

10-8-2007

## Columbia Chronicle (10/08/2007)

Columbia College Chicago

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# THE COLUMBIA CHRONICLE

The Official News Source of Columbia College Chicago October 8, 2007 Volume 43 Number 6

## Return of the movie massacre



Photo illustration by Rachael Strecher & Kimi Badger THE CHRONICLE

### Horror film director, monster music DJ in store for third annual Music Box Massacre

by Jessica Galliard  
A&E Editor

FOR TWO years, dozens of horror-hungry teens and adults have packed the Music Box Theatre, 3733 N. Southport Ave., in the middle of October, armed with pajamas and sleeping bags, some even decked out in costume.

And now, in its third year, even more horror lovers are preparing to go 24 hours without sleep at the Music Box Massacre, a 24-hour horror movie marathon on Oct. 13 and 14.

Rusty Nails, a Chicago filmmaker and director of the cult classic *Acne*, started the Music Box Massacre in 2005 to showcase some of the best movies in the horror genre, including some silent films and less

popular films.

"[Music Box Massacre will show] lesser known films, which is really important to me for people to see great films that people haven't really even heard of," Nails said. "All of these films are 35mm prints, so it's pretty impossible to see this many films in 35mm prints in a beautiful theater like the Music Box Theatre."

Although the Massacre is a movie marathon, Nails said the event will also include a charity auction to bid on horror movie memorabilia from directors such as John Landis and John Carpenter, a live DJ who will spin monster music the whole 24 hours, and free Monster energy drinks to help people stay awake throughout the marathon.

Nails said he has a few surprises planned for the event, and he welcomes any positive participation from attendees.

"The first year someone came

out and did a little skeleton puppet show in the front of the theater without [my] knowledge," Nails said.

Special guests at the event will include Coralina Cataldi-Tassoni, an Italian horror film actress from *Demons 2*, and Fred Dekker, who directed cult horror film classics like *The Monster Squad* and *Night of the Creeps*.

Dekker's films, made in the late 1980s, developed strong cult followings after their releases, Dekker being none the wiser.

"[*The Monster Squad*] has been kind of out of the limelight for many years, but unbeknownst to me has developed this kind of rabid cult following," Dekker said. "In the last two years or so it's kind of come back to life."

*The Monster Squad* came out on DVD in September, 20 years after the movie's release in 1987. Dekker said the cast and crew have also hosted screenings of the movie and held panel discussions in the last few years.

"[The DVD release] was more than gratifying; it was spectacular," Dekker said. "We started having screenings. It always plays very well, and it turned out that there was a tremendous thirst for it on DVD. When it was announced we found there was a tremendous amount of eagerness for it."

*The Monster Squad* will be featured during the marathon along with other cult classics like *Freaks*, *The Shining* and *The Cat and the Canary*, which will have organ accompaniment. Nails



### STUDENTS HONOR YOUNG LIVES LOST

High schoolers hope their artistic installation will call attention to youth violence

Chicago Public School students created an ofrenda honoring students who were killed last year. The ofrenda is an altar that is part of the Day of the Dead celebration, a Mexican holiday that honors people who have passed away. The student's ofrenda is displayed in the exhibit, "Dia de los muertos: A New Beginning," at the National Museum of Mexican Art, 1852 W. 19th St.

» SEE BACK PAGE



### A NEW KING OF THE LIZARDS

Henry Lizardlover puts his passion on display for the public

Henry Lizardlover isn't an average pet owner, and his pets aren't very average, either. Lizardlover's pet iguanas have achieved celebrity status for sitting in humanlike positions for public displays and photo shoots for extended periods of time. The Chronicle spoke with Lizardlover about what he does to make his animals sit still, and what he wants his audience to get from these striking displays.



» SEE MASSACRE PG. 23

» SEE PG. 19

# No news is bad news



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

Correct me if I'm wrong, but the news is important.

Granted, I'm biased since I've devoted my life to this industry. But that's precisely the reason why I'm a journalist: People need to know what's going on in the world, and I enjoy reporting a story, then telling it to readers.

But I don't understand how people don't seem to care about the news.

I see it everywhere. Friends, students and random conversations have revealed that some people don't care enough to find out about not only what's going on in the world, but also their community. In fact, a co-worker told me the other day that her sister outright said she didn't care about the news.

Sadly, it really didn't surprise me. Publications' readership levels are falling, leaving many news sources scrambling to find ways to regain audiences.

Even the Chicago Tribune has had readership problems. In 2002, the paper introduced RedEye because the Tribune was losing readers, especially with the 18 to early 30s crowd. The editors hoped to

gain some of those readers back with the visually-catching, tabloid version of its big brother. The reasoning seemed to be that one day those devoted RedEye readers would graduate to the Tribune, thus boosting readership.

But is that the only way to entice young people to read the newspaper—to completely reinvent a publication and make it more attractive? I suppose there isn't anything wrong with that, so long as the content isn't compromised. If only there could be a perfect marriage with the two. But so often I watch readers go straight to a paper's puzzles or celebrity gossip. And while those items have their own place in a paper, I wish they'd read the news with just as much enthusiasm.

As if it wasn't bad enough that young people aren't digesting a healthy dose of news each week, I really find it sickening how even journalism students seem to fall into this category too.

To make sure that their students have their noses in the news, some journalism professors like to give news quizzes each week. When I started taking journalism classes my freshman year, I didn't like the quizzes because I had to read over several papers each week in order to do well. I needed to do more than simply check out the Chicago Tribune's website now and then. However, I eventually got over it, took the quizzes seriously and respected my professors for instilling the habit of reading the news I wanted and needed to have.

