE

Labor Committee.

Over the past six years the cost for undergraduate college tuition has increased by 37 percent while the median household family income has decreased by 2 percent, according to a report released by the progressive political lobbying group, Campaign for America's Future.

The act also rewards qualifying students who commit to teaching in public schools in high-poverty communities or high-need subject areas with upfront tuition assistance while providing loan forgiveness after 10 years of public service in jobs such as law enforcement, early-childhood education and military service.

Eric Lotke, the research director for the

Campaign for America's Future, said by cutting the interest rates on student loans from 6.8 percent to 3.4 percent (from the Federal Stafford Loan), students will be able to spend more time studying and less time worrying about rising interest rates and loan costs.

"Students are having to work two jobs to help pay for school when they should be studying," Lotke said. "Just hold up a mirror to see who's going to be affected by this, especially in the information age. Ten to 20 years from now we'll have a better educated work force that is more valuable to our whole country by increasing human capital."

The act also seeks to increase the Federal Pell Grant award given to more than 5 million low income families. The yearly-awarded grant, which is currently at a maximum of \$4,310, will increase by \$490 over the next two school years, \$690 for the two years after that until reaching an increase of \$1,090 for every subsequent year, according to a statement made by the Federation of State Public Interest Research Groups, making the maximum \$7,760 by 2012.

On Sept. 7, the bill passed in a landslide vote through both houses of Congress. As one of the top priorities of the new 110th Congress, Lotke said there has been a noticeable change in legislation priorities which he credits to the new Democratic majority.

"There is an ideological difference between the Republican-run 109th Congress that wanted to make sure the banks came back ahead and the new [Democratic-run] 110th Congress saying, 'We're all in

this together' and looking after the students," Lotke said.

Columbia students, like sophomore dance major Cheryl Cavey, who work and go to school full time don't always make it through to receive their diploma on Commencement Day. Spending more hours a week working than attending classes, Cavey plans to drop out of college next year, after struggling to afford her classes.

"I go to school in the morning, attend classes at night and when I'm not studying, I'm going to bed early to wake up and do it all over again the next day," Cavey said. "If the hardship wouldn't follow me so long after I graduate and I wouldn't have to pay for college 20 years later, I probably would stay."

For the past few weeks, however, President Bush's pending approval was on the fence. Columbia political science professor Robert Watkins, believes President Bush may have hesitated to sign the bill for fear of increasing the government's role in education. Watkins referenced the President's recent rejection of a children's health care bill and a fear of socializing medicine.

"[Republicans] don't want to acknowledge publicly that the government has this kind of valuable role to play in shaping people's fate in certain social outcomes," said Watkins. "The interesting thing about the Democrat's proposal is that it changes the rules and tries to achieve interesting social objectives that can't be achieved just by reducing taxes."

chronicle@colum.edu

Congratulations WCRX 88.1 FM

on making it to the 2007 CBI National Student Production Awards !

Best DJ:

Jeff Frieders

Best Documentary:

"Elvira Arellano"

Best PSA:

"Recycling Program"

Best Sports Reporting:

"All In-The Poker Craze (Part 1)"

Best Promo:

"Masters in the Mix"

Best Feature:

"Jeff Frieders Interviews Suze Orman"



Faculty laud tech legacy of '57 space race

Ground breaking Sputnik launch triggered increase in science education, NASA funding

by Beth Palmer
Campus News Editor

TO COMMEMORATE the 50th anniversary of the Russian's launch of Sputnik, the first artificial satellite, The Chronicle spoke to James Sweitzer, an adjunct faculty member of the Science and Math Department who also works as a consultant to NASA and as an assistant district manager of Al Gore's climate program.

Although the Science and Math Department is not holding an event to recognize the anniversary, both Columbia faculty and a director from the Adler Planetarium, 1300 S. Lake Shore Drive, stressed the advancing technological legacy Sputnik left in its wake.

Sweitzer, who teaches an astronomy class at Columbia, said Sputnik's greatest accomplishment was igniting the space race between the United States and Russia, which led to being able to view the Earth from space.

"It put the Earth in a cosmic perspective," he said. "We live such egocentric lives ... It was the first time we got it, that the Earth is this little tiny island in space."

To teach his class this point, Sweitzer said he uses a poppy seed as Earth and a grapefruit as the sun and places them on opposite sides of the room to show the distance.

Pangratos Papacosta, a faculty member in the Science and Math Department, described the small but significant satel-

lite Russia launched on Oct. 4, 1957.

"If you think about Sputnik, it was really beach ball-sized with four antennas sticking out. It was a harmless beach ball," he said. "This thing was going around the Earth; at night you could see it like a star."

But as soon as Sputnik took off, panic spread across the Western world, Papacosta said.

"Since the Russians had that booster power [to propel Sputnik into orbit] there was a fear that they could deliver nuclear bombs everywhere," he said. "It meant we were suddenly more vulnerable. It wasn't just the threat of Sputnik, it was of the rocket."

In response, the United States launched its own satellites and 13 years later sent a man to the moon. The nation also made science education and NASA funding top priorities.

Geza Gyuk, director of astronomy at the Adler Planetarium, said, in some ways, Sputnik marked a "national humiliation."

"Sputnik was a wake-up call," Gyuk said. "We were beaten into space after we had just essentially won World War II ... It drove an entire generation to become scientists and engineers."

In the field of astronomy, Gyuk said the Hubble Space Telescope is the most important result of post-Sputnik space studies. The Hubble allows scientists to see certain kinds of light, including Ultraviolet, which are usually blocked by the atmosphere.

Papacosta, who has attended many rocket launches while working in Florida, including the tragic Challenger explosion in 1986, has visited nearly every NASA sta-



Pangratos Papacosta, has been teaching courses in the Science and Math Department for the past 20 years. He has witnessed several NASA rocket launches, including the tragic Challenger explosion.

Rachael Strecher THE CHRONICLE

tion in the United States. He has taught science classes including Space Exploration at Columbia for the past 20 years.

"If I were to pick one direct benefit only that would be worth all of the billions of dollars spent on space, that would be satellites," Papacosta said. "Our Internet, our cable TV, and our telephone lines ... GPS ... they really keep everything going smoothly throughout the world."

He said space exploration has led to medical advances including sending electrocardiograms from ambulances.

"[That service is possible] because astronauts have to send their heartbeats from

space back to Earth [to be] monitored from hospital rooms."

Ashley Pflaumer, a senior fiction writing major, said she is most excited by space exploration's promise of a potential manned mission to Mars.

In regard to Sputnik, like Sweitzer she values its trigger of the space race.

"[It created] motivation to learn more about what's out there and the realization that the Earth is really small," she said. "It gives a lot of perspective, it makes petty problems seem small."

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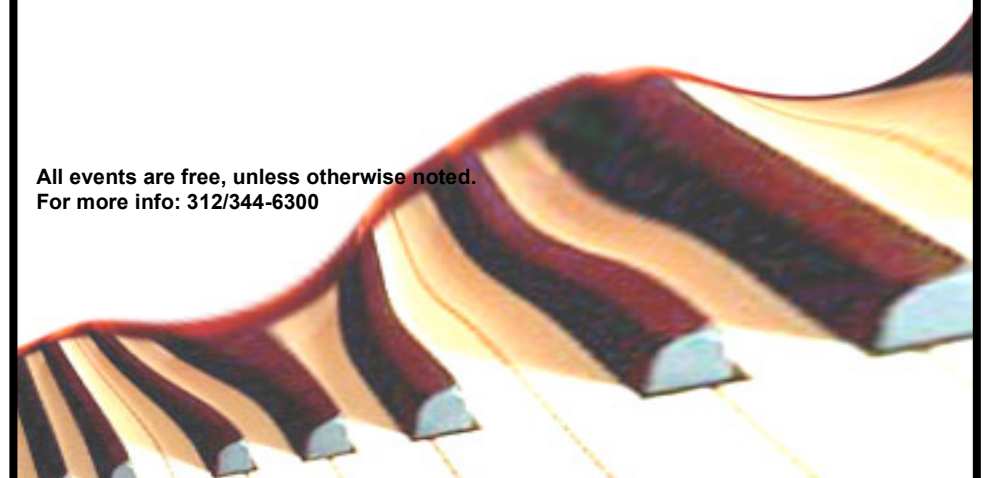
Thursday October 4

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Renegades recruit new talent for burgeoning basketball team

Team's vice president hopes new season will receive coverage from Frequency TV

by Robert Bykowski
Assistant Campus News Editor

IN ITS second year, the Columbia Renegades basketball team is looking to build a solid foundation for the team that will carry on after its leading members have graduated.

During the team's initial year in 2006, the members were a mix of current students and alumni who mostly played pick-up games in Roosevelt University's gym, 431 S. Wabash Ave.

"Last year there were a fair amount of alumni on the team," said Mark Brticevich, coordinator of Fitness and Club Athletics. "This year I told them, 'Let's try to just keep it with our student population.'"

Relying exclusively on current students didn't pose a problem for the Renegades this year. Tryouts held on Sept. 22 drew an estimated 30 people. The club also expects to carry two teams this year, which is great news for the club's vice president, senior music major Josh Hasken.

"It's pretty fun because everyone's really excited about it," Hasken said. "People are glad there's [finally] something somewhat organized."

Currently, the team has about 10 games set up for the year and is part of a competitive men's league held at DePaul University, where they will play an opponent each Sunday. The opponent remains a mystery until the team shows up, said team president Brian Schodorf, a graduate arts,

entertainment and media management student at Columbia. The only opposition they know they're playing for sure is Elgin Community College, Hasken said.

"Truthfully, I would like to see [the Renegades] do something that's a club league, intercollegiate," Brticevich said. "Any league they want to get into, we're more than happy to have them get into it."

Organization is a big focus for Hasken this year. He said he hopes the effort and work put into solidifying the basketball team will carry on after he graduates.

"The whole Renegades club thing is growing a lot, and I think it's becoming more official and permanent," Hasken said. "Hopefully, the sports like basketball can become a yearly thing where they don't have to start over [from scratch] each year."

Keeping the basketball club moving forward into the future isn't a concern for Brticevich. Every sports club has a board that consists of a president, vice president, secretary and treasurer, and Brticevich hopes there will be members on the basketball board or team that will return next year. Additionally, Brticevich is looking for the faculty advisers of the club teams to play a larger role than they have in the past, where some advisers might have contributed little more than signing the initial paperwork.

"We're looking for the faculty advisers to take more of a leadership role in helping the kids step up to the plate," Brticevich said. "I want the faculty advisers to show up at practice. I want them to be at the games. We want the faculty advisers to get involved in assisting and helping the team



The Columbia Renegades basketball team hold their first team meeting Sept. 26 at the Residence Center, 731 S. Plymouth Ct.

Rachael Strecher THE CHRONICLE

itself set up some fundraising ideas."

Administrative assistant in the Human Resources office Derrick Streater, the team's faculty adviser, credits Hasken for the turnaround so far this year.

"[Hasken's] really been on top of a lot of things. He's worked on things over the summer [and] he's set up a lot of really good activities and everything," Streater said. "He's really been a great leader for this club team."

In addition to being the team's faculty adviser, Streater is also coaching the team and aims to instill a sense of responsibility into the team.

"We're going to make sure that we're stressing the point of the academic worthiness as well as being able to perform on the basketball court," Streater said. "While

we're not going to have a hard-line GPA requirement, we are going to require students to be compliant with academic policies if they want to participate on the team."

Hasken hopes to get Frequency TV involved in providing some coverage of the games, and hopes to hold three-on-three tournaments at Columbia this year for students who might not be serious about joining a team but would still like to play.

Rachel Looney, creative and administrative coordinator of Frequency TV, said initial plans are to create a promotional advertising piece for the team. She said she hopes the recent purchase of a HD broadcast camera will allow them to cover the

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by ARTHUR MILLER

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Grammy-winning drummer jams with new generation

Perry Wilson shows Columbia students the ropes on Tuesdays at the Negro League Cafe

by Miles Maftan
Staff Writer

POUNING RHYTHM into the dimly lit cafe, Chicago-native Perry Wilson led his group of college-age musicians into another fast-paced jazz number.

The audience, composed mostly of older men and women, clapped when the young musicians accompanied a new song from Wilson, a Grammy-winning percussionist who has worked with such artists as the O'Jays, The Temptations and Sonny Rollins. For a number of these undeveloped artists, Wilson could be their toughest critic yet.

Wilson holds his recently-established weekly jam session every Tuesday night with a group of aspiring artists, including two Columbia music majors, who improve their skills and gain experience at the Negro League Cafe, 301 E. 43rd St.

Wilson now collaborates with many different musicians comprised mostly of students; he uses the Tuesday night jam session to reach out and help undeveloped players.

"The only way that you can get the seasoning to being a better musician is by playing with musicians who have been through the trenches," Wilson said.

Wilson does this by refusing to play to their level. He does not slow down, instead he makes the individuals play



Grammy-winning percussionist Perry Wilson jams on Tuesday nights with up-and-coming musicians, including several Columbia students, at the Negro League Cafe, 301 E. 43rd St.

Rachael Strecher THE CHRONICLE

up to his caliber.

"It takes things like that to inspire guys to strive for the greatness that lies dormant in them," Wilson said. "This method of teaching makes the musician strive to become better so that they can play up to the standards of their mentors and other players."

Wilson guides other naive musicians in different aspects of musicianship by telling

them about his past experiences as well as playing shows. He feels responsible to mentor most up-and-coming musicians.

Wilson's late uncle, Phillard Williams, the drummer in the original Earth, Wind, and Fire band, inspired him to become more actively involved with music. He studied music at Malcolm X College of Chicago. There, Wilson gained the knowledge of being a musician by learning from older

experts. This experience helped him when he was presented with the opportunity to play with the O'Jays. He later went on to collaborate with such artists as Cassandra Wilson, The Crusaders and received two Grammys with Sonny Rollins.

"Making music cannot stop with you," Wilson said. "I'm supposed to be able to take those experiences and allow guys to learn from them."

While the musicians who play with Wilson come from many different areas, two Columbia students have started their musical career in Chicago by playing the Tuesday night jam session.

Ben Beutel, a freshman music performance major, plays bass guitar for Wilson's Tuesday night concert. Beutel, who specializes in jazz guitar, said Wilson gives him the opportunity for a struggling musician to succeed in a new town, he said.

"I have apprenticed under a lot of people, but Perry is the only one that actually hooked up some real gigs for me," Beutel said.

Beutel also said he sees the sacrifices Wilson makes to help the next generation of jazz artists to take his place.

Another musician who benefits from the expertise of Wilson is Charlie Coffeen, a sophomore music performance major. Coffeen, whose concentration is in jazz studies, said he played many shows before, but the quality of professionalism that Wilson and his other bandmates had exceeded Coffeen's expectations during

»WILSON PG. 11

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Fitness center to offer students free yoga classes

Pilates, Hatha and Ashtanga variations of yoga to be taught in the Residence Center

by Robert Bykowski
Assistant Campus News Editor

Free pilates and yoga classes will be offered to Columbia students starting on Oct. 2 at the fitness center within the Residence Center, 731 S. Plymouth Ave.

Initially, three classes will be offered: Ashtanga yoga, Hatha yoga and pilates. According to Mark Brticevich, coordinator of Fitness and Club Athletics, the classes chosen were a result of student and staff input he received.

"I talked to staff and students about what they wanted, and there were a lot of requests for pilates and a lot of requests for yoga," Brticevich said. "Not everybody likes Hatha yoga because it's milder, but not everybody likes the breakneck stuff, so I tried to get a combination that would satisfy both."

In the future, Brticevich said, an aerobics class may also be offered and classes may be switched at the end of the semester depending on student reaction. If students want to continue with the current classes, they'll probably remain unchanged. Conversely, if students want to do something else, the classes will be changed.

Hannah Hamilton, a freshman art history major, said she's a big fan of yoga and plans to attend all of the classes offered.

"I really enjoy the breathing, and it makes me stand up straight so I feel pretty cool when I'm walking down the street," Hamilton said.

Hamilton estimates she does yoga for

an hour twice a day at home in addition to taking a yoga class at Columbia.

The Hatha yoga class will be taught by Micki Leventhal, media relations director, on Tuesday evenings from 5:30 p.m. to 7 p.m. Leventhal is certified, and has been teaching yoga for about three years, in addition to studying and practicing it for 12 years, she said.

"It's one of the harder types of yoga but it's very fulfilling at the same time."

—Edna Radnik-Madonia, Ashtanga yoga instructor

"Hatha yoga is mind-body yoga. It combines movements with breathing. It's a little more relaxed. It's more meditative. It's more of the spiritual end of it," Brticevich said.

Hatha yoga is typically suited for beginners, but is appropriate for people with a range of experience, Leventhal said.

"Hatha yoga is the basic, holistic approach to yoga," Leventhal said. "It's good for a stress relief and it's nice for exercise."

In addition to bringing a yoga mat to class—Columbia is not providing mats for students—Leventhal suggests investing in a pair of yoga blocks and a yoga strap, both of which help with alignment and posture, though neither is required.

The other yoga class being offered, Ashtanga, is a more physical form of yoga. The class will meet on Wednesdays from 6

p.m. to 7:30 p.m.

"I would generally recommend that people have some experience in yoga before taking Ashtanga because you move more quickly in Ashtanga," Leventhal said.

Edna Radnik-Madonia, the instructor for both the Ashtanga class and the pilates class, said Ashtanga appeals to her.

"It's so close to dance. It's a flow, there are not a lot of stops and there are not a lot of starts," she said.

Ashtanga focuses more on stringing various poses together sequentially rather than focusing on holding poses like Hatha.

"It's very challenging. It's one of the harder types of yoga but it's very fulfilling at the same time," said Radnik-Madonia, associate director of Finance and Operations for the Center for Community Arts Partnerships.

The ideal student for Ashtanga yoga according to Radnik-Madonia is "somebody who's already athletic and is really looking to increase their flexibility and their body awareness."

However, Radnik-Madonia said she plans to modify the course in the beginning weeks based on the type of people that show up, but as the class progressed it would get more intense.

In addition to the classes starting this week, Columbia students can also attend a handful of free classes that are currently being offered at Roosevelt University, 430 S. Michigan Ave., according to Brticevich, who splits his time between the two fitness facilities. One of the classes offered is Capoeira, a Brazilian martial art with African roots, Brticevich said.

"It's a beautiful art to watch," he said. "It's a great form of exercise. It's a great

way to get self confidence up; it's still a wonderful way of networking and meeting other people, especially from other parts of the world."

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Class schedules

Columbia classes

Hatha yoga - Tuesday 5:30 p.m. - 7 p.m.

Ashtanga Yoga - Wednesday 6 p.m. - 7:30 p.m.

Pilates - Friday 6 p.m. - 7 p.m.

Columbia classes will start on Oct. 2 and will be held in the fitness center at the Residence Center, 731 S. Plymouth Court.

Roosevelt classes

Capoeira - Tuesday & Friday 6 p.m. - 8 p.m.

Aikido - Tuesday & Thursday 6 p.m. - 8 p.m.

Ultimate Abs - Thursday 6 p.m. - 6:30 p.m.

Roosevelt classes are currently in session and are held at the Marvin Moss Student Center located in Roosevelt University's Herman Crown Center, 425 S. Wabash Ave.

For more information on classes offered at either location, call Columbia's Coordinator of Fitness and Club Athletics Mark Brticevich at (312) 344-6659.



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» MUSLIM

Continued from PG. 3

need to conform to what we should be. We can [explore] what being a Muslim really is," Nabulsi said.

Conforming to a societal standard is what Unus wants to stay away from. She said she feels society views Islam as a restrictive religion open only for Muslims.

"They believe it is only us, when, in reality, Islam teaches [everyone] and we are open to other faiths," Unus said. "We help each other; we learn from each other and grow from each other. We are Muslim, and yes, we have a different religion, but we are from the same culture and the same place."

Amhad is simply glad to be at Columbia. After going to a Muslim school for middle and high school, she found Columbia to be a "culture shock." She said she learned a lot more about the world since coming to Columbia. Amhad and the other founding members all agreed that Columbia has been receptive and warm, especially during the process of setting up MSA.

Noelle Myers, a sophomore arts, entertainment and media management major, said she feels the MSA should reach out to the student community by publicizing their meetings more.

"I think [the MSA] has a fantastic development [going on] and they are a great organization for Muslims to discuss issues and topics in Muslim Society," Myers said. "I would go [to meetings] to find out what they are about and to better understand the Islamic religion and their lives."

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» WILSON

Continued from PG. 9

the jam session.

"I've played some gigs, but Tuesday night must have been the most talented group of jazz musicians I have ever shared a stage with," Coffeen said.

The group of musicians at Wilson's jam session also takes time to help out newer band members. The expertise of the older, more experienced musicians helps assist the underdeveloped players.

Around Columbia, students try to get involved in advancing their musical careers. Wilson wants each person to gain from the Tuesday night gig. He opens up the stage every week for people to sit in and play with him.

"I know that an experience like playing with real musicians would better me as a whole," said freshman musical performance major Dan Kane, who added he would jump at the opportunity of playing with Perry.

"There is no better way to know your art than to practice it."

Apart from the Columbia students gplaying with Wilson, artists from around the Chicago area come to play and learn from listening to the band jam.

Paul Roots, who graduated from North Central College with a music performance degree, found the jam session beneficial in many ways. The experience helped him with marketing himself in the jazz community.

"It is good to go and sit in with the band, but to go and hear someone like Perry playing really helps to show how something

Futurists improvise hilarity



Columbia faculty member and Neo-Futurist Jonathan Mastro (right) performs with fellow Neo-futurist Lisa Busciani in the Wabash Campus Center, 623 S. Wabash Ave. on Sept. 27. The comedy troupe was on campus along with student performers for WISE ASS, a bimonthly comedy show.

Russell Augustine THE CHRONICLE

should be played," Roots said.

Roots, among others, said that networking yourself as an artist is needed as much as playing live. For Wilson, the joy lies in the growing talent of their apprentices.

"There is no greater reward than seeing a young man make certain transitions in his musicianship," he said.

Wilson said he holds true to his responsibilities as a mentor; he intends on being

available to anyone that calls.

"I will do anything I can to always be accessible to the younger musicians that want to learn," he said.

Wilson holds his weekly jam session on Tuesday nights at The Negro League Cafe, 301 E. 43rd St., for a \$4 cover charge.

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Sweet home Chicago



by Brett Marlow
Assistant A&E Editor

At one point in time Chicago was my haven. The city was the place where I thought I was going to thrive, where I thought I was going to find my niche and fit in, where I thought I was going to set up shop and stay a bit after living in Podunk, Fla. for so long. I was excited to be a part of big city life and expose myself to a variety of very diverse, interesting and intellectual people.

Don't get me wrong, I have met some of the most amazing people since I moved up here and had some of the best times of my life, but the feeling I had when I moved here more than a year ago has severely faded sooner than anticipated. The excitement has flat-lined. It's become more of a routine than an adventure I'd like to think I'm on. Part of the reason is because I let it be ruined by a failed relationship and I cannot pick up the pieces to reclaim how I wanted being here to be.

I feel more comfortable here than I did back home in Florida, but there's still a part of me being here that feels like the puzzle is not complete, there's a big piece missing. I've become all too familiar with the city, the transit system, some of the

politics, people and places. I don't claim to know everything about the city and I certainly haven't visited everywhere, but it feels too ... done, after only being here more than a year.

The only things I know are things that are no longer part of my life. After moving here with someone special and separating, it's hard to swallow that the places we used to go, the people we used to hang out with and the things we used to do are no more. It's just me on my own. It's like starting over something you already know and it sucks. It's hard to crack a smile at something that's no more, and easier to shed a tear. Sheridan Road has become something of memory lane each time I go north on it, reliving where I used to call home, where we used to take walks and where friends and family came to visit on our courageous adventure to fly out of the nest so to speak. Who knew a rollercoaster, albeit an emotional one, could become so flat. The tourist attractions remind me of being new and naive in the city and getting acquainted with the el, the weather, getting around and now they're just ... there.

I've come up with this theory, and so far, it's proven to be quite accurate. Depending on who you know in this city, who is in your circle or was at one point—the city is either really big, or really small. If it's small, there's no escaping the people you don't have much of a desire to see. And if it's big, well, you have it easy and don't have to worry. But it's a fascinating theory to ponder if you really think about it. Chicago might be large in land mass, but when it comes to familiar population—not so much.

This theory proves especially true in college settings. It's the who-knows-who of the "I know of you's." It's like a scary game of six degrees of separation with gossiping

whispers of "I've heard about you," and eyes and stares that penetrate like daggers.

It's hard to understand when this is a big city made up of millions of people that some things and some people you cannot get away from, no matter what neighborhood you live in. No matter what route you take to avoid the awkwardness of bumping into the past, it's still sitting next to you on the el. Some things are inescapable and for me, those are association and memories.

And now, I've duped myself into associating a failed relationship with Chicago and everywhere I turn and everywhere I go I am constantly reminded of it and its ending. I have realized that you should never merge with someone, never fully become a single functioning unit. Be your own person, have your own memories and be who you want to be. Do what you want to do so that you don't let your own identity get swept under the rug when a relationship ends. In a relationship, have separate friends and go to different schools. Keep your same interests and be true to you, not how someone may want you to be. Not to say someone ruins it for you, but be prepared for what you had in mind to not out perfectly.

For me, panning out perfectly means staying here, sitting a few out and letting life evolve without the constant emotional landmarks at every corner to reclaim, the city for what I wanted to come here for from the start.

My realization is that Chicago has served its purpose for me. It's showed me a lot about life and a lot about me. But I'm not sure if it's quite where I belong, but I'm going to give it a shot. Running is always the easier option, but I'll settle for a clean slate and a fresh start. "Hello, Chicago!"

bmarrow@chroniclemail.com

Calendar

Monday

The final theater performance of "Dignity Waits" will be held at the Playground Theater, 3209 N. Halsted St. Show starts at 8 p.m. and tickets are \$10.

Call (773) 871-3793 for more information.

Tuesday

The Upright Citizens Brigade Presents: UCB TourCo perform tonight at the Lakeshore Theater, 3175 N. Broadway St. Tickets are \$15. Show starts at 7:30 p.m. and 9:30 p.m.

Visit LakeshoreTheater.com for more information.

Wednesday

St. Francis Winery and Vineyards will host its third annual "Big Red" event. A silent auction will be held and all of the proceeds will be donated to the Boys and Girls Club of America. It takes place at the University Club, 76 E. Monroe St. Cost is \$80.

Call (773) 276-3600 for more information.

Thursday

Come to the tenth annual Chicago Art Open festival. This exhibit of local artwork runs through Oct. 27 at Iron Studios, 3636 S. Iron St. Open from 11 a.m. to 5 p.m. daily.

Call (312) 781-0040 for more information.

Friday

The Blogger's Art Show opens tonight. festivities run from 7 p.m. to 2 a.m. at Happy Dog Gallery, 1542 N. Milwaukee Ave.

E-mail info@flist-art.com for more information.

Saturday

The great film *Killer of Sheep* will play at the Music Box Theatre, 3733 N. Southport Ave. Show begins at 11:30 a.m. and tickets cost \$7.25.

Visit www.MusicBoxTheatre.com for more information.

Sunday

The LaSalle Bank Marathon begins and ends in Grant Park today. It starts at 8:30 a.m.

Visit ChicagoMarathon.com for more information.

Chrissy Knows Best

Nailing her down



by Chrissy Mahlmeister
Managing Editor

The easiest way to possibly figure out a woman before even talking to her is through her fingernails. Although it may seem silly, it could identify what lies beneath those perfectly-trimmed cuticles. Simply broken down into several main categories, use these tips to dissect those lovely ladies.

Extremely long and airbrushed nails: Some call it art; I call it cheesy. When is it OK to adorn airbrushed palm trees encrusted with diamonds on any other part of our body? It's not. But be careful, these ladies are feisty. She doesn't mess around and

gets what she wants whenever she wants it. One of the few girls that will tell you like it is—and that's a good thing.

Short with dark polish: I'm into it. For some reason, the best-dressed chicks are usually donning this combo. Anyone who says it's "totally Avril" to have short, black nails you shouldn't even be talking to in the first place. It's not "Avril" to have at all. In fact, Avril is married and still singing poppy songs about stealing boyfriends, so I don't trust a single thing related to that shady gal.

Chipped nail polish: I know girls notice it, SO WHY DON'T THEY FIX IT?! Nail polish remover isn't hidden. It's not some secret drugstores are withholding. It's in plain sight for people like this to buy. I could see the accidental chip here or there, but when it looks like a mini-map of Australia is floating in the middle of your fingernail, it's time to wipe it off.

French manicure: These babes want to live the lavish lifestyle because every girl knows these cost more than your average mani. These women seem to strive for perfection, and might get it, but they'll never be completely satisfied. Ew, I just

abbreviated "manicure." Look what being a woman has done to me.

Bitten to the bone: I feel bad for these gals. They just get a little nervous sometimes and instead of sweating, they bite their little guys off. Hey, anything that keeps me from sweating I am all about.

Fake nails: Are for fake girls.

No polish: Whether it's lack of time, or lack of care, these girls don't give a hoot about top coats and base coats. She may be low maintenance, but she's probably just cool with being herself. For a more adventurous girl, she might be hiding a little dirt under the tip, so look closely for more insight into the true person. No built-up gunk? Well, she's either reasonably clean or just plain boring. Let's hope it's not the latter.

While it is easy to call out someone by their external appearances, of course it isn't everything there is to a woman. So be careful because those same nails could be clawing your eyes out if you make the wrong assumption.

cmahlmeister@chroniclemail.com

Top 5



Emilia Klimiuk, Graphic Designer

Shortcuts I wish worked in life

Undo (Ctrl Z or Command Z): Don't you wish you lived inside of a computer sometimes? I do. Life, it seems, is much simpler in there. Everything is carefully stored and perfectly editable for days. Just think of the things you could get rid of like that time when you laughed just a little too hard and a piece of your freshly-consumed lunch landed on someone (who you long ago suspected of advanced stages of germophobia).

Escape (esc): For the situations too complex for a simple undo (how complex exactly depends on your cache settings), you can pull out the old esc trick.

Zoom in and out (Ctrl - /+ or Command -/+): No need to move closer or further away, just zoom. Simply watch your surroundings glide in and out of your view.

Volume control: Turn up the volume on all those notorious mumblers who love to stare at the floor when they talk to you.

Find (Ctrl F or Command F): Put your cell phone wherever you want. Go ahead, the world is your limit.



Kimi Badger, Senior Graphic Designer

Pick-up lines to use on a graphic designer

Your eyes are the perfect shade of c=90 m=12 y=4 k=1: I would love to have my eye color compared to a number value used by computer applications. This way, I can play a little game by going home and seeing how close his guess was to my actual eye color.

Hey baby, how about we go back to my place and compare spreadsheets?: This sparks curiosity in all kinds of ways. How big is his spreadsheet? Is it as great as he talks it up to be? How big are his margins? Mmm...

I love the way you stroke my path: I take them by surprise when I use the dotted line in a nice shade of blue.

I'm having some trouble, maybe you could help me double-click my mouse?: Sometimes I fumble, and I just can't get my double-clicking down right. It's nice to get a little help sometimes.

Your double monitors look great on that desk: I'm always worried they are a little too small, so it's always a confidence booster to hear you tell me that they are just the right size for your liking.



Allyson McGovern, Graphic Designer

Names graphic designers would name their children

T-Square (tee•skwahre): [boy] strong sense of horizontal direction. This one is great for that family of rappers who just welcomed their bundle of rapper's delight into their lives.

Pica (pi•kah): [boy/girl] petite. Smaller version of the name "point." Not to be confused with the Pokemon character, but refers to those really short girls you try not to trip over when walking through a crowded hallway.

Bezier (behz•ee•ay): [girl] French origin meaning "curvy." If you are unable to think of a name for your chubby baby girl who will one day have her mom's big hips, try this one on for size.

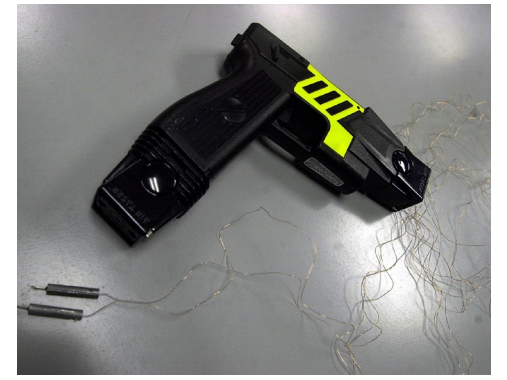
Kern (keh•rn): [boy] adjustment. This name is perfect for those who will never grow out of the awkward stage of their adolescence, or for those boys who are constantly "adjusting" themselves.

Rasterizer (ras•ter•izer): [boy] conversion. For those designers who can imagine their new son being a future fraternity president, this name will show those other frat boys this guy means business with his keg stands.

Jack Ass

OF THE WEEK

Andrew Meyer shocked by use of taser



MCT

The phrase "Don't Tase me, bro!" that was screamed by University of Florida student Andrew Meyer Sept. 17 at a campus forum with Sen. John Kerry is now an Internet phenomenon. The phrase is not only showing up on T-shirts and pictures all over the web, but the original YouTube.com video titled "UF Student tasered at John Kerry Speech" has more than 900,000 views and countless spoofs, which include a music video called "Don't Tase me, bro!" It also opened the flood gates for videos of people getting Tased and horrific events of people who refused to be arrested on the Internet as well as cable television.

After asking Kerry, "How could you concede the election when there were 5 million suppressed votes?" and continuously suggesting President Bush be impeached, his microphone was shut off and officers began to escort him out of the building.

When he resisted arrest and yelled for help, the officers began to pile on top of him and were forced to restrain him by shocking him with a Taser. After being arrested on charges of resisting an officer and disturbing the peace, Meyer was released on Sept. 18.

Meyer gets the award of Jack Ass this week because he tried to act like he was big and bad while questioning John Kerry. He then seemed surprised when the police were willing to use force after he was unwilling to cooperate and leave. If someone is willing to be part of the crime, they should be willing to do the time, and not be upset when the police use force because the person is unwilling to leave.

According to The Associated Press, Meyer has not commented on the event yet, but on his website he asks people who were present at the event or have audio or video directly related to the event to contact him.

It makes a person wonder if this is a case of a prank gone terribly wrong or if he was just so starved for attention that he was willing to do what it took to get his name out there. Either way, Meyer is now a product of the YouTube.com sensation that makes strange people into stars and gives morons their 5 minutes of fame.

—L.Smucker



MCT

HOW TO

Survive a family reunion

with Brett Marlow



Not everybody loves those little get togethers called family reunions. Yeah, it's good to see everyone, but there's a reason why you only see some relatives once a year at these little shindigs, if that. Be prepared for the great aunts and grannies to pinch those cheeks until they're rosy—it doesn't stop, no matter how old you are. Here are a few survival tips to ensure you make it out alive.

The Food

- Let's face it, not everyone in the family is a good cook but they'll feel bad if they don't bring a dish. Chances are you've been away at college and a lot of your relatives haven't seen you in some time. This is good; it allows you to be untruthful. Say, "I'm vegetarian now." It saves you the hassle of eating your uncle's horribly overcooked barbecue. Be careful with it though, because if it spreads, they're going to quiz you on it.

- There's always been the rule in my family that the youngest go first. Pillage the best first. Leave no seconds. The rest of your family has been to these gatherings for years, they've had their share of the delicious recipes. You have not.