But now, as a senior, it's really disheartening when I hear fellow upperclassmen complain about news quizzes. I can't help but wonder, what's the big deal? There isn't any way journalists can excel in this field if we don't have any idea of what's going on in the world.

Some of the most pathetic conversations I've heard this year came from students complaining about having to read the news. In class one morning, a student vented about another class's news quizzes. She said her professor required her to read over one section of the Chicago Tribune each day for a week. She claimed it was "Too much reading."

Really? What's happened to society? When did reading become a chore? It's such an incredible blessing and privilege to know how to read, so why don't people take advantage of it more often? We're so lucky to have the luxury of freedom of the press. As if those reasons aren't enough to tempt journalism students to pick up a paper, the Journalism Department provides stacks of free newspapers for students to pick up every day. How much simpler could it be?

It's hard for me to understand why people wouldn't want to have a basic idea of what's going on in the world. And it's not just journalism students, but everyone.

How else can you make well thought-out decisions? How can you have educated opinions on issues in our country and our world? How can you better yourself or society if you don't have any idea what's going on?

Now I realize this topic is completely ironic. I'm going on about how readership is down, how people don't care, but here you are, reading this column. That's fantastic, and I can only hope that you'll continue on to all of the other great news stories in the paper.

So keep reading, and not just for our sudoku puzzle.

amaurer@chroniclemail.com

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## CORRECTIONS

In the Oct. 1 issue, a Chronicle campus article incorrectly reported the Muslim Student Association name as the Muslim Student Alliance.

In the same article, Meha Ahmad's name is incorrectly spelled.

## IN YOUR OPINION: Do you think Chicago is fashion forward?



"[Chicago's] not as good as New York and L.A., but we're getting up there. [It's] because they have different fashion weeks [there]."

**Melanie Peters**  
Freshman  
Journalism



"I'd have to say pretty fashion forward because there's a lot of different cultures and there's a lot of different styles."

**Josh Brown**  
Sophomore  
Game design



"I guess [it's] not as fashion forward as L.A. or New York because they are more expensive cities and [they have] a lot more fashion-conscious people."

**Matt McFarland**  
Senior  
Audio arts and acoustics

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The Chronicle  
33 E. Congress Parkway, Suite 224  
Chicago, IL 60605-1996

Main line: (312) 344-8999  
Advertising: (312) 344-8984  
Newsroom Fax: (312) 344-8430  
[www.columbiachronicle.com](http://www.columbiachronicle.com)

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# Campus News

## Science head honored in D.C.

Zafra Lerman's international science forums for peace in the Middle East set her apart from other applicants

by Beth Palmer  
Campus News Editor

THROUGHOUT HISTORY, science has been used as a stepping stone toward rebuilding and redirecting the politics of conflicting nations. Zafra Lerman, head of Columbia's Science Institute, is being recognized this month for her use of the common language of science to gather intellectuals in three international forums, called Malta I, II and III, aimed at ultimately bringing peace to the Middle East.

The Malta forums are some of Lerman's lifetime achievements that will be honored with the U.S. Civilian Research and Development Foundation's George Brown Award for International Scientific Cooperation in Washington, D.C. on Oct. 11. Lerman, one of the two 2007 recipients, will be recognized that night in the Benjamin Franklin dining room in the State Department building before a crowd of congressmen, ambassadors, educators, students and peers.

The George Brown Award is one of dozens of prestigious awards and research grants Lerman has been honored with over the past 30 years. But, she said this one is especially significant because the late Congressman George Brown, the award's namesake, was a hero of hers. Brown supported environmental preservation and government investment in science and technology.

"Let me tell you, I never believed [I won it]; I thought it was really a joke," Lerman said. "To whom did they give it until now? Science advisers—[President Bill] Clinton's science adviser, [Vladimir] Putin's adviser—to think someone from Columbia College in Chicago would be in this category to get an award from Congress ... It's a great honor and it just shows what appreciation they have for the work I'm doing in the Middle East."

The George Brown award was established in 2005.

"Each year we look for individuals who embody the spirit of George Brown who



Zafra Lerman, head of Columbia's Science Institute, will receive the George Brown Award for International Scientific Cooperation during a reception at the State Department in Washington, D.C. on Oct. 11.

Rachael Strecher THE CHRONICLE

have that pioneering spirit who believe that science can be a mechanism to achieve a mutually prosperous society and improve the world," said Eric A. Dyson, senior communications manager for the U.S. Civilian Research & Development Foundation.

Out of several dozen applicants from around the world, Dyson said two stood out head and shoulders above the others: Dr. Brian Tucker, a natural disaster relief educator and fellow recipient of the 2007 George Brown Award, and Lerman.

"Listening to her remarks, what she's been able to accomplish has really been an awakening experience for many of us at CRDF," Dyson said.

In 1972, Lerman came to Columbia to start a science program at the request of the college's president, Mirron Alexandroff. Since then, the college developed both the Science and Math Department, where students take classes, and the Science Institute, a research and outreach entity. During that time, Lerman incorporated a science teaching method that in the 1970s was not immediately accepted in the science community: science for non-science

majors.

"The reason I did it is that I hated tests—I really hated them," Lerman said. "[The new method meant] students could show their knowledge in any way they wanted—they could dance, they can sing, they can write a journalism piece, they can really use their major to communicate science."

Lerman's teaching method is one of the reasons she's being honored this week, Dyson said.