The Outcast (if you're not it)

- Every family has a select member or members that it doesn't really care for. Like, really don't care for. Somehow you always get stuck talking to this person and it is the most awkward experience, ever. Pretend you've lost your hearing going to all those parties and rock shows while away at school. Yell loudly "Sorry, Uncle Joe, I can't hear you!"

- Find your niche. Every family has got its own little cliques within its own last names. Stay with your posse. It's easy to navigate through the conversation that must cover the happenings of the last year with the distant relatives. Have others talk

about you, so you don't have to be the one face-to-face with them. But ... be sure to thank them for that birthday card and Christmas gift if you haven't already. Those are not things you're willing to sacrifice for awkward conversation.

Photo Time

- Hope you brought your Vaseline. You're going to need it. Slap it on those gums and show us your grill, yeah, yeah, your grill. There's nothing worse than being around when your family is going through photos from the previous years and you're the one who stands out cause you always look like the sourpuss. Pretend you're at least happy to be there but pose like you're taking your own MySpace photo text your friends and let them know what a horrible time you're having if you haven't already.

Hey Jim: Actor takes an old song and makes it weirder

'Across the Universe' star Jim Sturgess talks about making the unique Beatles musical

by Matt Fagerholm
Assistant A&E Editor

WHEN JIM Sturgess first heard that a "Beatles musical" was in the developing stages, he was racked with skepticism. Yet when he heard the film was to be directed by Julie Taymor, the same woman who brought *The Lion King* to Broadway and the art of Frida Kahlo to the big screen, Sturgess was sold on the project. He ended up being cast in the lead role of Jude, a young English artist who falls for a girl aptly named Lucy. When her brother is drafted in the Vietnam War, the couple becomes enveloped in the anti-war movement. With roughly a half-hour of dialogue, the majority of the film is scored to music made famous by the Beatles.

Across the Universe opened in limited venues on Sept. 14 and is in the process of gradually opening wider across the country. Sturgess spoke with *The Chronicle* about his love of The Beatles, the unique challenges this film presented and the mixed reactions of the viewing public.

The Chronicle: How did you approach the challenge of making these classic songs sound fresh and naturalistic?

Jim Sturgess: The approach we had to take was from an acting point of view more than anything, rather than a musical point of view. These lyrics and these songs were the dialogue and inner thoughts of our characters. There's only 30 minutes of dialogue in the whole film, so it was very

important that the songs channeled the emotions of the characters.

Did singing these songs prove to be a nerve-racking experience?

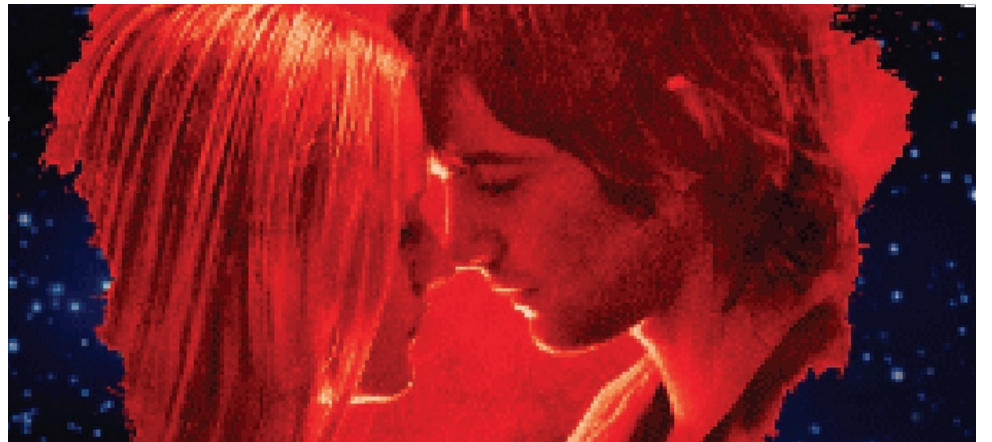
It was weird more than anything. We would have these little earpieces that gave you all the music, but obviously no one else in the room could hear any music at all, only you. So you'd be standing there and singing your heart out and no one else could hear any music [while] you have an entire orchestra playing in your head. So that was always kind of nerve-racking, because I don't know if you've ever heard anyone singing along to an iPod or something like that, but it never sounds particularly good without the accompaniment of any music.

Did this film influence your own political views?

I think so, yeah. I mean, it's hard not to when you're involved in something like that for such a long time. We really immersed ourselves in that time. I was just blown away by the passion of the people, and how exciting it was for them. We always use the '60s as a reference point and we saw how passionate they were. But if you look at the world today, we're still at war and no one's holding hands and we're not covered in daisies and in love. It's hard to take that challenge on again when you saw how the '60s movement did so much but then really changed not that much at all.

What was your favorite song?

The two songs that I sang that I loved—"Across the Universe," which I think is a beautiful song; I just love the way the words roll out of John Lennon's mouth, and it



Evan Rachel Wood and Jim Sturgess star in director Julie Taymor's 'Across the Universe.'

Courtesy SONY PICTURES

had always been one of my favorite Beatles songs actually, so that was cool. And "Strawberry Fields" is another one that I love singing. And we had a great experience with that. It was the 25th anniversary of John Lennon's death the day we did that scene. Julie [Taymor] just said to me that we're going to roll the cameras and keep the song on a loop. Just paint and get creative and see what happens.

What is your reaction to the mixed audience response toward the film?

I do expect different responses, purely because an English nature and American nature are slightly different. English people tend to be a lot more cynical and more down on stuff, whereas Americans are very positive people. I don't know if it's just me because I'm English, I have no idea. I think the opinions of the film are mixed anyway which is a really exciting thing for me more than anything. The mixture of

emotions in the stuff I've read proves to me that we've done something interesting. So whether it's English or American I think people have got very mixed ideas about the film, and it really comes down to whether you're open-minded to accept this story. There's a great line that Bono says in the film that [goes], "You're either on the bus or off the bus," which is a line Ken Kesey said back with the Merry Pranksters, and I think that [applies to] this film. You're either going to completely indulge yourself in it and enjoy every moment of it and enjoy watching the creative mind of Julie Taymor and listening to some of the greatest music ever written, or you're gonna go, "Oh they can't mess with The Beatles. How dare they do something like that?" It's really up to the individual.

mfagerholm@chroniclemail.com

FROM PRODUCER JENNIFER LOPEZ

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IN THEATRES FRIDAY, OCTOBER 5th!

Over the hill, into the hoop

'Grannies' take a shot at basketball

by Brett Marlow
Assistant A&E Editor

THE ONLY basket 62-year-old Barbara McPherson is making is on the basketball court.

McPherson, founder of the Granny Basketball League in Lansing, Iowa, started the group in 2005 for women over the age of 50. The league has members up to the age of 81 playing.

The game is in the process of setting up shop in Chicago soon. But the game isn't new in other states.

Leagues are currently set up in Iowa, Minnesota and Louisiana. The first rounds of tryouts for Chicago were the week of Sept. 17 at Windy City Fieldhouse, 2367 W. Logan Blvd., but more are planned within the next few weeks, said Barbara Lee Cohen, organizer for the Chicago league.

She has already received more than 100 responses for the next tryouts and have eight applicants signed up already.

Teams consist of six to 20 people. Games are played six against six on a half-court setup. There are two centers, two guards and two forwards on each team.

The game is not played like traditional basketball, which involves sprinting from one end of the court to another; McPherson called it a more gentle way of playing. Running, hitting and grabbing are prohibited. Players stay in their positions and either pass or dribble the ball to one another, but are only allowed

to dribble twice. They even call fouls.

In order to join a league, teams must register with Granny Basketball on the website with a one-time fee of \$50. Players don't have to be experienced basketball players, Cohen said, but they should be physically fit and have a doctor's OK to play.

McPherson said she has seen members who have undergone hip and knee replacement surgery, have heart issues or Parkinson's disease still able to play.

"It's not just for tall, athletic people," McPherson said.

Even though the name of the game is Granny Ball, it's not because the league is comprised of older women. The game is named for the way the ball is scored or shot in the hoop. If the ball is shot overhand, it's worth a point. If it's shot underhand, or "granny" style, it's worth three points, Cohen said.

"A lot of [the players] are still young at heart," McPherson said. "Women aren't all cookie bakers and quilt makers. As people get older, there's still a lot of action left in some of us. Women this age are over the raising the family thing now and have time for themselves. It's appealing they get to compete, something that's been missing for women."

Another rule of the game is a "no flesh rule," McPherson said. Players cannot show any upper arm or leg. The uniforms are inspired by the games and era of the 1920s: bloomers, peplums and stockings or socks.

Some players get creative with their uniforms and add flowers or bows. Some even have their own fight song played when they run out onto the court before games.

"We wouldn't be different enough if we wore regular gym clothes," McPherson said. Many of the women who get involved with Granny Ball enjoy it for the camaraderie and an activity with other women, Cohen said.



A team of grannies play basketball on the court in Minneapolis in January.

Courtesy GRANNY BASKETBALL LEAGUE

"[Women] want to do something that's athletically-oriented. They love the idea of networking, camaraderie and being recognized for their skills and individuality," Cohen said. "They really want to make a statement about who they are as people—people [are] first, age is secondary."

Some members who get involved have athletic backgrounds.

Charlotte Emerson, 64, plays the game in Cedar Rapids, Iowa. Emerson played basketball in grade school through high school. When she saw the ad for the league in her local newspaper, she said it brought back interest.

Emerson and the other 14 members of her team practice weekly and will begin playing again when the season starts up in January.

Her family has attended her games. Her husband has volunteered as a referee and also has manned the money box at some

games, she said. Grandkids also have been known to cheerlead at the games, McPherson said.

Emerson has not been injured, but McPherson said she has seen players jam their fingers or have their glasses fly off.

One time a lady's false tooth fell out, but they glued it back in.

"We think if we get injured, it's a badge of honor," she said. "We look at it as fun. When we get to the [Iowa] state tournament we get a little more competitive."

Cohen is hoping to attract women from the western and southern suburbs and is aiming to rally about 10 to 12 teams to play within the league.

For more information on the Granny Basketball League, visit grannybasketball.com. To find out more on the upcoming Chicago league, call (773) 296-6200.

bmarlow@chroniclemail.com

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For competition guidelines, see

colum.edu/holidaycard

Credits (left to right): Jodi Adams; Analee Kasudia; Janelle Olson.

Note: These cards from past years are provided as examples only and are not intended to suggest or restrict the range of acceptable artwork. In fact, we're looking for **OUT-OF-THE-BOX** and **OFF-THE-PAGE** ideas.

Columbia

COLLEGE CHICAGO

Nude babes pin-up video takes woman to the top

Chicago pin-up collector a finalist in \$20,000 contest

by Jessica Galliard
Assistant A&E Editor

IN HER small one-bedroom apartment, Brenda Janish sits surrounded by semi-nude women smiling coyly at her. Her collection of pin-up art, which she cheekily calls "Brenda's Babes," overwhelms yet blends into her living space in an organized fashion.

And even though her friends and family haven't seen much of her collection, Janish said her boyfriend is familiar with her collection, and doesn't mind being surrounded by gorgeous babes all the time.

Janish is one of three finalists in the "Possession Obsession" video contest for apartment-dwellers with the biggest and best collections, sponsored by Apartments.com, a Chicago-based apartment finding service. Voters can view and vote for one of the three finalists' videos on the contest's website to choose the winner, who will receive \$20,000.

After entering her video, shot and edited by her and her boyfriend in her apartment, Janish was chosen as a finalist for her "comprehensive" and "in-depth" video highlighting her collection, said Lisa DeVries, an Apartments.com spokesperson.

"Brenda's place is covered in pin-up art," DeVries said. "When you think about it, it's like a museum."

Of the 44 videos submitted, Janish's video showcasing her collection of figurines, prints, calendars and memorabilia was selected along with two other finalists. A woman in Boston "obsessed" with collecting free stuff and a man in Tulsa, Okla., who decked out his house in Halloween decor videos were also chosen. Janish even started her own blog for the contest to write about the pieces in her collection and encourage people to vote for her video.

What started about 10 years ago as an attraction to pin-ups grew into an obsession for Janish. She eventually learned how to control and integrate her collection—about 500 pieces, she said—into her everyday life and living space.

"When I saw the whole pin-up image, the gorgeous girl-next-door thing, I think I was just drawn to that," Janish said. "I just loved the idea of the time period, the '40s and the '50s and what those women represented to the people who saw them."

Excluding her boyfriend, many of Janish's friends haven't seen her collection in her "cluttered" one-bedroom apartment in Ravenswood, she said. Making the video for the contest and writing her blog is another way for her to preserve the collection she's devoted a chunk of her life to, she said.

"I keep thinking, 'What if there's a fire or a flood and all this time and this money I've spent on this collection is going to be wasted?'" Janish said. "It's kind of nice to make this video, because it's a way for all of my friends to see what

I've been talking about all this time."

Now that Janish has scaled back her collecting, she tends to buy more modern recreations of pin-ups, such as new pillowcases with pin-up images printed on them or other things made by indie craft designers who integrate vintage images into new designs. Janish said she's buying more functional items to integrate her collection into her home instead of letting it pile up and take up unnecessary space.

"Every wall has pin-ups on it, but it's integrated into what you would normally find in a living room or kitchen or bathroom," Janish said. "It's a way for me to tastefully incorporate what I'm into in my living space."

Maria Elena Buszek, author of *Pin-Up Grrrls: Feminism, Sexuality, and Culture*, said there's a very nostalgic view to pin-up art now, and people collect pin-ups for different reasons now than people did in the past.

"[Collectors] are interested in the way which those images very consciously straddled the line in ways that today we kind of take for granted," Buszek said. "What pin-ups had historically since the 19th century represented was a very appealing and contemporary image of womanhood."

DeVries said the vote tallies on the website will be pulled for the last week of voting to add to the suspense of who will be announced the winner on or around Oct. 26.

Aside from using the prize money to pay off debts and maybe for a down payment on a condo, Janish said she might use some of it to enhance her collection a bit.

"I probably will splurge a little bit and get a couple of big pin-up frames," Janish said. "If I win this contest, it will pay for my collection."

To view and vote for a video, go to possessionobsession.apartments.com.

jjgalliard@chroniclemail.com



Chicagoan Brenda Janish fills her home with pin-up memorabilia. Janish is one of three finalists in the Apartments.com 'Possession Obsession' contest. Courtesy PHINEAS X. JONES

I WANT

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Instructor: Edna Radnik-Madonia

*Pilates Mat class--Fri. 6:00pm-7:00pm
Instructor: Edna Radnik-Madonia

(All classes to be held in the Fitness Studio located in the lower level of 731 s. Plymouth Ct.)



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Capoeira: Fighting for a lifestyle

Afro-Brazilian art teaches more than just self-defense

by Luke Smucker

It was the kind of day people dream of during the cold, Chicago winters. If the warmth beating down from the sun had gone south for the winter, it might not be so odd to see the group huddled around the door at 719 S. State St. The look on their faces gives away their restraint as they wait with eager anticipation for the mechanical buzz of the door like people wait in Times Square for the ball to drop on New Year's Eve. Seconds later, the door lets out a buzz and the group begins to file in. This group yearns to train in an ancient art form at Grupo Axe Capoeira Chicago that, up until about 50 years ago, was illegal to practice.

Capoeira, an Afro-Brazilian martial art, is a mix of dance, culture, acrobatics, self-defense and music. Mastering Capoeira means mastering the language of Portuguese, African dance, Brazilian rhythm and instruments used to conduct the physical art of Capoeira. To those who practice Capoeira, calling it a martial art doesn't do it justice. To them, it is a cultural experience that changes the lives of those who dedicate themselves to it.

Steven "Bambu" Kolhouse is an instructor at Grupo Axe Capoeira Chicago, one part of a worldwide group of Capoeira academies. He has been training since 1998, but is only halfway through Capoeira's extensive ranking system.

"I don't party, I don't drink, I don't smoke, I don't do drugs, my life is 100 percent in Capoeira," Kolhouse said. "When I'm at home, I watch a movie or maybe go out to the movies. That's something I try to teach to my students, in this kind of environment, you have to be healthy. You can't go out and drink all night and come in to class the next day, because the next day, the whole day is done."

Kolhouse took his first Capoeira classes with a small group at Indiana University in 1998. When his teacher left four months into the class, he and some of his classmates decided to pursue the sport elsewhere and traveled around taking workshops. Eventually, they came to Chicago for a big workshop and training session where they met Marcos Da Silva, who was part of a big workshop that was taking place in Chicago. He told Kolhouse he could join his group but that he

would need to train as much as possible. This required Kolhouse to go back and forth from Indiana to Da Silva's home in Vancouver, or wherever he happened to be teaching, for anywhere between a weekend and two months at a time. Kolhouse learned, among other things, how to create good physical dialogue with his opponent, a very significant part of Capoeira.

Kolhouse said Capoeira is less like a dance and more like a dialogue between the two people in the roda. A roda is best described as a group of Capoeira participants in a closed circle, ideally shoulder-to-shoulder, around two players. Normally, the music starts out fast and participants jump in and play each other and the action is fast-paced. As the match carries on, the beat begins to slow down and the object becomes not necessarily to take out an opponent, but to flow together and practice dialogue through movement.

At any point, ideally 30 seconds into someone else's match, someone in the roda can jump or "buy-in" and the person, whose place they are choosing to take, is forced back into the circle. Even something as simple as buying-in has its difficulties; their code forbids people of lower rank from jumping into higher ranking matches, though if a player is of higher rank, they can jump into a lower match if they choose.

Rank is an important part of Capoeira but it is not something that is simply accomplished by passing a test. In fact, there are no tests in Capoeira at all. Kolhouse said gaining rank is more a matter of time and the teacher feeling that the student is ready for his next belt. Kolhouse said for the first belt, the student must practice Capoeira for anywhere between six months to a year and a half. The amount of time required to gain the next belt increases in years with each

rank.

For Melvyn Diaz, being serious about Capoeira has forced him to change his life. Diaz said he has started lifting weights, something that until recently he had never done before. He said because he has been Kolhouse's student the longest, a lot is expected of him and so he tries to set the example of a model student for the class, though he admits that he's probably not the best.

"All your time goes into Capoeira," Diaz said. "When you're outside Capoeira, all you do is think about Capoeira and try to find ways to get better. I'm trying to basically change my life around so that I can be better at Capoeira."

Diaz said ever since he was a kid, he's always wanted to be part of a martial arts. Diaz learned about Kolhouse while he was an instructor in Indianapolis and would visit Kolhouse twice a week before he eventually followed Kolhouse to the academy in Chicago.

Another one of Kolhouse's students, Jelani



Graphic Design by Kimi Badger

Photography by Rachael Strecher

was very unique. From there, Jones moved to Chicago and joined Kolhouse's class in the beginning stages of the school. Jones said what really drew her to the art of Capoeira was the movement and the way the classes were taught.

"It's not necessarily physical combat, or it doesn't have to be," Jones said. "It's a game and you're playing, but it's not to win or overcome. A good game is when there's a lot of movement that compliments each other."

From the 1500s through the 1900s, the proteges were bringing over West-African slaves to work in South America, and most were sent to Brazil. The men who worked in the fields would practice Capoeira at night in the form of a dance. They would slow it down if a slave master came by, so it would look like nothing more than a form of entertainment.

The speed of the play is controlled by the beat of the music. As the chanting and beat of the instruments slows down, so does the play. As the music speeds up, the play gets more aggressive. As the slave masters started realizing what was going on, the art became illegal to practice and part of initiation into Capoeira meant being given a name that each player would be known by while they practiced.

Although many of the people who practice Capoeira say they have things in their life that they want to do, the one thing they all seem to have in common is a desire to continue their Capoeira training.

Jones said this is not a group of individuals, but a family of people who genuinely care about each other's well being.

They find sanctuary in this academy which for many is not just a place to practice, but a home away from home.

"There is a very strong sense of family and protection," Jones said. "We have seen each other in our worst injuries and our best times, you learn to take care of each other. People think we fight within the roda, but if anyone is going to disrespect or disgrace my teammates, I am going to be there in two seconds to make sure that their name is reclaimed and I am sure that they would do the same for me."

masters or teachers. Some songs are more playful, while others encourage participation.

Haymon said outside of practice, he is learning the Portuguese language and practicing moves in order to prove that he is worthy to move up to the next level. He appreciates how he can use the knowledge he gains outside of class, such as the ability to speak Portuguese.

"I've learned other languages before, but if you don't have a context to really use them, you forget them. With Capoeira, you get to kind of apply another language," Haymon said.

Keely Jones, another of Kolhouse's students, started out as a dance major in Santa Cruz, Calif. An ex-dance partner of hers introduced her to Capoeira and she ended up going two or three times each week and really liked the teacher. She said he was very supportive and the group

"All your time goes into Capoeira. When you're outside Capoeira, all you do is think about Capoeira and try to find ways to get better. I'm trying to basically change my life around so that I can be better at Capoeira."

—Melvyn Diaz

Grippers unite through music and song



The Helsinki Complaints Choir performed in Helsinki, Finland in March 2006. With more than 2,000 complaints submitted, the Helsinki choir performed with 84 women and seven men, making it one of the largest complaints choirs to date.

Courtesy SMOG VEIL RECORDS

Chicago to host first choir of complainers in the United States

by Jessica Galliard
Assistant A&E Editor

WITH MOVEMENTS to encourage people to cut back on their whining, like the challenge by the Rev. Will Bowen in Kansas City, Mo., to not complain for 21 days—complete with rubber band bracelets that read “A Complaint Free World”—many are embracing the idea of cutting back on the griping.

But two artists from Finland are hoping to get people to embrace complaining, possibly even the art of complaining through song and music.

The first Complaints Choir in the United States will perform in Chicago on Nov. 3 and 4 at the Museum of Contemporary Art, 220 E. Chicago Ave. The choir, made up of anyone who submits his or her complaints, will sing complaints in lyrical form to music composed by a local musician.

The concept of the Complaints Choir, inviting people to send in their complaints by e-mail or phone and turn them into a song compilation, came about when artists Tellervo Kalleinen and Oliver Kochta-Kalleinen of Helsinki, Finland were brainstorming about how people could transform the energy they put into complaining into something else. The two came up with the idea to compile a “complaints choir,” derived from the Finnish expression “Valituskuoro,” which is used to describe a group of people complaining simultaneously.

“Our projects do have a point, saying that uncreative complaining is really boring,” Kalleinen said. “We create and transform this energy into something, and so we take the energy that is there. And the question is what do we do with this energy?”

Kalleinen and Kochta-Kalleinen organized the first Complaints Choir in Birmingham, England in 2005 with 13 participants. Kalleinen said the local media was perplexed by the idea of a choir of non-professionals singing complaints, accompanied by composed music.

“[We took a] low-profile approach when we did it the first time, and people didn’t know what to think about our choir. Anybody could complain about anything they ever wanted to and join our workshop,” Kalleinen said. “Of course, we didn’t have

anything to show [from] what we had done before [as we do now], so this may [have been] a bit strange for many people. That’s why this choir was the smallest one.”

The Complaints Choir eventually spread throughout Europe and the world, reaching 13 different locations including Jerusalem, Canada and Budapest. What began in Birmingham with 13 participants grew to a project spanning worldwide, producing about 90 choir members at its largest, Kalleinen said.

Kalleinen said the project didn’t receive much media attention until videos of the Birmingham choir were posted online for other cities to see.

“It really created a little energy from the people who did take part,” Kalleinen said. “Everybody who has seen the video, usually their first reaction is that they want [to take part]. We always had a chance to show the earlier choirs before the project takes place, so people really see what the project is about and that’s why we never had many problems [getting coverage] after [Birmingham].”

After the media overseas took notice of the Complaints Choir, Kalleinen said Smog Veil Records, based out of Chicago, con-

tacted her and Kochta-Kalleinen to start Complaints Choir Chicago.

“We want to do it in the U.S. because it would be interesting to see what would come up, knowing that the U.S. [has a] very strong ‘think positive’ attitude,” Kalleinen said. “We didn’t have a fixed idea where it should happen, then we got an invitation by Smog Veil Records to do it in Chicago, and we were immediately interested.”

Long-time Chicago resident and musician Jeremy Jacobsen signed on this summer to compose the music for the project when Smog Veil Records contacted him through his friend Mark Messing of Chicago band Mucca Pazza.

“It’s an interesting challenge to set a bunch of pretty asymmetrical lyrics,” Jacobsen said. “At the same time I appreciate the communal involvement, and everyone will have a say in how it turns out.”

With the first of five rehearsals for the performances in November taking place on Oct. 16, Jacobsen said he won’t have long to compose the music for the performance. Because complaints are still being accepted and the deadline for joining the choir is Oct. 15, Jacobsen said there isn’t much preparation he can do for the first rehearsal.

“I’m not really allowed to begin on it yet, so yes, I’m a little worried,” Jacobsen said. “But at the same time that’s part of the game, and it’s how you put rules on artistic endeavors, sometimes they cause you to crank it out better and faster; so I’m hoping that will be the case.”

Mia Horberg, an executive assistant at the Chicago Tribune, heard about the project through Pitchfork Media and thought it was a great idea.

“It seems to be poking fun at your complaints. You have these everyday complaints that get you annoyed or get you down,” Horberg said. “Here, you can kind of make light of it.”

After submitting her complaints of people walking too slowly down Michigan Avenue, improper flushing of toilets and when people don’t cover their faces when they cough, Horberg signed up to participate in the choir.

“All it took was me watching the YouTube clip, and I was sold,” Horberg said.

Other people, like Bowen, who challenged people to go complaint-free, think a choir of people singing about their complaints is not helpful and just drags energy down.

“It’s focusing on what you don’t want rather than what you do want,” Bowen said. “When you sing, you’re amplifying the vibrational level of [complaints]. I would rather see a choir painting a vision of the great things yet to come instead of talking about what’s wrong now, because that keeps us mired in the problem as opposed to talking about the solution.”

But the Complaints Choir continues to expand and reach out to other parts of the world, like Singapore, where the Complaints Choir will perform in January. Kalleinen said she hopes to keep expanding the choir to parts of the world where self-expression isn’t accepted or even allowed.

“If you don’t allow [people to] complain, then I don’t think it will be very healthy,” Kalleinen said. “It’s the right of every human being. It’s part of human expression, a really important part.”

The deadline to sign up to sing in the Complaints Choir is Oct. 15. Pre-registration is required, but anyone can join. To submit a complaint, e-mail complaintschoir@yahoo.com. For more information, go to smogveil.com.

jgalliard@chroniclemail.com

Chicago complaints submitted

“Neighbors who pee off high balconies in the city”

“The amateur Jethro Tull cover band that plays every weekend in a backyard down the block”

“People who do not check to make sure everything has flushed, leaving turds behind”

“The way the wind chooses your corner as the worst in the city”

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Chicago's own 'Top Chef' dishes about food

by Brett Marlow
Assistant A&E Editor

LOCAL CHICAGOAN Dale Levitski has been fortunate enough not to hear "Please pack your knives and go," yet. The 30-year-old self-taught chef has out-cooked 12 other contestants on the Bravo cooking reality show, "Top Chef." He's worked at local restaurants like Blackbird, 619 W. Randolph St., and Trio, 1625 Hinman Ave., in Evanston. Levitski, who said he didn't even think he'd make it to the last four, is now in the final three.

The show will wrap up its third season live on Bravo Oct. 3 when the judges choose the winner. The Chronicle spoke with Levitski last week while he was out walking his dog to chat about the show, his own restaurant and what he does outside the kitchen.

The Chronicle: When you're not in the kitchen, what do you enjoy doing?
Dale Levitski: I spend a lot of time with my dog. I don't have a car, so I walk everywhere I go, so it's kind of my therapy. I'm definitely down with [having] relaxing beers with friends. I'm very low-key.

As a chef, do you put as much effort into the food you make for yourself as you do for other people?

I never cook for myself. It's what I do. I don't want to bother for myself, I do it for other people. The stretch is a tuna sandwich.

What do you think of the situations you were put into in last week's episode, cooking down by a stream?

Most of the challenges we've had are restaurant or chef or catering worst-case scenarios. They're fun, but very frustrating.

Cooking on the stream last night, that was a nightmare.

How would you describe your style of cuisine?

I basically do contemporary American with French and Italian influences. Definitely very strong flavors. I'm not very subtle. Very robust plates. I'll throw bacon in anything. That's kind of one of my favorite things on the planet.

What are some of your favorite restaurants in Chicago?

I love Blackbird. I used to work there years ago; it's a great restaurant. One place I have not eaten yet is Avenues with Graham Elliot Bowles. He's a great chef. He's a super nice guy and I can't wait to try his food. I like little neighborhood spots. All the big trendy restaurants, I tend not to go to. It's what I've been cooking in for a while, so I like to find little hole-in-the-wall, mom and pop places. I go to Nookie's a lot on Halsted Street and Buckingham Avenue. The food's not that great but, you know, it was my old neighborhood staple. I just relocated, so I'm looking for a new one up here in Andersonville. I was in Lakeview for seven years.

Other than restaurants, what are some of your favorite spots or neighborhoods?

I do everything in my power to stay away from Wicker Park. Some of the little shops are great, but for some reason that place bugs me. I'm more of a shopping in Lincoln Park and Lakeview person.

Why do you like cooking with game meat?

Some of the more successful dishes I've had have been venison and that kind of stuff. For me, they're very, very easy. I like

how the meat reacts. I like cooking venison and lamb more than cooking a regular steak. It's fun to technically cook it and you can use a lot more different flavors than with regular beef.

What's one food you can't stand to eat or cook with?

Kidneys.

When you were younger, were you obsessed with cooking? Is this something you knew you wanted to do?

I used to help my mom cook a little bit, but I was always bad at it. I usually liked to help her bake, make cookies and stuff. I remember she made stuffed cabbage once when I was a kid and I was like "What the h--- is that?"

You said your contestants could be out-cooked by a queer. Do you think gay people are a minority in the culinary industry?

As a gay chef, I'm definitely a minority. It's kind of like an over-dramatized quote. For me, it was a response to when I first started cooking, that's when it was more of an issue for me. But now as a gay chef, it really doesn't matter. I've gotten enough respect where people really don't care. The kitchen's here, if you're one-legged and purple, you can cook.

How much is cooking in a traditional kitchen like these situations? Is it as stressful?



Bravo's 'Top Chef: Miami' contestant Dale Levitski gathers his spices for his challenge dish.

Courtesy BRAVO

It can be. When you're in extremely busy situations and sometimes things don't go right, you can definitely get that intense I think. For those of us who have been in those situations. I mean Casey's a really good line cook and Hung is. I've been line cooking for 13 years. We're all used to being able to stand in that stress.

You're in the process of opening your own restaurant. What's happening with it?

I'm going to kind of do an upscale diner: breakfast, lunch and dinner open seven days a week. I'm going to take American classics and have fun with them. [The restaurant] is going to be west of the Loop.

To view more of this interview, visit *The Chronicle* online at columbiachronicle.com.

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BEN STILLER
THE HEARTBREAK
KID



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THE HEARTBREAK KID OPENS NATIONWIDE ON FRIDAY OCTOBER 5TH

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'Halo 3' breaks records in amazing final

By George P. Sleo
Associate Editor

THE LAST *Halo* left gamers with a three-year cliffhanger. This year, *Halo 3* answers all the questions.

The game picks up exactly where the last one left off. For those who don't remember, Master Chief was headed toward Earth to stop the Prophet of Truth. Cortona was captured. Even worse, the Arbiter and Elites, who were once enemies, made a truce and the fate of Earth looked grim.

The game sold more than \$170 million worth of copies on its first day, beating out all movie blockbusters, according to Microsoft's website. And the storyline plays as if it were a summer movie, with a straight narrative unfolding the events. This time around, the story is focused solely on Master Chief. In *Halo 2*, gamers got a chance to play with the Elites and witness their side of the story.

The environments are varying, with plenty of close-quarter battles as well as epic war zones with other soldiers in open space. There is less backtracking in *Halo 3* than in previous offerings. In the first two, gamers would have to do tedious work in areas that they may have forgotten existed. There are nine levels in *Halo 3*, and for an experienced *Halo* veteran, the difficulty will disappoint.

In past *Halo* games, beating the game on "legendary" was a feat not many could accomplish. The enemy AI was truly intelligent and made use of plasma grenades and weapons efficiently. *Halo 3* disappoints in this regard. Bungie is trying to appeal to



The new 'Halo 3' features a short, single player mode, but an amazing online play experience.

MCT

the casual gamer with *Halo 3*. The "normal" difficulty setting is extremely easy, and the "legendary" isn't that much harder. If you're a *Halo* vet, start the game off on legendary.

While the game is a decent challenge, it only takes about seven hours to beat on the "heroic" difficulty. In many ways, it feels as if the game was solely made for online play. Players will also see a difference in the co-op play, where two friends can team up and beat the single player campaign together. In *Halo 2*, you are penalized if a teammate gets killed and have to start off at the last checkpoint. However, in *Halo 3* if both players are

fighting a large group of enemies and one dies, that player will simply re-spawn.

A nice feature for co-op is the new scoring feature called MetaScore. This allows two friends to play for the best score against each other. While high scores don't unlock anything special, it does give players a chance to brag about how they're better. This is important because people play games like *Halo* again and again, and its little things like this that make it more enjoyable. For example, simply kill an enemy, and only a few points are awarded. Frag a cluster of baddies and watch your score flourish.

Yet for many gamers, the online multi-

player is where most of their time will be spent. The default weapon for online game play is the battle rifle. Gamers should discard this as fast as possible and pick up stronger weapons like the Brute Spikers or Energy Sword. One of my favorite weapons is the Spartan Laser. This weapon shoots an enormous red laser across the screen and should kill most opponents on first strike. Some other cool weapons are the Ruthian Gravity Hammer and flame thrower. The Gravity Hammer is similar to a baseball bat and allows a gamer to hit a player or even a warthog 100 feet across the map, while the flame thrower burns enemies to a crisp.

There really aren't that many new vehicles in *Halo 3*, but the Brute Chopper truly stands out. This bike is, perhaps, too powerful and can only be used by the Prophet of Truth when starting off. The marines get to utilize the Hornet and the Mongoose, which are extremely fast dirt bikes.

Overall, I wish they had made the single player campaign longer. In the first *Halo*, I remember playing a level on legendary for days before I could beat it. It was that difficult. You don't get the sense of accomplishment here; the game is simply too easy for a seasoned gamer. Yet online multiplayer is fun, and should bring a lot of replay value for years to come. Like all *Halos*, this one will be played for years and is the final chapter for Master Chief—at least in the format of a first-person shooter.