"We have never needed science more politically, diplomatically, pathologically and in the business world," he said. "Her ability to make science relevant to people is really quite wonderful. I honestly wish I had had a science professor like her."

Skylar Wesby, technical director in Columbia's science visualization lab, had Lerman as a chemistry professor.

"Zafra stresses critical thinking, she makes you think about science in different ways," said Wesby, who graduated in 2005 with a film and video degree.

Wesby created a film in Lerman's class called *Americum The Beautiful*, which played

»SCIENCE PG. 7

## Calendar

### Cinema slapping

A screening of *Showgirls* presented by the Film and Video Department will be followed with a debate about the film. The screening starts at 6 p.m. on Oct. 10 in the Film Row Cinema in the 1104 Center, 1104 S. Wabash Ave.

For more information, call Sandy Cuprisin at (312) 344-6708.

### Student Organization Council meeting

A SOC meeting will be held on Oct. 10 at 5 p.m. in the downstairs HUB in the 1104 Center, 1104 S. Wabash Ave. Anyone can attend the meeting, especially those interested in learning how to start a new student organization.

For more information, call Britta Sherman at (312) 344-6656.

### 'Par Avion—Artist's Stamps in a Climate of Change'

An exhibit showcasing work from the Interactive Arts and Media Department's Digital Image Design class will open on Oct. 11 in the Project Room in the Wabash Campus Building, 623 S. Wabash Ave., and runs through Oct. 31. The exhibit will consist of postage stamp art designed by the freshman class. The winning submission will become an official US postage stamp. The exhibition will be from 4 p.m. to 6 p.m.

For more information, call Tracy Marie Taylor at (312) 344-7957.

## Columbia in 10 seconds ... or less

### 2007 alumnus hired as Gay Chicago Magazine cartoonist

Gabriel Carroll-Dolci, an animation major who graduated in May 2007, has been hired by Gay Chicago Magazine as its new political cartoonist.

While at Columbia, his political animation appeared on "Out on a Limb," Columbia's televised sketch comedy show. His political cartoons also won first place awards in the 2006 and 2007 Fishetti Political Cartoon Contest.

After graduation, his political cartoons appeared in Chicago Clubline.

### Robbers walk away with Columbia IT equipment

Two Columbia campus buildings were burglarized sometime between Sept. 18 and Sept. 27, a securities services manager reported to police.

Projectors and a 30-inch Apple monitor were stolen from the Alexandroff Campus Center, 600 S. Michigan Ave., valuing \$11,887, and a Mac computer valuing \$3,280 was stolen from the South Campus Building, 624 S. Michigan Ave. At presstime, the offender had not been caught.

### Columbia alumna and designer to the stars launches fall line

Columbia graduate Anna Fong, 29, recently launched a small fall fashion collection, available through Anna-Fong.com. As reported in the Chicago Sun-Times, Fong said her fall line will be colorful, flirty and feminine.

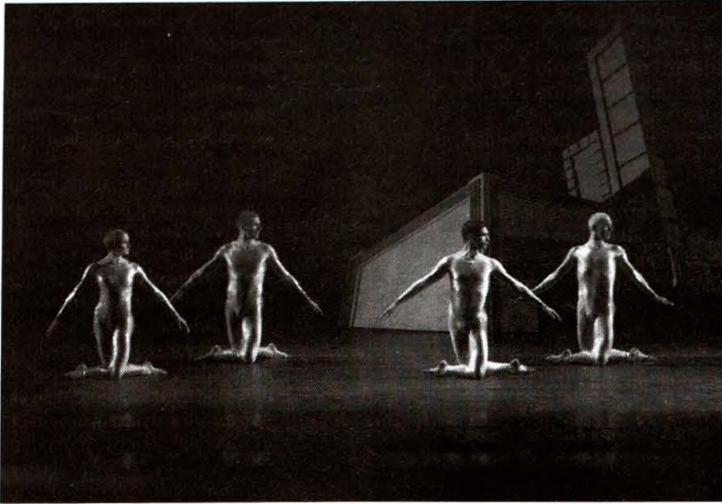
This summer, she won AOL Latino's Fashionista online design contest. As a result, Fong will design a dress for the former Miss Universe Dayanara Torres to wear to a Los Angeles Fashion Week event. Fong also will see her designs showcased in People en Espanol. Fong graduated in 2001.

### Talk the Walk '07

During the 3rd annual event, curators and artists will give a tour of Columbia gallery spaces, transporting the attendees via rickshaw cabs down Wabash Avenue on Oct. 11 from 5:30 p.m. to 8 p.m. Along the way participants will be entertained by Haitian dancers and will be given an opportunity to make prints at Anchor Graphics.

For more information, call Elizabeth Burke-Dain at (312) 344-8695.

# Dancers combines music, and movement for iPerformance



The Merce Cunningham Dance Company performs an excerpt from "eyeSpace," which will run at the Dance Center on Oct. 12 and 13.

Courtesy LIGIA HIMEBAUGH

by **Derek Kucynda**  
Assistant Campus News Editor

FORGET THE blaring P.A. announcement telling the audience to turn off their cell phones and put away their MP3 players. For once, students are encouraged to bring their iPods to a modern dance performance and tune into the abstract choreography of Merce Cunningham.

Columbia's Dance Center will present its second professional performance of the 2007-2008 season on Oct. 12 and 13 when the Merce Cunningham Dance Company

performs two shows featuring five abstract performances over the span of two nights. One of the performances, "eyeSpace," has audience members using either their own iPods or iPod shuffles that are loaned to them to listen to the performance's music score.

In addition, members of the company will teach some of the Dance Department students in their studio and lecture classes, according to Bonnie Brooks, the chair of the Dance Department.

The Merce Company has performed at Columbia in 2003 and 2005. Brooks, who

has known Merce Cunningham for years, contacted the company again in 2007 to be a part of the Dance Center's 2007-2008 performance season.

"To me, it's exciting and intriguing that this long-standing company is bringing their repertory work to Columbia," Brooks said.

Phil Reynolds, the executive director of the Dance Center, 1306 S. Michigan Ave., said he was interested in the Merce Cunningham Dance Company because of the reputation it garnered through the years.

"I think [Merce Cunningham] is arguably one of the greatest living choreographers," Reynolds said. "He's been making important choreography for 50 years right now and so the work needs to be seen here in Chicago."

Reynolds was intrigued by what he saw in Cunningham's choreography. He said Cunningham's work is very conceptual and the audience must have a willingness to deal with abstraction in dance. He said the iPod music will not go with the dancing because the dancers do not dance to the music. The dancers hear the music score for the first time during a dress rehearsal or a later rehearsal, Reynolds said.

"He doesn't particularly intend to tell a story in his choreography," Reynolds said. "The audience can appreciate it for its pure movement or to superimpose some sort of narrative or emotional contact."

Much of Cunningham's work has to do with randomness and chance operations, making it up to the audience to put together the connection in the moment of

performance, Reynolds said.

Cunningham came up with the idea to incorporate iPods with his performances. The addition of the iPods is built upon Cunningham's long-standing philosophy to keep music and dance separate, Brooks said.

There will be 1,000 iPod shuffles available for each performance. As long as audience members leave some sort of collateral, they will be able to borrow an iPod shuffle.

Audience members who bring iPods are given a link to Merce's website to download Mikel Rouse's score, "International Cloud Atlas," onto their iPod once they buy tickets. Rouse's score will also be available on the iPods as well, Brooks said. There will also be ambient music playing during the show for individuals who do not want to listen to an iPod.

In addition to some of the students' classes being taught by the company, there will be master classes taught by members of the company for professional dancers.

Bucky Deking, a freshman graphic design major, said she would attend the performance so she can listen to music that she likes and watch the company move.

"I would totally go and see it because it's just something new and I never saw a show like that before or heard of anything like that," Deking said. "I would definitely like to go see some of the moves they have and see how it corresponds to my music."

dkucynda@chroniclemail.com

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Concert Hall Events

|  |          |
|--|----------|
| <b>Monday October 8</b>  |          |
| Pat Martino in Concert & Workshop  | 12:00 PM |
| <b>Wednesday October 10</b>  |          |
| Student Jam  | 12:00 PM |
| Classical Guitarist<br>Pavel Steidl in Concert                                 | 6:30 PM  |
| At the Sherwood  | 6:30 PM  |
| <b>Thursday October 11</b>   |          |
| Fernando Jones and MY Band!  | 12:00 PM |
| In Concert   | 12:00 PM |
| <b>Friday October 12</b>   |          |
| Jazz Gallery in the Lobby with<br>Eric Person and Meta-Four                    | 12:00 PM |
| Columbia College Jazz Ensemble<br>In Concert with special guest<br>Eric Person | 7:30 PM  |

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

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8 PM Alphonso Lingis

**TUESDAY, OCTOBER 16**

3 PM Anne-Marie Oomen  
7 PM Alex Kotlowitz

**WEDNESDAY, OCTOBER 17**

1 PM Faculty Reading  
3 PM Ivan Brunetti  
7 PM Scott McCloud

**THURSDAY, OCTOBER 18**

3 PM Panel on Telling Stories through  
Sound and Image  
7:30 PM Art Spiegelman, Conaway Center,  
1104 S. Wabash, 1st floor

**FRIDAY, OCTOBER 19**

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# Campus crime numbers remain stagnant

Report shows minor increase in non-forcible burglaries, decrease in dorm crime

by Robert Bykowski  
Assistant Campus News Editor

STUDENTS AT Columbia should feel relatively safe on campus, according to a recent report.

Criminal activity in and around Columbia in 2006 remained largely static since the same period in 2005.

The Annual Crime Statistics brochure, released by the office of Campus Safety and Security on Sept. 27, tracks crime and its frequency in more than 20 categories and four locations: campus property, non-campus property, student residence centers and public property.

Mark Kelly, vice president of Student Affairs, attributes the low crime rate to the strength of the Columbia community.

"I think what that speaks to is the vitality of the community because where there's lots of people and lots of activity, it truly dampens down on illegal activity," Kelly said.

Last year 15 crimes were committed on campus, up from 10 in 2005. Non-forcible burglaries saw the largest increase with six more in 2006 than in 2005, bringing the total for 2006 to 11, but overall, non-forcible burglaries were down by 20 from the same period in 2004, which saw 31 non-forcible

burglaries committed.

Crime in the dorms dropped from 612 in 2005 to 594 in 2006, with liquor law violations seeing the biggest decrease. There were 66 fewer liquor violations in 2006, but during the same period, drug violations saw an increase of 45 over the year prior.

Despite the statistical increase, the percentage has actually dropped, Kelly said.

"The year before, violations equaled 30 percent of the residence hall student population, and this last year it was 25 percent," he said, citing an increase in student population living in the dorms as the reason for the percentage shift.

Additionally, in cases where Columbia shares student residence centers with other colleges, the statistics are not exclusive to the activity of Columbia students.

According to Martha Meegan, director of Campus Safety and Security, the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act, which requires all colleges and universities to track the information, focuses on the environment and culture within the shared dorms more than they are which institution the offenders come from.