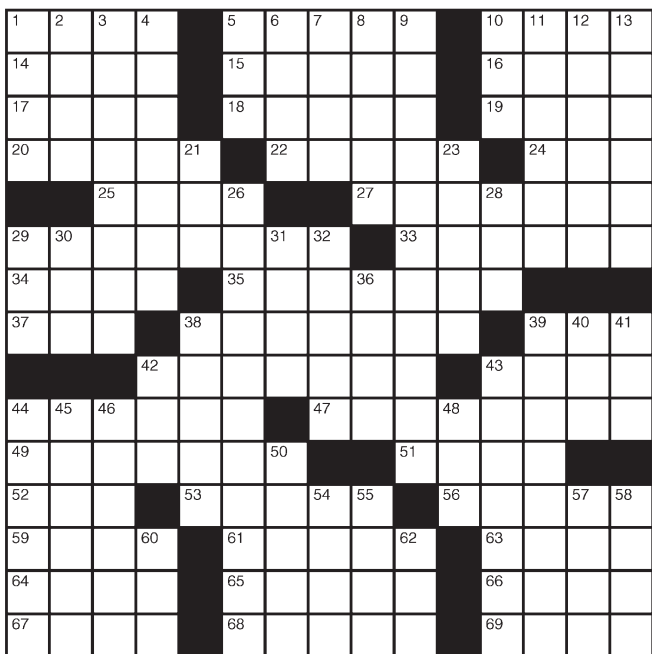
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Crossword

Crossword

- ACROSS**
- 1 Queens ballpark
 - 5 Bald raptor
 - 10 Piercing tools
 - 14 Tediously protracted
 - 15 Plains people
 - 16 Certain tide
 - 17 Texas crock
 - 18 Point of view
 - 19 Actress Moore
 - 20 Gives off
 - 22 Stop, look and look?
 - 24 French wine
 - 25 Persian ruler
 - 27 Iceberg rival
 - 29 Precipitator
 - 33 Luxurious country houses
 - 34 Vigoda and Lincoln
 - 35 Wading birds
 - 37 Wicked
 - 38 Supporting fans
 - 39 Little one
 - 42 In the best shape
 - 43 Urban center
 - 44 Peter of "My Favorite Year"
 - 47 Rod and Payne
 - 49 Rabbit colonies
 - 51 Have the nerve
 - 52 Pot top
 - 53 Sand hills
 - 56 Roasting rods
 - 59 Fencing sword
 - 61 Fizzy drinks
 - 63 Smallest Great Lake by volume
 - 64 Blue shade
 - 65 Ford from Tennessee
 - 66 Verbal subtlety
 - 67 Cocoon fiber
 - 68 Old hat
 - 69 Ginger cookie



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10/1/07

DOWN

- 1 ___ gin fizz
- 2 Celeste or lan
- 3 Joined up
- 4 Christie and others
- 5 Double curve
- 6 Feels unwell
- 7 Billy or nanny
- 8 LEM word

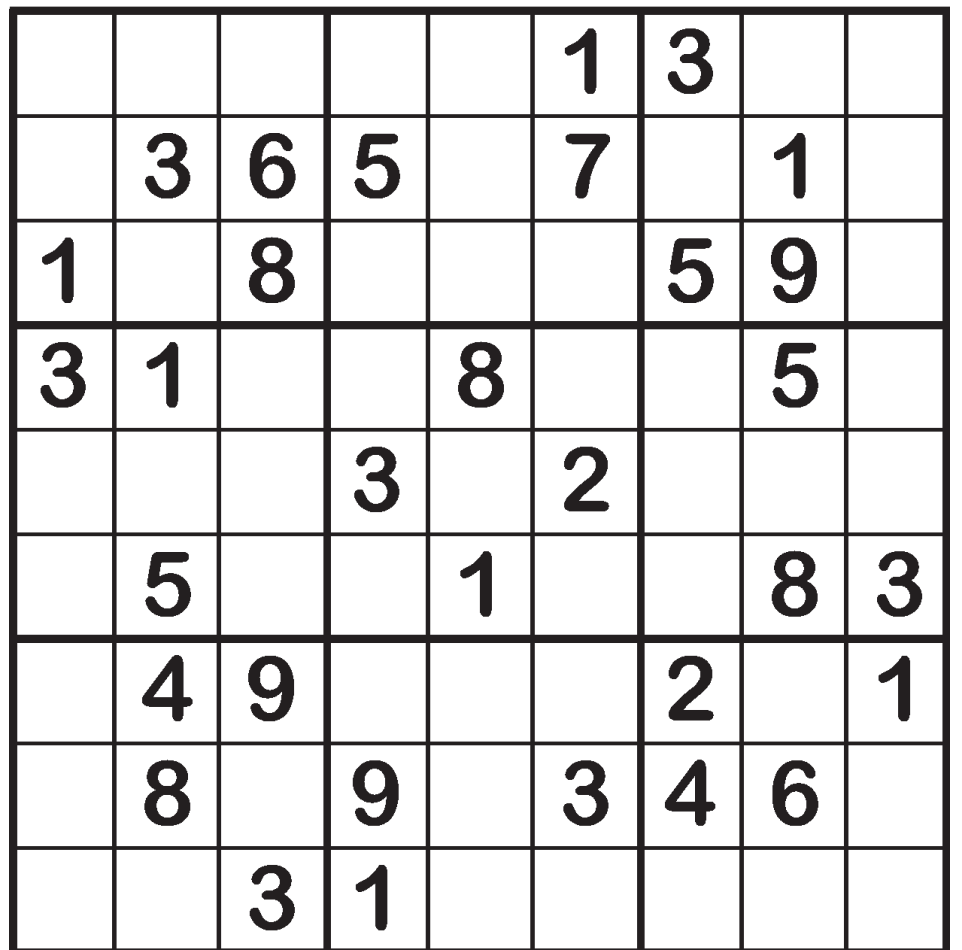
Solutions



- 9 Gregarious and outgoing
- 10 Up-coming connector
- 11 Destructive beetle
- 12 Thin layer
- 13 Urchin's defense
- 21 Actor Mineo
- 23 U.A.E. rulers
- 26 Sides of right triangles
- 28 Molinaro and Michaels
- 29 Taxi
- 30 Lawyers' grp.
- 31 Coin opening
- 32 Schleps
- 36 Part three of a three-piece suit
- 38 Irked
- 39 Tool in a trunk
- 40 Mel of the Giants
- 41 Herndon and Cobb
- 42 In favor of
- 43 Floor coverings
- 44 Little hooters
- 45 Taiwan's capital
- 46 Tough trial
- 48 Once existed
- 50 Audible
- 54 "Giant" and "So
- Big" writer Ferber
- 55 Spanker or spinnaker
- 57 Singer Turner
- 58 Ooze
- 60 Caribou cousin
- 62 Told you so!

Sudoku

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



Joke of the Week

A mushroom walks into a bar, moseys on up to an asparagus, and declares, "The party's here!" When the asparagus explains that he refuses to party with mushrooms, the mushroom exclaims, "Why the heck not? I'm a FUN-GI!!!"

Shadows of death cast down upon the 'Valley of Elah'

'In the Valley of Elah' is a stealthily potent heartbreaker

by Matt Fagerholm
Assistant A&E Editor

HERE IS one of the year's saddest films, a desperate cry of alarm fueled by bottomless despair. It's the despair of a father as patriotic as they come, who carries a rock-ribbed faith in the country he fought for during Vietnam. He isn't the caricature of a pro-war nut-job Hollywood often relishes in tossing onto the screen. He's a man who loves his children, reveres his nation and fights for what he believes to be just. His name is Hank Deerfield, played by Tommy Lee Jones in a performance that cements his status as one of our best living actors. Hank is a war veteran who will not stand for being told anything less than the truth, and when his son inexplicably goes AWOL after returning from service in Iraq, he wants answers.

As Hank moves closer toward uncovering the mystery of his son's disappearance, his journey bares certain similarities to the one taken by Capt. Willard in *Apocalypse Now*. But instead of finding a heart of darkness, Hank finds a soul in upheaval—broken to pieces by a system both confused and corrupt. *In the Valley of Elah* is a film that may have anti-war sentiments, but its emotions are universal. There's no finger-pointing, preaching or speechifying on display here. Writer/director Paul Haggis wisely chooses to tell his story solely through flesh-and-blood characters—most of whom have never witnessed combat. The only images

depicted from the current war are from a damaged DV tape Hank smuggles from his son's quarters. The audience finds itself studying the footage along with Hank, analyzing every last obscured detail like a detective. One can almost feel the worried father's heart stopping with every digital glitch.

It is revealed early on in the film that various charred body parts scattered in a field were identified to be the remains of Hank's missing son. Police officials are only too happy to leave the crime scene once they discover it isn't in their jurisdiction, and Hank angrily requests that police detective Emily Sanders take him there. He is outraged to find so many obvious clues and potential witnesses that when Emily later claims, "It was the least I could do," Hank retorts, "I'd say that's accurate."

This section of the film takes the form of a police procedural that would seem familiar to anyone who has watched any version of "CSI." What makes *Elah* so moving is its human story, which is brought to raw life by a sublime cast. This has been a good year for Jones, who has a very real chance of being nominated in two categories—Best Actor for this picture, and Best Supporting Actor for the Coen Brothers' masterpiece *No Country for Old Men*, due out in November. Both films provide an astonishing showcase for Jones's ability to convey uncharted depths of emotion while barely moving his face. Rarely has the image of an actor simply staring ahead in tense contemplation been so thoroughly mesmerizing and deeply moving. The scene where Hank calls his wife, played by Susan Sarandon,

to reveal the fate of their son is as emotionally wrenching as any scene in recent memory.

The female detective seems at first to be the type of colorlessly poker-faced role that usually wastes great actresses like Julianne Moore, but Charlize Theron knocks it out of the park. Her hard edge proves a necessity for inhabiting a workplace reeking with sexism, and Theron evokes great empathy for her character, while refusing to apologize for her flaws. The other notable highlight of a truly outstanding ensemble cast is Wes Chatham as Corporal Steve Penning, a buddy of Hank's son, who has a scene late in the film where he describes the detrimental effects of war in a voice that is as quiet as a whisper and as chilling as death.

In the Valley of Elah is not as dramatically satisfying as Haggis's last directorial effort, 2005's Best Picture winner *Crash*. But unlike that film, which attempts to bring

moral closure to the undying sin of racism, there are no easy answers for the problems raised in *Elah*, and there probably won't be until years after the current war. Haggis does occasionally stumble, particularly in the film's highly criticized final moments which use dramatically obvious imagery to artlessly highlight a message that has been eloquently articulated for the majority of the picture. Yet there's no denying the power of the film's argument that our nation is in a grave state of disorder, where agonizing confusion erupts into irrational violence. By the end of *In the Valley of Elah*, America's current state seems as upside down as the flag waving in the final frame. Here's a film that not only hits close to home—it lands on our doorstep.

mfagerholm@chroniclemail.com



Tommy Lee Jones and Victor Wolf co-star in director Paul Haggis's latest drama 'In the Valley of Elah.'

AP

Radical role reversal explored on the stage

'Eat the Runt' asks audience members to choose the cast

by Shay Bapple
Staff Writer

AS SHE sits across the room from Hollis talking about her qualifications, Merritt's blood begins to boil. While riding an emotional rollercoaster, eyes bulging and insanity gripping her voice, she blurts out during an interview with a perspective employer, "Think about all of the laws that we have in this country to protect stupid people."

In the comedy "Eat the Runt," showing at the Chicago Center for the Performing Arts, 777 N. Green St., cast members like Lauren Pesca, who plays Merritt, don't just learn the lines for their particular parts—they memorize every line of the script. When they step onto the stage at the start of every show, none of them knows which part they will play. For every "Eat the Runt" showing, the audience chooses the cast.

Pesca, an actress from Long Island, plays the part of an interviewee for a position at an art museum in "Eat the Runt," about an absurd job interview process. The cast consists of three white women, three white men, one black woman and one black man. Throughout the play and each interviewing scene, the cast takes turns having their personas attacked and discusses topics embedded in the script that include gender, religion and race.

Playwright Avery Crozier's script began in New York in 2001 when director and actor Weil Richmond found the script for "Eat the Runt" while surfing the Internet. The

playwright intended to have eight different people designated specific parts upon casting, as is the case with most scripts. Richmond wanted to take a different approach for his interpretation of "Eat the Runt" to make it more interesting and controversial.

"With the audience casting the show it becomes more racist and un-politically correct," Richmond said.

Before the play begins, each actor walks onstage with a number and auditions for each role. After stepping forward and reciting a line the audience uses an electronic touch pad to vote for who they want to play the role for that night, not knowing anything other than the name and title of each role.

This type of casting is what Richmond envisioned when he first discovered the script online. Richmond wanted the actors to be able to play any role at any given performance to add the element of surprise, especially when the topics of the play become racial and gender specific.

"If I would have put a woman in one particular role, I would have been making a statement. If I would have put a black person in another, that would have been making a statement doing that," Richmond said. "The show is actually more racist and sexist sometimes this way, but there is always a way that each role is justified in the way it's played out."

Pesca said the social commentary is a crucial element of the play and makes people think about their positions on race.

"I believe that [the] playwright intended on the social commentary of this play to

play a huge part," Pesca said. "The casting of different genders and races in each role will change the dynamic of every show."

Jacque Henrikson, a student from St. Louis, attended the show and said she was amazed how all the different actors had to know every role's lines. Henrikson felt the botched interview with the ironic conclusion was a typical storyline, but thought how the play would have changed with each actor playing the differing roles made it interesting.

"I might have to see it again to really

enjoy the play and see how the dynamics change with different actors playing each role," Henrikson said. "The story does have a hook and makes you feel like you have to come back."

"Eat the Runt" show times are Wednesday through Saturday at 8 p.m., Saturday at 10:30 p.m. and Sunday at 3 p.m. Tickets range from \$30 to \$37.50 and are discounted an additional \$5 for students.

chronicle@colum.edu



In 'Eat the Runt,' cast members' roles in the show every night are a toss-up.

Courtesy JAMES JULIANO

Premium Blend

with Shot Baker

IN THE years Tony Kovacs went to Columbia on and off from 1998 to 2005, he became very familiar with the elevators on campus. He would ride the elevators to the top floor and work his way down every floor to post fliers for his band, Shot Baker. Two years later, vocalist Kovacs, an audio, arts and acoustics major, and the rest of Shot Baker have recorded their first album in four years and are preparing for its 2008 release.

Kovacs spoke to The Chronicle about the band's intense, raw punk rock sound and how they fit in with the Chicago music scene they grew up with.

The Chronicle: How do you think you work together as a band?

Tony Kovacs: It's definitely moreso a democracy than most bands that I've analyzed. As far as the music goes, everyone adds their own element. There's really not a weak link as far as music and writing goes. We all shape and sculpt the songs as they come about. In that sense, it's really a good working environment.

What makes your sound different from other bands'?

In one sense we're not really trying to be different, but we're also not trying to be the same. The stuff we grew up listening to is the kind of stuff that influences us and speaks to us, so to say. If anything, not to sound egotistical, but I think it's like an

intensity that not a lot of bands bring. Not that bands aren't intense, but [our sound is] just a certain type of intensity that not a lot of other bands are bringing.

So what influences you?

A lot of local Chicago stuff, like Naked Raygun, Pegboy, Screeching Weasel, Oblivion. As well as typical starter punk rock type of bands like Minor Threat and The Misfits, Black Flag, and so on. There's a lot more than that, [but] that's just a good place to start as far as influences go.

What attracted you to the Chicago music scene?

I think just speaking for myself, [when I] first starting going to shows [it] was a scene that was really alive with energy. You'd go to a show, and everyone was making their own fanzines and passing out cassette tapes of their bands. There was really a living, breathing scene going on there throughout the early to mid '90s when I was getting into it. It was really something cool to be a part of. All of those bands were almost like superheroes. It was like being a comic book fan, but instead of superheroes they were all musicians. The music had this non-conformist attitude that young kids can easily grasp onto and be a part of.

How would you respond to someone who says raw punk rock is dead?

I guess I would ask them what they mean



The guys of Shot Baker, Nat Wright, bass; Chris Gach, drums; John Krohn, guitar; and Tony Kovacs, vocals, will release their next album in early 2008.

Courtesy SHOT BAKER

by punk rock. There's so many different definitions to that nowadays, which is good. Each generation takes what they want from it. As long as there's bands or people putting honesty into what they do and not bowing down to forces like money and fame, then I guess punk rock isn't dead. I don't think it really ever died. It may not have been in the spotlight as much, and when it is in the spotlight, [that's when] some may argue that's when it's dead. That's totally open for interpretation. Everyone has a different

opinion on that.

What would you like people to get out of your shows?

I would like people ... to feel alive. I just want people to have a good time and to feel like they were a part of something that was interesting and fun, something like that.

Shot Baker will play Nov. 17 and 18 at Riot Fest, 2135 N. Milwaukee Ave., at 1:30 p.m. both days. For more information, go to myspace.com/shotbaker.

—J. Galliant

HOROSCOPES



ARIES (March 21-April 20) You generally like the dominant role, but that's not always necessary. Relax and allow someone else to take good care of you.



TAURUS (April 21-May 20) You're not quite ready to take on the big bad world, yet. Hide out another day. Get your energy reserves pumped up.



GEMINI (May 21-June 21) You're learning quickly and probably having a wonderful time. You're naturally good at this game, once you learn not to say what you think. Not everything, anyway.



CANCER (June 22-July 22) Shopping's fun now. You can get a few more special items. It's good to know how to be frugal, and it's nice not to have to be.



LEO (July 23-Aug. 22) You can't help but be in a cheerful mood, and it looks good on you. Explain your latest insights to an enthralled audience.



VIRGO (Aug. 23-Sept. 22) Continue to review your collection of various odds and ends. Some of that junk has turned into valuable antiques. Some assembly and cleanup is required.



LIBRA (Sept. 23-Oct. 23) One of your friends is quite close to making a romantic mistake. Advise caution. If you're ignored, it's still a good place from which to start the mop-up discussion.



SCORPIO (Oct. 24-Nov. 22) You've thought about assuming more responsibility. You can do that now, but you may also get more attention in the process. Ready to come out of hiding?



SAGITTARIUS (Nov. 23-Dec. 21) Another magnificent day, with more dreams coming true. Not the bad, uncomfortable kind of dreams—the bold, adventurous ones.



CAPRICORN (Dec. 22-Jan. 20) Set yourself up for a nice benefit that won't pay off for a while. Get it to go right into your account, to reduce wicked temptation. Promise yourself a neat reward later, and get something delicious for now.



AQUARIUS (Jan. 21-Feb. 19) You and your mate (or prospective mate) find it easier to discuss your plans for the future in a gorgeously different setting. Take a romantic excursion.



PISCES (Feb. 20-March 20) As you well know, familiar chores have therapeutic value. Relax into the cleanup and forget about your worries. Don't stress after perfection, do what works for you.