"If your neighbor is doing it and they're from a different school, what difference does it matter?" Meegan said. "You still could be the victim of whatever possible violence or incident that may come about from them being intoxicated or on drugs."

In the future, Meegan said Columbia will

|   | 2004 | 2005 | 2006 |
|---|------|------|------|
|  Liquor law violations at residence centers  | 190  | 513  | 447  |
|  Drug law violations at residence centers    | 19   | 91   | 136  |
|  Non-forcible burglaries committed on-campus | 31   | 5    | 11   |

Liquor law violations in the dorms saw a decrease from 2005 to 2006, but drug violations saw an increase, which is offset by increase in the number of students living in the dorms.

Allyson McGovern THE CHRONICLE

be revising the crime statistics to better pinpoint the Columbia contribution to shared dorm crime.

The Annual Crime Statistics brochure also tracks crime on public property on and around Columbia's facilities. Statistics show a slight increase in almost every category in 2006 from the prior year. Motor vehicle theft saw the biggest increase, with 10 more reported thefts in 2006.

Meegan said the information is important to parents who want to know what

kind of a neighborhood their children are living in.

Kelcey Schroder, a junior photography major, said she feels safe in and around Columbia and attributes safety to common sense.

"I think it's all about who you are with, where you are and what time you're there," she said.

rbykowski@chroniclemail.com

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December 4, 11:30 - 1:00

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# Group plans war protests

Students consider small and large-scale activism

by Brian P. Roach  
Staff Writer

The liberal organization World Can't Wait held a special meeting to brainstorm protesting ideas for a potential bombing of Iran by the United States.

The meeting, which was called by several liberal organizations including the World Can't Wait Chicago chapter, the Chicago Progressive Alliance and the Buddhist Peace Fellowship, was held on Oct. 3 at the Grace Place Episcopal Church, 637 S. Dearborn St.

Ideas brainstormed by the attendees included student strikes and walk-outs; meeting with editorial boards of newspapers; a mass campaign to spread awareness about the potential attack; and a response demonstration.

To daily demonstrate their feelings about the war, World Can't Wait has chosen to wear orange.

They chose orange as a tribute to war prisoners that have been unlawfully apprehended, tortured and forced to wear orange prisoner jump suits, said Samantha Hamlin, a junior cultural studies major, who took the fall semester off to devote her time to World Can't Wait. But Hamlin understands not all students can put off school. She said small steps such as wearing orange clothing, bandanas or buttons

can make an impact.

"It's a part of our 'Declare It Now' campaign, and we wear it to represent a color of resistance," she said.

Hamlin said Columbia students and members of World Can't Wait will hold a protest at noon on Oct. 11 at the military recruitment center located on the store front level of the University Center on the South corner of State Street and Harrison Street.

Nearly 70 people were present at the meeting. Attendees varied from high school and college students to working adults. Members of liberal organizations Chicago Coalition Against War and Racism and the 8th Day Center for Justice also attended.

Mike Lynn, a representative from the Chicago Progressive Alliance, said he thinks an attack on Iran could happen as early as February 2008.

"The government is in a desperate situation, they're boxed in," Lynn said. "It is a lot easier to stop a war before it starts than to stop it once it's in process."

Among the Chicago colleges represented, Columbia had the most students in attendance with nine, including Calie Lions, a freshman radio major.

"I came here to see what I could do to help," Lions said. "I'd like to incorporate this [activism] with my major."

*"I came here to see what I could do to help."*

—Calie Lions, freshman radio major

chronicle@colum.edu

# College Council discusses new year

School's acquisition of publishing house announced, plagiarism policy reform requested

by Robert Bykowski  
Assistant Campus News Editor

THE COLUMBIA College Council held its first meeting of the year on Oct. 5, in the 1104 Center, 1104 S. Wabash Ave.

Reports to the council were sparse and premature, and new business focused on fleshing out the roster for a few committees.

One highlight of the meeting was an announcement made regarding Columbia's recent acquisition of The Center for American Places, a publishing company that aims to "develop and produce books of lasting value on geographical and environmental topics for the classroom and the common reader," according to its website. The acquisition will take effect on Dec. 31.

Later, Margaret Sullivan, chair of the Marketing Communications Department and the chair of the Academic Affairs Committee, highlighted the goals for the committee this year, which include revising the college's policy on plagiarism.

"The process is weak and unclear about what a faculty member does when she or he notes a case of plagiarism," Sullivan said.

Sullivan said the electronic age and the ability to copy and paste requires education for students about plagiarism and how to properly cite sources.

"We need to step up to the plate," she said. "Now that students can do so much research online, we need to teach our stu-

dents what's the appropriate use."

On the student front, Erin Nathan, a member of the executive board of the Student Government Association and student trustee, told the audience the SGA has been excited to see non-members at their meetings this year.

Student Organization Council chair Brittney Sherman also spoke highly of her organization, citing 61 recognized student organizations at this stage of the school year. At the end of the last academic year there were 75.

rbykowski@chroniclemail.com

## » Science

Continued from PG. 3

played during Manifest 2005. Americum is the element in household smoke detectors that causes the alarm to go off when it senses fire.

"We just wanted to show how Americum, science, is in every day life," Wesby said.

Lerman said Columbia has become an official sponsor of the third Middle East science forum, Malta III, which is set to take place this December. A number of Columbia administrators will join Lerman in D.C. on Oct. 11, including Eric Winston, vice president of Institutional Advancement.

Winston said he's attending to show his support for Lerman.

"This is a really good opportunity for her to be recognized and I'm happy to support her," Winston said.

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Columbia

COLLEGE CHICAGO

# Sports program booms

Sports management concentration sees significant enrollment increase

by David Lister  
Staff Writer

COLUMBIA'S SPORTS management concentration was nothing more than a promising program without any students enrolled four years ago. But today, with the help of a member of the 1985 Chicago Bears championship team and a group of professors from the sports management industry, enrollment in the concentration is at an all-time high.

Sports management classes were first offered in fall 2003, but coordinator Philippe Ravanas said students didn't join the concentration until spring 2004. Ravanas said the number of students concentrating in sports management, which falls under the arts entertainment and media management major, has reached 35 students this semester.

Ravanas said the program's success is largely due to the support from former Chicago Bears defensive end Richard Dent. Dent's Make a Dent Foundation contributes \$5,000 in scholarships to sports management students at Columbia, but Ravanas said Dent brings more than money.

"As important as the scholarship is the association he brings and the credibility," Ravanas said of the former Bears star. "His name and support have been significant in raising support and building confidence."

The program's popularity can also be attributed to word-of-mouth and having

former students working with every major team in town, according to Ravanas. He said in addition to the Chicago Bears, Blackhawks, Bulls, Cubs and White Sox, he has had students involved with smaller organizations like Major League Soccer's Chicago Fire and the American Hockey League's Chicago Wolves.

Students from the program have also interned for the Detroit Tigers and the Los Angeles Dodgers, he said. Early in the program, Ravanas did not have these opportunities available to students.

"I had to solicit internships from [Chicago-area sports teams] two years ago; now they come to us," he said. "Two years ago, I had to constantly remind them the program existed."

Tim Barbaras graduated from Columbia in 2005. The sports management alumnus interned for the Tigers and joined the WNBA's Chicago Sky this April as an account executive.

"I couldn't have picked a better major," said Barbaras, who was a arts, entertainment and media management major before transferring to sports management.

Barbaras said having a management course specialize in sports is a huge advantage for students looking to work in the sports world.

"Sports teams are a business; they want people that are going to make them money," he said. "If you go to a school where there are no teams and you focus on the business side, it's just as good as going to a school like [the University of] Michigan and working in their athletic department."

Ravanas said a call from a University of Massachusetts sports management student



Philippe Ravanas, director of the sports management concentration, credited a recent enrollment boom in part to former Chicago Bears player Richard Dent, who donates scholarship money to the program.

Tim Hunt THE CHRONICLE

inquiring about transferring to Columbia was a sign of his program's success. The University of Massachusetts' sports management program has existed for 35 years and currently has 438 undergraduates enrolled, but Ravanas said Columbia's program is enticing because of the number of professional sports teams in the Chicago area.

Like other programs at Columbia, the sports management concentration has hired professionals from the sports management field to teach the classes. For example, adjunct faculty member Monique Maye played professional basketball in Luxembourg, faculty member Nicole Leinbach is the Adidas Marketing Manager for the Midwest and faculty member Scott Andresen served as senior staff attorney for the Arena Football League.

Andresen teaches the Sports Law course in the concentration and remembers when

he came to Columbia in 2005 there were fewer than 10 students in his class. When he teaches the class again during the spring semester, he expects there to be about 20 students.

"I think Philippe has done a magnificent job," Andresen said. "He's brought in wonderful people."

Andresen said the use of professors active in the field is a big plus for the program.

"Bringing in people from the industry, it's not valuable, it's necessary," he said.

Nick Schulte is a junior in the sports management concentration. He said he came to Columbia specifically for this program.

"It gives you an opportunity to expand on what you want to do, rather than just a regular business class."

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# Author, artist 'Maus' to speak during nonfiction week

Seventh annual Creative Nonfiction Week to highlight audio, visual and print work

by Beth Palmer  
Campus News Editor

FOR THE first time in its seven years, Creative Nonfiction Week will include audio and visual nonfiction artists in its quorum of speakers.

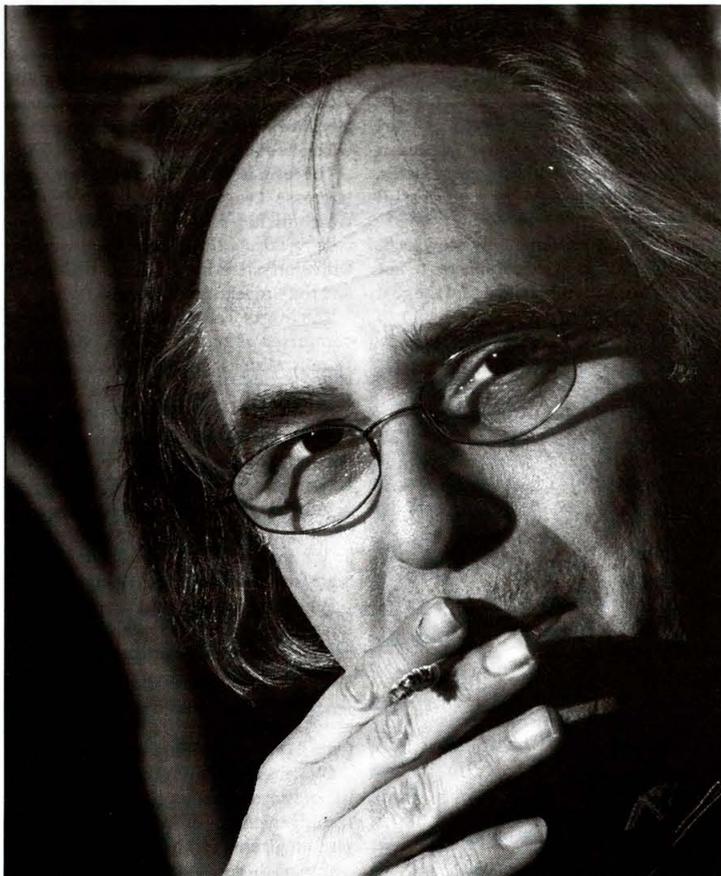
Performance artist Joanna Frueh; philosophical essayist Alphonso Lingis; Chicago author of *There Are No Children Here*, Alex Kotlowitz; Chicago Tribune photojournalist Antonio Perez; and Pulitzer-Prize winning graphic novelist, Art Spiegelman, represent a few of the dozen award-winning creators of nonfiction who will speak and field questions during events scheduled during the week of Oct. 14 in the Film Row Cinema in the 1104 Center, 1104 S. Wabash Ave.