CHECK ME OUT



Tim Hunt THE CHRONICLE

JOSEPH SHEEHAN

MUSIC MAJOR
FRESHMAN

For a moment, it looked as if Jimi Hendrix was walking down Michigan Avenue. As the figure approached, it morphed into freshman music major John Joseph Sheehan IV wearing a Jimi Hendrix shirt of which he was very proud.

Sheehan, 18, had been searching everywhere for the shirt, before finding it at a tattoo parlor in California last August. He said his love of rockers like Bob Marley and Eric Clapton influence his taste in fashion, all the way down to his ripped blue jeans and Harley Davidson wallet.

And where did Sheehan acquire such a striking hairdo? "I got that from mom and dad," he said.

—M. Fagerholm

REVIEWS



SIIIIIIIICK



SHOULDER SHRUG



NOT BAD, NOT BAD



WORTH A GIGGLE



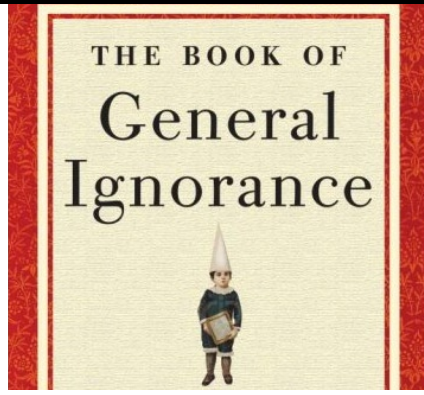
HAPPY DANCE!

PRINT



NEWSWEEK, OCT. 1 ISSUE

This week's issue, "Giving Globally: How to Heal the World," investigates pioneers at the forefront of the fight against global poverty and health issues from vaccines to useful, sustainable "primitive" water systems. It also includes an essay by Bill Gates and a diary of a reporter's short-lived freegan lifestyle. —S. Harvey



'THE BOOK OF GENERAL IGNORANCE' BY JOHN LLOYD, JOHN MITCHINSON

Marmots kill. James Bond drank whiskey more than vodka martinis. Centipedes don't have 100 legs. Caesar wasn't born by Caesarean section. These fantastic claims and many more are explained at length in this handy dandy fascination factory. Don't miss it. You'll be doing yourself a favor. —S. Baltrukonis



THE CHICAGO TRIBUNE: A CHINA JOURNEY SERIES

Since Sept. 10, a Tribune reporter and photographer have wandered through the "heart of China," exploring the country's past, present and future. The incredible journey has inspired beautifully written stories and daily blogs that document their experiences. It's truly an excellent way to learn about a country and its culture. —A. Maurer



MOVIES / DVD



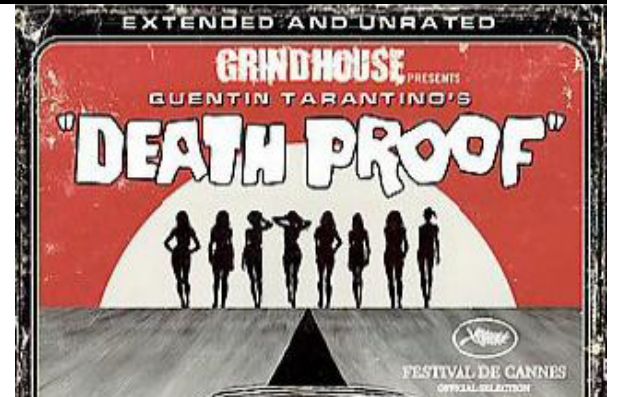
'THE KING OF KONG: A FISTFUL OF QUARTERS'

An unbeatable megalomaniac presides over the original Donkey Kong world record score. A talented but overlooked unknown rises to the unspoken challenge, proving his worth through skill, determination and heat. This is Rocky on the smallest possible scale, in Washington and twice as funny. —W. Giglio



'KNOCKED UP' DVD

I wasn't surprised at how enthralled I was with the extra features on this 2-disc DVD of one of the funniest movies I've seen in years, considering I was just as enthralled with the 40-Year-Old Virgin DVD extras. The gag reel is incredible, and the line-oramas are definitely worth checking out. —J. Gallart



'DEATH PROOF' DVD

Everybody who expected this to be an Oscar-winning flick needs to mellow out. Sometimes it's nice to watch a movie where nobody makes the world a better place, beautiful women kick ass, muscle cars are vehicles of destruction and there are no ambiguous jokes. So sit back and stop analyzing. —S. Harvey



MUSIC



THE FOO FIGHTERS: 'ECHOES, SILENCE, PATIENCE & GRACE'

This album by ex-Nirvana drummer Dave Grohl is destined to be a classic. It sounds better start to finish, though there are clearly some standout tracks such as the radio-friendly track, "The Pretender." —L. Smucker



TRACK A TIGER: 'WE MOVED LIKE GHOSTS'

Track a Tiger's new album is very familiar, like the songs had already been a part of your life. Songs are up-tempo and cheery with lots of blips, beeps and catchy vocals, all shrouded by an ethereal veil that gives the album a bit of edge. It's not groundbreaking, but it's not bad. —B. Schlikerman



SUBTLE: 'FOR HERO FOR FOOL'

Their latest since A New White is louder and faster—instruments outcry Doseone's lyrical genius at times. But Subtle is at the top of recording, lyrics, music and live performance. If you happen to be on the East Coast this week, behold Subtle in Boston and Brooklyn. —B. Palmer



RANDOM



DON LINDSAY'S LIST OF FALLACIOUS ARGUMENTS

There's nothing more satisfying than getting into an argument and using fallacious terms to throw your opponent off guard. Lindsay lists them all, including the popular Ad Hominem, which can be used in any argument—"No, you're wrong about gravity because you don't believe in hats!" —D. Nelson



MONOPOLY ELECTRONIC BANKING EDITION

Follow the same rules of the monopoly game just faster without using cash. This fun new edition allows players to collect rent, pay fines and buy and sell properties with a debit card. The classic family game is updated with new tokens and landmarks. —S. Tabares



THE OLD CHESS GUYS AT MYOPIC BOOKS

Nothing makes my heart tingle more than cute old men—except cute old men who play chess. I saw four or five adorable old men sizing each other up around their chess boards upstairs talking about the politics of chess in their thick Chicago accents. I plan on going back to Myopic to stalk these fellas. —J. Gallart



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Commentary

Editorials

Cruel and unusual punishment

The normal procedure for lethal injection is very simple. The inmate is led into an execution chamber surrounded by drawn curtains where he or she is strapped onto a special gurney. Each arm is prepared for an IV drip: One for the actual injection, the other as a failsafe. The curtains are pulled back and the accused looks up to see human faces, often unfamiliar, that have come to watch. In an adjoining room, the execution machine is turned on.

First comes anesthetic, which puts them to sleep. If the accused has not received enough of this drug, no one will ever know, because the next solution causes total muscle paralysis. This includes the diaphragm, which makes the third solution largely unnecessary—if the poison was withheld, the person on the table would die from simple suffocation, possibly while conscious.

But the poison is not withheld.

The third injection is meant to stop the heart, the only muscle unaffected by the second solution. Death usually occurs within seven minutes, but it's not uncommon for the process to take longer. For Christopher Newton, who was executed in May, it took two hours.

On Sept. 25, the Supreme Court accepted a case that will decide whether or not lethal injection is Constitutional. The suit was originally brought in Kentucky, where the state Supreme Court decided the execution method was not cruel and unusual, the words used by the Constitution. The two death row inmates who filed the suit are now on their last appeal, to the very highest court in the land.

The Supreme Court is given the federal power of interpretation, and it will be up to it to decide the application of the Eighth Amendment. The relevant portion of the amendment prohibits any form of "cruel and unusual punishment" from being applied by the state. Lethal injection is undoubtedly unusual, but it's also terri-

bly cruel. The accused are watched while they die. The accused may or may not feel excruciating pain. The accused may undergo prolonged suffocation before he or she experiences cardiac arrest. Through all this, the accused would never be able to cry out, shake or struggle.

If the court finds this cruel and unusual, death row inmates will merely be killed in other ways, methods the state must then claim have less potential for torture. Prisoners may be electrocuted. Prison records show this often causes the victims to literally cook, their flesh separating from their bones. The accused can be hanged, a form of punishment that sometimes requires multiple attempts, as the neck is not always broken and suffocation is not always achieved in totality. The accused simply hangs blindfolded on the end of a rope, choking for a live audience, according to the Death Penalty Information Center.

The term "the accused" is apt, because there is often no way of knowing for sure that the prisoner is guilty. Since 2004, 10 American prisoners sentenced to death have been totally exonerated of all crimes. One is too many. The rise of DNA evidence has led to hundreds of overturned convictions. This confirms the grim reality that innocent men and women have been killed by the state for crimes they never committed.

Lethal injection is a cruel and unusual method of carrying out a cruel and unusual punishment. The Supreme Court should find in favor of the prisoners in Kentucky, and it shouldn't stop there. It is unconstitutional, not to mention morally indefensible, for the United States to continue murdering its own people.

It would appear the state wants to kill humanely, dispassionately. But the only way to take a life is with cruelty, with unusual torturous devices and far too soon.



Letters to the Editor:



Jason is drumming for Zeppelin's latest gig (which he's done before in '88).

On top of that, Smucker notes that the bands are "going through a musical version of a mid-life crisis" and that "trying to recreate them for a new generation is a fraudulent effort." So, with your logic, Eddie Van Halen, Pete Townshend, Keith Richards and every other older rock star should just hang up their guitars and live a life of retired luxury?

There is a reason for these tours. The bands in question, believe it or not, have still got it. They may be sitting on a pile of money already, but it's their craft and it's what they thrive on. Just go to YouTube.com and look at some of the latest clips of Eddie Van Halen and David Lee Roth. Look at the way that a balding, aging Pete Townshend can still thrash his guitar in windmill formation while Roger Daltrey performs his microphone rodeo. Look at Mick Jagger's rooster swivel. It's all still there, it's all still worth it, and it's not pointless by any means.

If you're sincere about your writing, you won't just stop to "pass the torch to other deserving artists" when you get older. I do agree that ticket prices are outrageous for these bands, but then again, you can say the same about the Arcade Fire or Radiohead or the Smashing Pumpkins.

Thank you for your time,
Evan S. Minsker
Sophomore
Journalism

To the Editors:

In your Sept. 24 issue, there was a commentary by Luke Smucker entitled "Do we really need these reunion tours?" The article deals with the reunions of bands including the Who, Van Halen, the Police, and most notably, Led Zeppelin.

In the first sentence, Smucker acknowledges that Zeppelin is back together for a UK reunion tour. Led Zeppelin has only been scheduled to play one date—a benefit concert for the Ahmet Ertegun Education Fund. All other "tours" have been the center of rumors, but at the date of the issue in question, only one show has been announced. It should be noted that not only are they playing one show, but they're playing the show for the man who gave them their start. Ertegun signed them to Atlantic Records and only then did they grow to become the standard of hard rock.

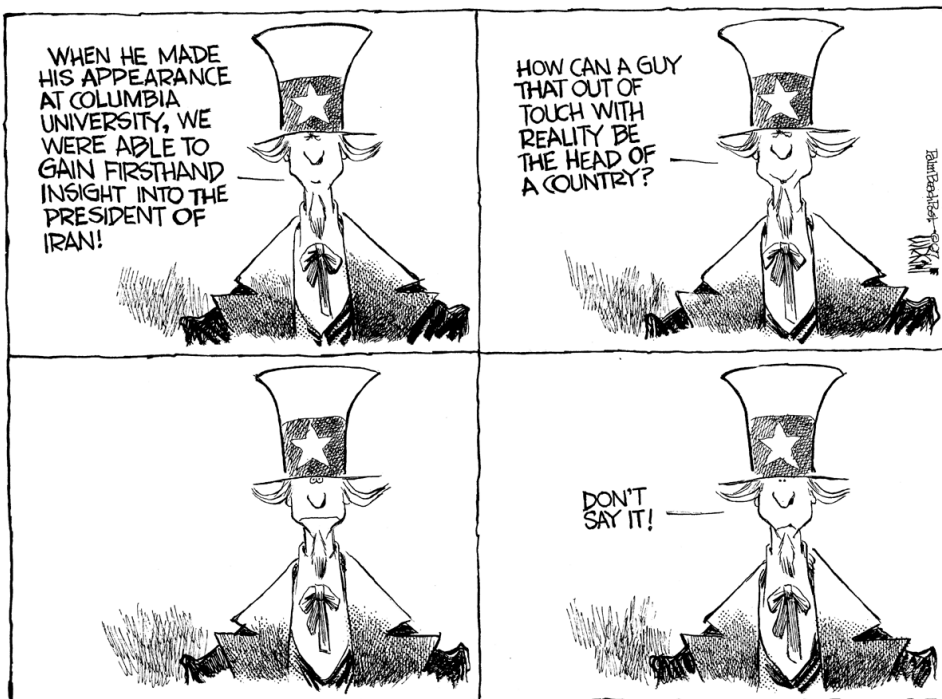
Also, in reference to bands who "get a musician to fill in the spot of an original player," both Van Halen and Led Zeppelin have hired within the family. Wolfgang Van Halen took the place of Michael Anthony on bass and back-up vocals (and he's incredible). In the meantime, John Bonham's son

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 Columbia Chronicle Editorial Board



MCT

Citizen censorship threatens the First Amendment



by **Wes Giglio**
Commentary Editor

By now, millions of people have seen or heard about the student who was Tasered at the University of Florida during a John Kerry speech. The video of the event has been sweeping the country, provoking outrage and sympathy. At the event, police officers grabbed the student after he had asked a question about the Skull and Bones society, and began to lead him out of the building. He resisted, asking repeatedly “What did I do?” Soon the questions turned to shouts for help as he was held down, shouted at and Tasered. No students rose from their seats. John Kerry made a joke. No one did anything.

At Colorado State University on Sept. 21, a four-word editorial ran in the Rocky Mountain Collegian, the student newspaper. The editorial headline was “TASER THIS.” The text read “F--- BUSH.”

Reaction to the piece was strong. The College Republicans on campus organized a petition demanding the resignation of the paper’s editor-in-chief, David McSwane. The petition also asks students to avoid the businesses that advertise in the paper. Many of those local businesses, that had advertised in the paper all year, pulled their ads. In all, the paper lost \$50,000 in advertising revenue for the year. This is a big loss for a paper that doesn’t draw any funding from

the school. To try and recoup the damages, the staff of the publication has taken a 10 percent pay cut. Through all this, McSwane has rightly refused to apologize.

Last week, Move-On.org took out an ad in the New York Times. The ad featured a picture of General David Petraeus, with lettering underneath asking “General Petraeus or General Betray us?” White House officials reacted, calling it a “boorish, childish, unworthy attack.” President Bush then goaded Democrats into taking a position on the ad, saying he was “surprised” not

ally, the Senate passed an amendment that condemned the attacks, 72–25. Move-On, rightly, is not apologizing or backing down. In fact, it has created a new television ad focused on President Bush as the betrayer.

It gives me pause to reflect that our elected officials are spending their time writing and voting about whether or not they agree with an ad in the New York Times. Were there no more pressing matters to attend to? Isn’t there a war in Iraq? Aren’t there children without health care? Maybe Congress could have voted to change our

The same criticisms are just as easily applied to the student groups at Colorado State University. The College Republicans are spending their time trying to get someone fired, and apparently trying to deny themselves a free press. Businesses are pulling their ads because they’re afraid of ... what? That the Department of Homeland Security will put them on the black list? That the CSU student body cares so much about the College Republicans that they won’t eat pizza, buy books or rent movies unless those establishments care too?

There is now a new kind of attack on the First Amendment—citizen censorship. People can communicate at lightning speeds and sign petitions just as quickly. Inboxes can be flooded from a single computer. An innocuous (not to mention nonsensical) editorial in a small student paper can lead to the front page of CNN.com. This new form of unwarranted and overzealous protest is easy to recognize. Warning signs include hysteria, petty disagreements and small-mindedness. Success is measured in firings, toothless denunciations and other meaningless results.

The First Amendment, which protects the populace’s right to say what they want and to disagree with their leaders and each other, has been twisted into a game of gotcha. Something controversial is written or said, and the rights of the individuals responsible are sacrificed to groupthink and the right to absurd and malicious protest.

It’s bizarre, and the framers could have never suspected it, but the First Amendment is becoming a tool against itself—a self-cannibalizing monument to the Internet age. In America, people can say whatever they want, as long as they’re prepared to be forced into silence.

jgiglio@chroniclemail.com



University of Florida police attempt to subdue a student at a John Kerry speech.

AP

more of them were speaking out. Soon, it wasn’t only White House officials denouncing the ad. John Kerry called it “over the top.” A letter has been circulating through the Senate calling on Majority Leader Harry Reid to condemn the ad. Several Democrats, speaking anonymously, said Democrats needed to publicly shun the ad. Eventu-

ally, the Senate passed an amendment that condemned the attacks, 72–25. Move-On, rightly, is not apologizing or backing down. In fact, it has created a new television ad focused on President Bush as the betrayer. It gives me pause to reflect that our elected officials are spending their time writing and voting about whether or not they agree with an ad in the New York Times. Were there no more pressing matters to attend to? Isn’t there a war in Iraq? Aren’t there children without health care? Maybe Congress could have voted to change our

Student media deserves protection from administration



by **Robert Bykowski**
Assistant Campus News Editor

The College Campus Press Act passed by Gov. Rod Blagojevich protects student media outlets from administrative control. It also offers protection to faculty and advisers that would prevent them from being terminated or pressured into censoring students’ editorial content.

The only problem? The act doesn’t apply to a college like Columbia, a private institution. The act only offers protection to public colleges and universities. Private colleges like Columbia are left behind, which is why Columbia must take action on its own and pass a resolution which would enact as many tenets of the act it can. For a college to offer such a robust journalism department and not guarantee the protection of student media outlets is embarrassing.

Students should be aware that they ultimately don’t experience a “free press” at Columbia. The myriad of students working for a variety of different media outlets probably don’t know that

at any time the fancy strikes the administration can shut down their operation. To adopt something similar to the College Campus Press Act would be an extremely positive move for Columbia, and would do nothing but bring good will to the institution. It would send a message to current and prospective students that Columbia cares about the rights of its student body first and foremost.

To get an understanding of how important this issue is, all one has to do is look at the reason the act has been introduced.

In 2001, student journalists on the newspaper staff at Governors State University sued the university after the dean told the newspaper’s printer to hold future issues until a school official had given approval to the newspapers content.

In the legal proceedings, the university requested that a 1988 decision that permitted high school administrators to censor content be applied to college media as well, and a circuit court of appeals agreed.

The College Campus Press Act reversed that decision and designates any state-sponsored institution’s student media as a public forum, giving it the protection mentioned earlier.

Now that the public colleges and universities in Illinois have this protection, it’s time for the private colleges to have it as well. It is hypocritical to have a journalism department here at Columbia and yet not have something written in stone that guarantees its students protection from administrative input, pressure or censorship.



The College Campus Press Act was passed into law at the Illinois State Capitol building in Springfield.

MCT

It doesn’t matter if the Columbia administration is generally on good standing with its student media outlets, and it doesn’t matter if that same administration realizes the public relations nightmare it would have if they ever became censorship-happy. Some things need to be put in writing.

It’s important to note that guaranteeing the protection of student media outlets on campus isn’t giving a green light to unethical journalism or general irresponsibility. It would be difficult to find someone who looks at the College Campus Press Act as a free pass to be crude or neglectful. Rather,

the added protection allows student media to flourish and grow, which is very important at this stage of a student’s career. “Administrative influence” are two words a student media outlet should never have to worry about or deal with.

Ultimately, this is a cause students (and their government) need to fight for. There is no reason students at Columbia should not have this protection.

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» MOVE:

Continued from Back Page

Pacific Garden Mission changes lives, new location will offer more resources to homeless

best of luck.”

Sirmaster Collins, once a “confused man,” said when he saw the neon cross two years ago his whole heart changed.

“The world will tell you a lot of lies,” Collins said. “But God will never tell you a lie. I can thank the mission for showing me God.”



The iconic sign of the Pacific Garden Mission, 646 S. State St., is removed on Sept. 25.

Rachael Strecher THE CHRONICLE

Collins he used to think alcohol was the answer to all his problems, but when he entered the mission his whole life changed. Now a security guard for the mission, Collins started working in the kitchen and said he has been sober for two years.

Pastor Phil Kwiatkowski, vice president of ministries at the Pacific Garden Mission, said the shelter is invaluable to people like Collins.

“This building and cross is a landmark,” Kwiatkowski said. “To come through these doors something dramatic has had to happen, and these doors are hope for a lot of people.”

Kwiatkowski agrees that gentrification in the South Loop is a key factor associated with the move. He said with new condos, the change of alderman and the restaurant franchises being built, the South Loop is a much different place than what it was 15 years ago.

“I think this building and the cross is a reminder of what [the South Loop was],” Kwiatkowski said. “People come from the suburbs and see homeless people and they are surprised. There is a lot of tension here ... We’re here for the homeless. The homeless were not created because of us.”

But he said the move doesn’t bother him. The new shelter will be able to house 25 percent more people, Kwiatkowski said. The mission will also increase its education program with the money it received, allowing the homeless to obtain jobs, he said.

Kwiatkowski started working at the mission in 1988 and said many of the homeless have known about the move for more than a year, so getting the word out isn’t a problem.

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Chicago joins the march

Political conflict in Myanmar, formerly known as Burma, has heated up as monks have joined political activists to protest the ruling military junta, according to the Associated Press. The military has been shooting at crowds of protesters, killing an unconfirmed number of people.

Organizers for the U.S. Campaign for Burma organized a protest in Chicago on Sept. 28 to show solidarity with protesters in Myanmar.



Stephanie Velasco, a freshman fiction writing major, attends a rally to ‘Stop Burma’s Crimes against Humanity’ on Sept. 28.

Rachael Strecher THE CHRONICLE



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Columbia

COLLEGE CHICAGO

» RAPPORT

Continued from Back Page

Rapport says art schools should teach artists how to handle real world issues

of the appeal of Chicago.

Where do you get your inspiration?

Just going outside looking at things. I think it's a way of thinking when you learn about painting, or any kind of artwork, you see things in a different way. That's how it affects you. When I look around, I don't just see the buildings and the street. I see color, lines, abstract form, and that's what is exciting to me.

Some of your work is also set in more rural areas. How do these themes emerge?

I just get a little bit tired of doing all the intricate el tracks and all the people in the buildings, and you just need something to refresh your vision. I like to paint water, grass; bright, bold, simple colors.

Some of your work is based on nightlife in Chicago, why is that?

It's along the similar theme of the individual in society. The bar is a really rich source for a way to play with narrative and a sense of drama. And you can really explore the psychological aspect of character themes with the lighting.

Why do the people you paint stick out to you?

In the later work, scenes at night with the artificial light, there's something about the alienation of the individual and interconnectedness at the same time. There's the duality of being alone but being in a big city. And something beautiful about the fragile nature of human existence.



'For Sale' by Emily Rapport is part of her collection. Rapport is influenced by the 'urban landscape.'

Courtesy EMILY RAPPORT

Do you create stories about the subjects in your paintings?

I do. I tell stories to myself. The viewer can see whatever they want of course. It's part of building the story. You develop a connection to the character or the theme.

Do the subjects in your paintings know they are in a painting?

I don't know. I think usually, I like documentary-style work. One of my good friends is a documentary photographer so that really was an inspiration for me. It helped me a lot with my composition, watching him work. I think you have to feel out the situation. If someone seems like they don't want their picture taken, you have

to respect that. More of my work isn't so much about the people, it's more about the environment they're in. The overall story and not the individual.

Do you find it beneficial to have formal training?

Looking back, not really, but for different reasons. I think that it's really good to be surrounded by peers and be in a collaborative environment. I think some things that are missing from the school are real world training; the other parts of being an artist—how to survive as an artist, the business side, how to do your taxes, how to write well, how to promote yourself, how to really be in charge of your career. I also went to school in New York so it's not just the Art Institute. I think it's just art education in general.

If you were not an artist, what do you think you would be doing?


That's horrible. I really have no idea because I've always done it. It's not just about making artwork. I really think it's learning a whole other way of looking at the world. I don't think it's specific that only artists can do this. That's who I am. I don't know that I could be anything else.

What kind of advice do you have for students at Columbia in terms of being an artist?

It depends what kind of artist you want to be. I would say learn to trust yourself and be objective, observe, listen to teachers and peers, but ultimately you have to follow your own direction. No one really cares if you make it, so it's really up to you to find a way to do things.

For more information about Rapport and her work visit EatPaintStudio.com.

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Artists fight for First Amendment rights



Local artists say inability to sell work without a permit violates the Constitution

by Dana Nelson
City Beat Editor

LESS THAN five years ago, artist and political activist Robert Lederman was fighting in federal courts for his First Amendment rights. Selling cartoon-like images of New York Mayor Rudy Giuliani on the streets of New York City resulted in 41 arrests and numerous lawsuits against him. However, Lederman came out strong, winning five federal court cases and changing the city's laws to allow artists to sell their work on the streets, without a permit or license.

Now, a similar movement is about to begin in Chicago. Chris Drew, host of the cable TV show "Printing T-shirt Art" is encouraging artists to rally for their First Amendment rights in the city of Chicago.

Drew said artists in Chicago aren't allowed to peddle their work on the street without a license, and if it has a political or religious message, it requires an additional "speech" permit. This doesn't just apply to artists with

tangible items for sale, but also musicians and street performers. To combat these regulations, he's heading a rally on Oct. 5 from 11 a.m. to 2 p.m. at the Daley Center Plaza, 50 W. Washington St., under the Picasso sculpture.

"It's not going to be your typical rally where we have megaphones and a stage," Drew said. "We're probably going to have some placards on sticks, but largely people

"[City officials] lump artists and people peddling speech with people peddling stuff and that's where they break the law, where they run afoul of the Constitution."

—Chris Drew, artist vying for First Amendment rights

are going to be sent off with fliers." Drew said public education was his number one priority. He said people, including artists, don't know the laws and regulations set down on artists and don't understand that constitutional rights are being violated. He said artists selling work on the street needs to

be a common sight.

According to city ordinances, a peddler's speech permit must be obtained before anyone can sell wares containing words, prints or pictures with a non-commercial message, in addition to a peddler's license.

The ordinance prohibits the wares from being sold in at least 10 locations downtown, including four in Grant Park, where city events are likely to occur. Peddlers are prohibited from selling wares in many Chicago locations, but it is only speech peddlers who are not allowed in additional locations. Only five speech permits are issued per location and during special events sponsored by the city, these permits are issued for four-hour time slots.

The only exception to the rule is in the sale of newspapers, which is considered speech but doesn't require a permit.

To apply for a speech permit, the peddlers must submit descriptions of the items they're selling, as well as the message. The ordinance states this information is asked only to see if the item falls within the definition of speech peddling and is not used to evaluate the message itself.

Also, the speech permit must be renewed each month, unlike the



Robert Lederman (above and right), a New York City artist and political activist, said he was arrested 41 times, sometimes twice in one day, for selling his political artwork on the streets without a license or permit. Lederman eventually won the right to sell his work after eight years of fighting in court.

Courtesy ROBERT LEDERMAN

peddler's license, which is good for two years.

David Hudson, an author and scholar for the First Amendment Center, a research center operating out of Vanderbilt University, said the government can impose time, place and manner restrictions on speech, but they can't impose regulations that are designed to deny free expression or impose too much prior restraint.

"That's a little onerous to have to renew it every month," Hudson said. "It sounds like they're imposing quite a few hurdles on the group."

Drew said there needed to be a distinction of the different kinds of peddling to allow for artists to sell or market their work without a permit.

"[City officials] lump artists and people peddling speech with people peddling stuff and that's where they break the law, where they run afoul of the Constitution," Drew said. "It's discriminating against anyone with any speech other than newspapers."

Drew said he didn't know any artists who had a speech permit because he didn't think any artists knew they had to get one. He said artists were largely censored from the public.

"That's hardly free, hardly the idea that the framers of the Bill of Rights had in mind," Drew said.

The rally is set to begin on the same day the T-shirt Art Harvest Festival opens in Chicago at the American Indian Center, 1630 W. Wilson Ave. The festival is produced by the Uptown Multi-Cultural Art Center and its theme this year is "Human Rights in Chicago."

Throughout the festival there will be opportunities to speak out about First Amendment rights. From 1 to 2 p.m. on Oct. 6, testimonial statements from artists in support of First Amendment rights and violations will be read. Artists and others are then invited to speak on the topic. From 1 to 2 p.m. on Oct. 7, Drew is



conducting a meeting of activists in support of the Free Speech Art Movement to plan future strategies.

Drew said he was optimistic about the outcome of the movement because two lawsuits have already been won in Chicago by artists vying for their rights.

In 1997, Wendy Allen Ayres, who was selling T-shirts advocating the legalization of marijuana, won a suit against the City of Chicago. Ayres won the right to sell her T-shirts at festivals such as the Taste of Chicago, which takes place in Grant Park, an otherwise prohibited area.

The other suit in 2003 was won by Mark Weinberg, who was selling a book criticizing former Chicago Blackhawks owner Bill Wirtz at the United Center, 1901 W. Madison St., home of the Blackhawks.

Drew also has Lederman's ground-breaking example to follow.

Lederman said during his struggle to sell his work on the street, Giuliani would send out 100 police officers to arrest him. Although none of his arrests resulted in a conviction, Lederman had to keep fighting, often returning to the same street corner he was just torn away from. He said his artwork and signs protesting the trial were often destroyed, but on his way back from the police department, he would "find a piece of cardboard and make a new sign."

To win each lawsuit, Lederman said he spent hours researching civil rights laws and constitutional rights to be sure he had enough information, becoming an expert in First Amendment law.

"Regardless of oppression, free speech remains the most important civil right we have," Lederman said. "That right only exists when you go to court and defend it."

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» GANGS:

Continued from Back Page

Ex-gang member said gangs are only social organizations, not dangerous to the public

Camden said he's sure the crack downs on drug markets have helped, but the police department is more concerned with improving the "quality of life" in areas where drug conspiracies are taking place.

"It's not the numbers we're concerned with, it's the violence that's spread as a result of [drug conspiracies]," Camden said.

Wallace "Gator" Bradley, a former Gangster Disciple informer-turned-political activist and mediator between government and gangs, said gangs are no more dangerous than Chicago police.

"Gangs, first of all, are groups that meet socially and recreationally," Bradley said. "Some of them are involved in criminal activity, but it's the same thing as all those police being locked up for criminal activity, but you don't see the whole police department as a criminal organization."

Bradley said in a gang of 15,000 members, if 1,500 of them are convicted for crimes, the whole gang looks bad and is persecuted for doing nothing wrong.

"All you have to do is deal with crime and criminal activity, as opposed to a whole lot of individuals [aligned with a group]," Bradley said.

James Wagner, president of the Chicago Crime Commission, said he didn't think any law enforcement official would accept Bradley's notion that gangs are simply social organizations.

"The media reports have been pretty clear gangs have created a lot of violent acts and hit a lot of innocent bystanders

in the process," Wagner said. "Maybe not all gang members are involved in criminal activity, or maybe they just haven't been caught or convicted yet."

Police efforts of cracking down on dangerous communities is essential, Wagner said, but the long term effort has to be education. He said children in middle and high schools are taught about gangs, but it needs to start in grade schools. He also said rehabilitation efforts for convicted criminals and education for business owners who could employ rehabilitated criminals would help stop gang violence. Wagner said these efforts are being done, but not on a large enough scale.

Wagner said one of the main reasons crime is increasing nationally and decreasing in large cities is due to gang members being flushed out of major cities by the police department and moving into suburbs, where they continue gang activity.

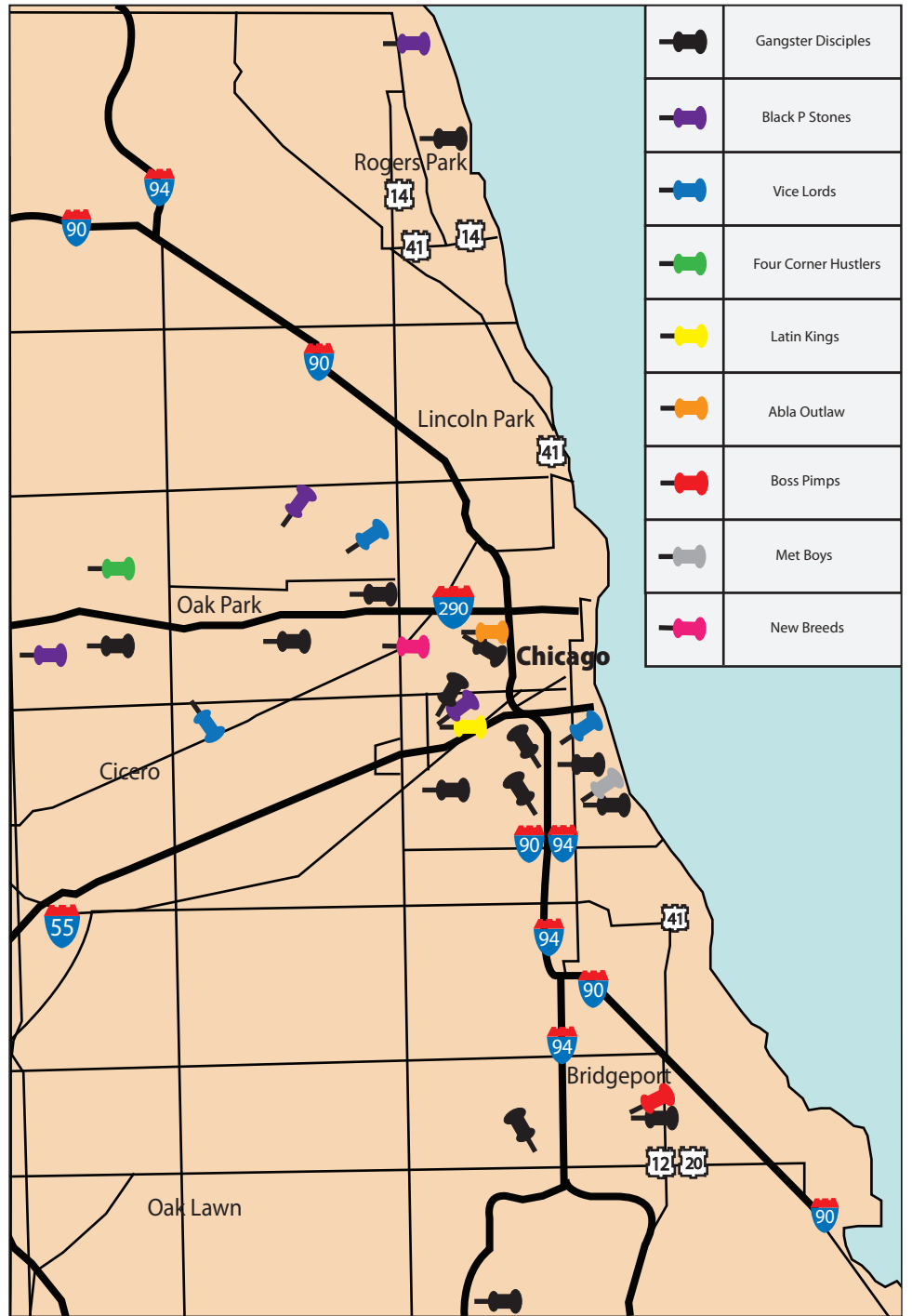
While Wagner said the efforts of police and law enforcement officials are doing well in major cities, he said he didn't think the gang problem would be solved any time soon.

"It's a supply and demand problem," Wagner said. "As long as the public wants drugs, they're going to be supplied."