David Lazar, a faculty member in the English Department, said this year's decision to incorporate the varying methods of creating nonfiction reflects what is going on in the world. The current overlap between literature, film and graphic art is illustrated by how many memoirs, for one example, are made into movies, he said.

"It reflects something essential about Columbia," Lazar said. "The interdisciplinary nature of nonfiction is also a necessary quality of Columbia's mission."

**Joanna Frueh, Alphonso Lingis**  
Oct. 15 @ 7 p.m. in Film Row Cinema,  
1104 S. Wabash Ave.

In addition to performance art, Frueh



Pulitzer Prize-winning graphic artist Art Spiegelman will speak during Creative Nonfiction Week.

Courtesy EMMA DODGE HANSON

ventures into art criticism, essays, acting and singing. Lingis combines philosophy, travel and personal essay.

Both Frueh and Lingis write and perform nonfiction in a way that challenge and expand the genre and are hard to categorize, said English Department faculty member, David Lazar.

**Alex Kotlowitz**  
Oct. 16 @ 7 p.m. in Film Row Cinema,  
1104 S. Wabash Ave.

In addition to *There are No Children Here*, Kotlowitz wrote a collection of short stories about Chicago entitled *Never a City So Real*. He also wrote *The Other Side of the River* about a murder in Michigan.

**Antonio Perez**  
Oct. 18 @ 3 p.m. in Film Row Cinema,  
1104 S. Wabash Ave.

Antonio Perez is a photojournalist for the Chicago Tribune. He will speak as part of a panel of journalists including reporters from National Public Radio.

**Art Spiegelman**  
Oct. 18 @ 7:30 p.m. in Conaway Center,  
1104 S. Wabash Ave.

Spiegelman is best known for *Maus*, a graphic novel depicting Jews as mice and Nazis as cats that recounts his father's experience as a Polish Jew during the Holocaust. *Maus* became the first graphic novel to win the Pulitzer Prize.

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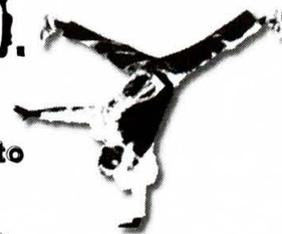
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# Renegades lacrosse teams: Men practicing, women recruiting

President of men's team aims to establish a women's squad, increase interest

by Robert Bykowski  
Assistant Campus News Editor

TO GET an early jump on the upcoming 2008 spring season, the Renegades men's lacrosse team has already started practicing and recruiting new members. Statistically, the 3-7 team from a year ago

didn't see a lot of success, but team president Kevin Dunnigan, a senior marketing communications major, found the silver lining in last year's efforts.

"Most of the games we played [last year] we hung with the other teams," Dunnigan said. "There were a couple of nasty losses, but I [view the season] as a successful year."

Team vice president Tony Nawrocki attributes last year's lack of success to not having enough members, and said the goal

for this year is to be more competitive.

"Last year we just didn't have the bodies out there," said Nawrocki, a junior film and video major. "We would have one sub, usually, and you're not going to win games with one sub."

The team is a member of the Great Lakes Lacrosse League's Southern Division, which includes teams from DePaul University, Loyola University, Northwestern University, Northern Illinois University and the University of Chicago.

The league was formed in 2003 and is comprised of 20 teams from Wisconsin, Illinois, Minnesota and upper Michigan.

A priority of the league is to provide a competent infrastructure that allows students with heavy academic demands to find time to play, which Nawrocki appreciates.

"Anything [extracurricular] you do here, you're putting in a lot of time out of class, so it's really hard to commit to a sports team," he said.

While recruiting for the men's team is a large reason the team has already started getting organized, Dunnigan has another reason: fielding a women's team.

"We got more inquiries last year about a women's team than we did a men's team," Dunnigan said.

While recruiting for the women's team has only occurred over the past few weeks, Dunnigan counts at least 10 women who plan on playing for the team.

One of those women is Jessica Cruz, a sophomore marketing communications major. Cruz will take a leadership role in the women's team and is excited to finally

get one started.

"Last year they were getting the whole Columbia sports teams going, and I really wanted to play lacrosse because I've been playing since high school," Cruz said.

The style of the game and equipment is different for men's and women's lacrosse, and Cruz was unable to play for the men's team last year.

Men's lacrosse is a contact sport, whereas women's lacrosse relies more heavily on passing, Cruz said.

The women's team will also differ from the men's team this year in that they are not going to be a club level, intercollegiate team like the men's, Dunnigan said.