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As of the time of press, 26 open-air drug markets have been shut down in the city of Chicago and surrounding areas. Pictured right are the locations of the drug market busts and gang affiliations. Police have confiscated cocaine, crack cocaine, marijuana and heroin, as well as several handguns and vehicles from these locations.

Allyson McGovern THE CHRONICLE



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Rosemont expands entertainment options



New movie business caters to all generations

by Ashley Braden
Staff Writer

BOAT SHOWS, building expos and Anime conventions—the village of Rosemont hosts them all. Currently, the area is taking steps to create more entertainment venues for families and business travelers, including a luxury theater with features for all ages.

The town averages 50,000 visitors each day, according to Pamela Hogan, director of the Rosemont Chamber of Commerce. With “more hotel rooms than residents,” Rosemont is trying to provide more leisure options to Rosemont’s residents and a plethora of visitors, Hogan said.

These leisure options are being created out of a \$500 million downtown development project called the “Rosemont Walk,” which is designed to offer a wide selection of accommodations, dining and amusement. The Muvico Rosemont 18 Theater, 9701 Bryn Mawr Ave., is the most recently completed venue.

“We have not had an entertainment venue like this in quite some time,” Hogan said. “The area needed it, especially in the

evenings when there are not a lot of entertainment options available here.”

Muvico Rosemont 18, themed to mimic the grand decor of the 1920s and ’30s theaters, is the newest addition to the Muvico family, which prides itself on providing the “ultimate integrated movie-going experience” by offering age-specific entertainment options said Tony Fields, vice president of marketing for Muvico Theaters.

Children ages three to eight can enjoy a play center at the theater complete with games, computers and a certified teaching staff for \$9 per child. Also, teens can play video games on big screen televisions or just relax while sipping beverages in a cafe designed especially for their age group.

Muvico Rosemont 18 offers amenities for adults 21 years old and older too. Much like the Yorktown AMC theater in Lombard, adult guests can opt for the “V.I.P Premier

Experience” at Rosemont 18. Individuals taking advantage of this option are treated to a separate box office, reserved seating and a fully-stocked bar, Fields said.

There’s also something for the college crowd. Rosemont 18 offers student discounts to anyone with a valid college ID, making a regular movie ticket cost \$7.50.

All movie patrons can dine at the full-service on-site restaurant, Bogart’s, and use the childcare services.

Jessica Spangler, a junior cultural studies major, enjoyed her experience at Muvico Rosemont 18.

“I would most definitely go back,” Spangler said. “The staff was really friendly, the service was fast and there were a lot of ticketing and concession options.”

Currently, Muvico Rosemont 18 is showing all of the latest movies. In the future, however, the theater also plans to offer

viewings of other types of shows.

“We are going to do a lot of alternative programming in our theaters. We plan on showing comedy shows, musical concerts, computer gaming and electronic gaming,” Fields said.

Within the next year, Rosemont will be completing several other projects to be featured on the Walk.

Hogan said several dining areas and shops are coming to the district, and two hotels, the Intercontinental and A Loft, are being built now. The Intercontinental, a large, high-class hotel, will host a Frank Sinatra “cabaret show” on a regular basis and will be home to the Capital Grill steakhouse, she said.

Currently, Hogan said plans for an indoor water park resort and a casino are being discussed.

As all of these entertainment options become available to the public, Rosemont officials expect to continue to see a large number of visitors.

“[The entertainment] is for everyone—convention-goers, residents, guests, families,” Hogan said. “We haven’t heard anything negative [yet]; people seem very excited about the project.”

chronicle@colum.edu

“We are going to do a lot of alternative programming in our theaters. We plan on showing comedy shows, musical concerts, computer gaming and electronic gaming.”

— Tony Fields, vice president of marketing for Muvico Theaters.

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Scoop in the Loop: City of big hearts



by **Becky Schlikerman**
Assistant City Beat Editor

Although Chicago is one of the country's largest cities, it stands apart because the quality of its residents makes it feel more like a small town.

When I first moved here, I was shocked by how nice people were. If I were lost, people would help me find my way. Others held doors or told the bus driver to wait because someone was running for the bus. It may seem commonplace here, but it's not like this in most cities.

Once again, I was shocked at how nice people are here when, a couple of weeks ago, residents of the city mobilized to help a man find his lost dog.

Tom Finley, a panhandler well-known to some, lost his best friend. His 12-year-old dog, Reba, was taken while he was inside a McDonald's in the Loop. Finley, who has had bouts of homelessness throughout his life, thought Reba was taken from him by someone who thought he couldn't care for

her properly.

Though I have vague memories of seeing Finley and Reba together in the Gold Coast, they weren't really a part of my life. But when I read in the Chicago Tribune about Finley and his lost dog I became extremely sad and worried about Finley and his best friend. I followed the story in the local papers and I rooted for Finley and Reba to find each other once again. After all, I can't imagine going through life without my cat, Petunia.

As it turns out, people who saw Finley every day and had gotten to know him were also really upset about Reba's disappearance. The pair had become a Chicago fixture and the workers and residents of the area became accustomed to seeing Finley and Reba around the neighborhood.

According to the Chicago Tribune, Reba went missing on Sept. 7. Chicagoans mobilized to help Finley find her. It must not have felt the same without the duo together.

Office workers posted fliers and one woman even gave Finley a cell phone so people could call him with tips or sightings of Reba. On top of that, the Anti-Cruelty Society, an animal shelter, offered to provide free veterinary care for Reba if she were returned.

Finley and Reba were happily reunited. According to the Chicago Tribune, an unidentified woman turned Reba in on Sept. 22. She rejected the reward money that had been collected and Finley was given the money, which had been set at \$500 though there may have been more collected through donations. The final amount was undisclosed.

Although the reuniting of friends is the

most important part of the story, the bigger picture of the story shows that Chicago's small-town qualities tower over its dazzling skyline. Finley's story seems like something you would hear about in a town in which all the residents know each other. But this city has more than 2.8 million people living in it, according to the U.S. Census Bureau in 2006.

It seems amazing when you run into someone you know on the streets or on the el. There are so many people; what are the chances of running into a friend?

Similarly, what are the chances your neighbors would help you? I barely know who mine are.

But Finley's neighbors, people who were strangers or possibly acquaintances, worked together for the common goal of helping someone society normally disregards. It's incredible that people really stood by Finley instead of ignoring him and his plight because of his socio-economic status or other reasons people find to ignore those in need.

People stood by Finley and helped him out, just like, one may assume, people in small towns help their neighbors.

Maybe the gritty city feel is just a facade. It's possible that Midwestern friendliness never left this city, despite the hustle and bustle. Whatever it is, I'm glad people here are actually nice.

I bet Finley never knew he had so many friends.

bschlikerman@chroniclemail.com

Calendar

Tuesday, Oct. 2

Check out Ira Glass, the host of National Public Radio's "This American Life," as he talks about *The New Kings of Nonfiction*, a book of nonfiction pieces selected by Glass. The event begins at 7 p.m. at Barnes and Noble in Evanston, 1630 Sherman Ave.

For more information call (847) 424-0848.

Wednesday, Oct. 3

Are you a fan of mysteries? Head over to the Newberry Library, 60 W. Walton St., to learn about Arthur Conan Doyle's classic Sherlock Holmes mystery *The Hound of the Baskervilles* and to explore the novel. A reception starts at 5:30 p.m. and the presentation is at 6:15 p.m. Admission is \$9.

For more information visit Newberry.org.

Friday, Oct. 5

Ever wonder what artists really do? Now is your chance to see. Walk around the Bloomingdale Arts Building, 2418 W. Bloomingdale Ave., a space where artists live and work, to see how art is made. The event is from 6 p.m. to 10 p.m.

For more information call (773) 486-0485.

Saturday, Oct. 6

Fall is right around the corner and pumpkin patches are starting to pop up. Head over to Horner Park, 2741 W. Montrose Ave., to pick out some pumpkins. There will also be a petting zoo, hayrides and pony rides. The patch is open from 11 a.m. until 3 p.m. and the cost varies from \$1 to \$3.

Go to ChicagoParkDistrict.com for more information.

In Other News

Electric relief

Because of the electric rate relief law enacted last month, ComEd customers will receive a credit averaging \$60 on their October electric bills, according to the Chicago Sun-Times. ComEd is issuing almost half a billion dollars to customers over the course of four years, beginning next month. The first credits will be the highest and will decrease each consecutive month to reach about \$7 per month on average. The rate relief law was enacted due to a jump in electric rates in January. ComEd customers experienced a 24 percent increase on average, or \$14.40 a month, the Sun-Times reported.

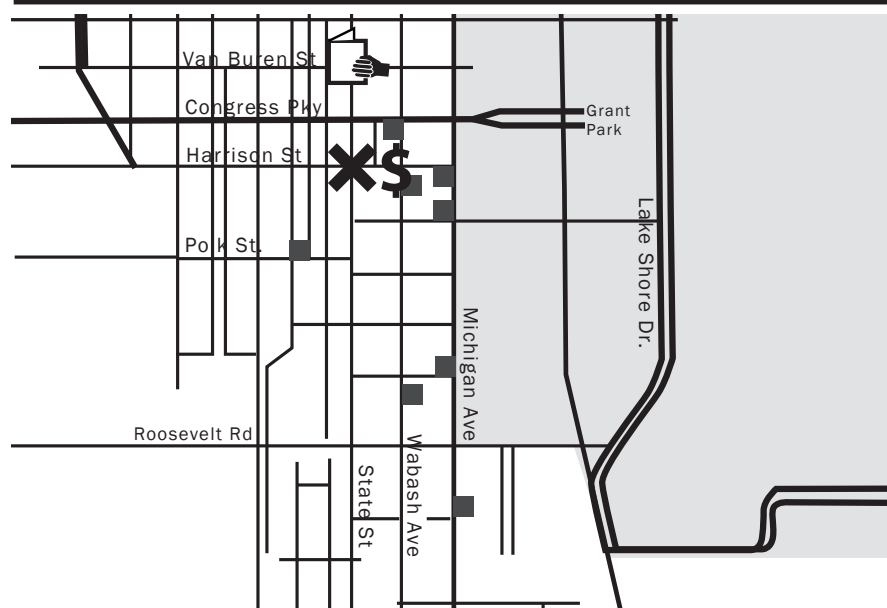
A good chew

The American Dental Association has officially said chewing gum is good for teeth, the Chicago Sun-Times reported. However, the gum should be sugarless. The ADA said tooth decay can be reduced by chewing gum for 20 minutes after each meal because it increases the flow of saliva, which neutralizes and washes away the acids produced when breaking down food. The acids are found in plaque's bacteria and cause tooth decay. Saliva also strengthens tooth enamel by coating the teeth in calcium, phosphate and fluoride. While chewing gum with sugar in it also increases the flow of saliva, the sugars can feed the bacteria that cause tooth decay.

Ignoring the call

Tapes recording 51 separate calls to two 911 dispatchers about a brawl at a Southwest Side park July 14 were released in court Sept. 24. Twenty-six minutes passed between the time the first call was logged and the time officers arrived on the scene, said Tony Ruiz, executive director of the Office of Emergency Management and Communication. A squad car was dispatched after a police officer in another district was notified of the fight by his son, who was at the scene. Callers said there were 30 to 40 kids in the street fighting, and they were armed with sticks and bats. According to Ruiz, the assault was a "priority-one" call and police should have been on the scene in a few minutes.

OFF THE BLOTTER



KEY ■ Columbia \$ Purse theft X Damaged property 📖 Book theft

Allyson McGovern THE CHRONICLE

Purse snatched

A 46-year-old female reported to police on Sept. 18 that her purse was stolen at Thai Spoon restaurant, 601 S. Wabash Ave. According to the police report, as the victim was preparing to pay her bill she noticed her purse was open and her beige wallet was missing. The victim reported her purse was hanging on the back of her chair, but she did not remember seeing anyone near her purse. The victim lost \$28.00 and two credit cards, according to the police report.

Book thieves

A 30-year-old male reported to police on Sept. 26 that an offender attempted to steal books at Harold Washington Library, 400 S. State St. According to the police report, library security witnessed the offender steal

two books from the shelf. As the offender passed the security checkpoint, security said he avoided the library check-out procedure. The offender was detained and placed under arrest for further processing, according to the police report. The books were returned back to the library.

Damaged property

A 35-year-old male reported to police on Sept. 25 that someone damaged property at Jones College Prep High School, 606 S. State St. The male told police after he arrived to open the school in the morning he discovered a large brick had been thrown through the teacher's lounge window. At the time of press no one was caught, according to the police report.

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

City Beat

Pacific Garden Mission packs up



South Loop homeless shelter moves, school takes over space

by George Slefo
Associate Editor

NEAR THE entrance of the Pacific Garden Mission, 646 S. State St., rests a sign on the wall that reads: "Pacific Garden Mission. The Old Lighthouse. Founded September 15, 1877."

Many are familiar with the Pacific Garden Mission because of its neon "Jesus Saves" cross that hung above the building less than a week ago. Both the cross and the mission are set to move this October to a new facility, which should be ready by the end of the month.

The relocation comes after the city sued the Pacific Garden Mission for eminent domain, which gives the city authority to forcefully move an establishment for a greater good, in 1999. In 2005, the mission was sold for \$13 million to the Chicago Board of Education. Now, the mission will be moving to a 150,000 square-foot building at 1458 S. Canal St.

As for Jones College Prep High School, the shelter and the parking lot adjacent to the building will be torn down and used to build a gymnasium, library and fine arts wing, said Donald Fraynd, principal at Jones College Prep.

"We have been waiting about six years



Construction workers take down the Pacific Garden Mission's signs on Sept. 25. The mission is moving to 1458 S. Canal St.

Rachael Strecher THE CHRONICLE

for this," Fraynd said. "We don't have a fine arts building ... this has been one of the major priorities for the school for a long time."

Fraynd has been principal at Jones College Prep for more than five years and said the school has had a lot of support from

the people in the community.

"We are hoping for a smooth construction," Fraynd said. "The work of the mission has been essential to this community and we just want to wish them well and the

»MOVE, PG. 30

Gangs of Chicago



Urban crime is going down, but gangs keep up the violence in other neighborhoods

by Dana Nelson
City Beat Editor

IN A 2006 report on crime statistics released Sept. 24, the FBI revealed an increase in violent crimes across the nation for the fourth year in a row. The Chicago Police Department, on the other hand, reported the opposite Sept. 21.

With crime on the decline in Chicago, community leaders, elected officials and police officers are positive their efforts are making a difference on gun violence. However, crime outside urban areas is on the rise and some experts say this is because gangs are moving out of the city and into the suburbs.

According to the Chicago Police Department's report, from January to August of 2007 compared to the same period the year before, homicides decreased 2.3 percent, aggravated assault decreased 6.7 percent and aggravated battery dropped 1.8 percent. Despite drops in murder, sexual assault, robbery, arson and other crimes, Chicago police had nothing to say about a decrease in gang activity, even though press releases are often issued about gang-controlled drug markets being shut down.

At the time of press, 26 open-air drug markets have been shut down this year, according to police reports. Most reports cited gangs such as the Gangster Disciples or Black P Stones responsible for the markets, and more than 200 people have been arrested on grounds of criminal drug conspiracy.

Open-air drug markets are defined as drug sales or trafficking within 1,000 feet of a church, school or playground, said Patrick Camden, deputy director of news affairs for the Chicago Police Department. Those conducting these markets are given harsher penalties because they're located so close to a public gathering area and where many children are present.

Most convicted criminals get at least six years in prison for drug conspiracies, Camden said.

He said gangs are prevalent all across the city, but it was hard to pinpoint cause and effect when dealing with crime.

"What we're dealing with are gangs, guns and drugs," Camden said. "Drugs are the economy of the gangs. They use that to buy more guns to protect more territory to sell more drugs. It's a big vicious cycle."

In several of the reports, handguns and vehicles were seized, along with varying amounts of cocaine, crack cocaine, marijuana and heroin.

»GANGS, PG. 33

Observing the cityscape



Rapport is influenced by the duality of feeling isolated in a crowded metropolis

by Becky Schlikerman
Assistant City Beat Editor

EMILY RAPPORT is a Chicago artist heavily influenced by the city's gritty urban life. Her work portrays the daily activity of Chicago and its people.

Some of her work is done as "urban landscapes" or portraits. She usually takes a photograph of a scene or a person and uses it as a reference for her painting, done with traditional oil paints.

Rapport, 34, lives in Ravenswood on the North Side of the city. She grew up in Rochester, N.Y. but came to Chicago to attend the School of the Art Institute of Chicago. She also attended The Cooper Union for the Advancement of Science and Art in New

York City. Rapport has presented her art at various galleries in Chicago, including the Peter Jones Gallery, 1806 W. Cuyler Ave., and Mars Gallery, 1139 W. Fulton Market. She has also presented at Around the Coyote, the art festival in Wicker Park.

Rapport recently spoke to The Chronicle about her work and life as an artist.

The Chronicle: Your artwork seems influenced by urban life directly. How does Chicago affect it?

Emily Rapport: Well, I live here. I grew up in the country so I've always fantasized about urban life. I think learning about Chicago, there [is] something very approachable about Chicago. I've lived in New York City too and it's just a totally different environment. There something really accessible and it still has the urban gritty quality I like a lot. I'm inspired by a lot of early American artists and the scenes of el tracks are important. I

»RAPPORT, PG. 31



Emily Rapport, a local Chicago artist, finds inspiration in the gritty urban life of the city.

Andrew A. Nelles THE CHRONICLE

Chicago Artists Month

For the month of October, The Chronicle will feature five local artists, with additional coverage of important art-related issues.

Artists denied 'free' speech

Artists currently trying to sell work with a political or religious message on the streets of Chicago must buy a special 'speech' permit from the City of Chicago, in addition to a peddler's license.

Local artist Chris Drew is starting a movement to change these rules, saying they're a violation to the First Amendment right to freedom of speech.

»SEE PG. 32