The plan for the first year is to get the team together and practicing and to hopefully play a couple of scrimmages against other area teams, Dunnigan said. Because the women's lacrosse team will be new, Cruz anticipates finding cohesion as a team will be one of the biggest challenges the team will face in its first year.

"There was no women's lacrosse team so a lot of the girls probably haven't played in a while," Cruz said. "It's going to be a challenge to get everyone at the same level and playing well with each other."

For more information on the men's and women's teams, call Kevin Dunnigan at (612) 600-3029, or e-mail him at columlax@hotmail.com.

For more information on the Great Lakes Lacrosse League, visit GreatLakesLax.org.



The Renegades men's lacrosse team competes in the Great Lakes Lacrosse League's Southern Division. The photo depicts a match during the 2006 season.

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# Teen suicide rates spike after FDA labels medication

Fewer anti-depressant prescriptions issued lead to increase in teen suicide

by Judith Graham

Suicide rates for preteens and teenagers increased sharply when the Food and Drug Administration slapped a "black box" warning on anti-depressants and doctors started writing fewer prescriptions for young people, according to federal data released on Sept. 6.

The FDA's warning, publicly debated in 2003 and enacted in 2004, highlighted a link between anti-depressant use by young people and suicidal thoughts and behavior. But now some experts are asking whether the message backfired.

In 2004, the number of 10- to 24-year-olds taking their own lives rose by 8 percent, the Centers for Disease Control and Prevention reported. Over the previous 14 years, suicide rates had fallen 28.5 percent in this age group.

While the numbers do not prove a connection between suicide and the drop in anti-depressant use, several experts suggested Sept. 6 that the FDA re-evaluate its warnings on the medications in light of the new CDC report.

"It's time for the agency's warnings to be modified," said Dr. David Schaffer, a leading expert on teen suicide and chief of child and adolescent psychiatry at Columbia University Medical Center in New York City.

Thomas Laughren, director of the FDA's division of psychiatry products, acknowl-

edged the suicide numbers are "clearly a dilemma for us" and "not what you would want to see" but cautioned that firm conclusions should not be drawn from a one-year increase.

The new numbers documented a particularly startling rise in the suicide rate for girls, with self-inflicted deaths rising 41 percent among 10- to 19-year-olds. Suicides for boys in the age group climbed 8.5 percent, by comparison.

Ileana Arias, director of the CDC's Center for Injury Prevention and Control, called the report's findings "sobering" and said she was troubled that the increase was concentrated almost entirely among preteens and teenagers. Rates were relatively flat for adults 20 to 24 years old.

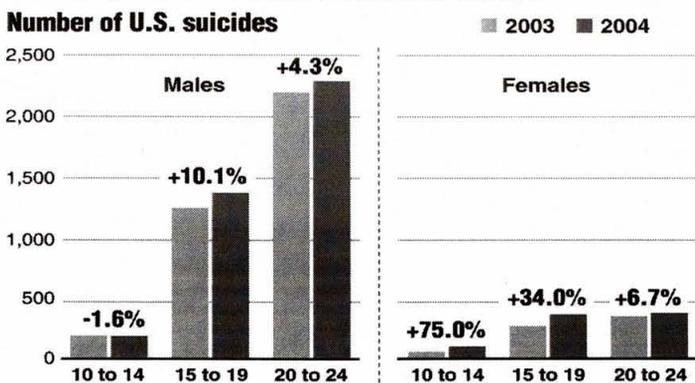
In all, the agency's numbers show that 4,599 people age 10 to 24 committed suicide in 2004, 367 more deaths than the previous year.

The FDA was prompted to issue warnings about anti-depressants by two dozen studies showing that young people were twice as likely to consider killing themselves or start taking steps to do so after taking the drugs. None of the subjects in the studies actually committed suicide, and the risks were relatively small (4 percent versus 2 percent), but the agency decided it had to act.

In 2003 and 2004, the FDA issued public health advisories warning that anti-depressants appeared to increase suicidal thoughts and behavior among teens. Late in 2004 it ordered drug-makers to place a black box warning—the agency's strongest signal of serious risk—on the

## Youth, young adult suicide rate

Suicide rates for preteen girls and teenage boys and girls jumped dramatically in 2004 — the largest increase in 15 years.



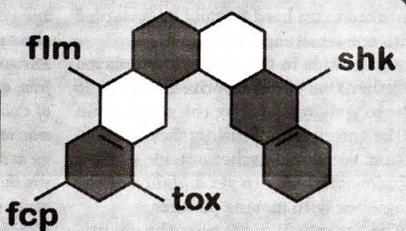
Source: U.S. Centers for Disease Control and Prevention  
Graphic: Chicago Tribune  
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Charts show the number of suicides among 10- to 24-year-olds in the U.S., with the rate of change between 2003 and 2004.

medications' labels. The move contributed to a steep decline in anti-depressant prescriptions for teens, as pediatricians and family doctors re-evaluated their risks and benefits. Various firms tracking drug use report declines of 25 percent or more since 2003.

On Sept. 5, University of Illinois at Chicago psychiatry professor Robert Gibbons published a paper in the American Journal of Psychiatry that documented the close correlation between declining use of the anti-depressants, known as SSRIs, and rising suicide rates among young people

up to age 19. It concludes that if the FDA's warnings had been correct, "we would have expected to see decreases in the suicide rate during the period of declining SSRI prescription rates." Instead, "we saw an increase." The FDA's black box warning has had a "horrible and unintended effect" and should be withdrawn, Gibbons said Sept. 6. The benefits of anti-depressants far exceed the risks, he said.

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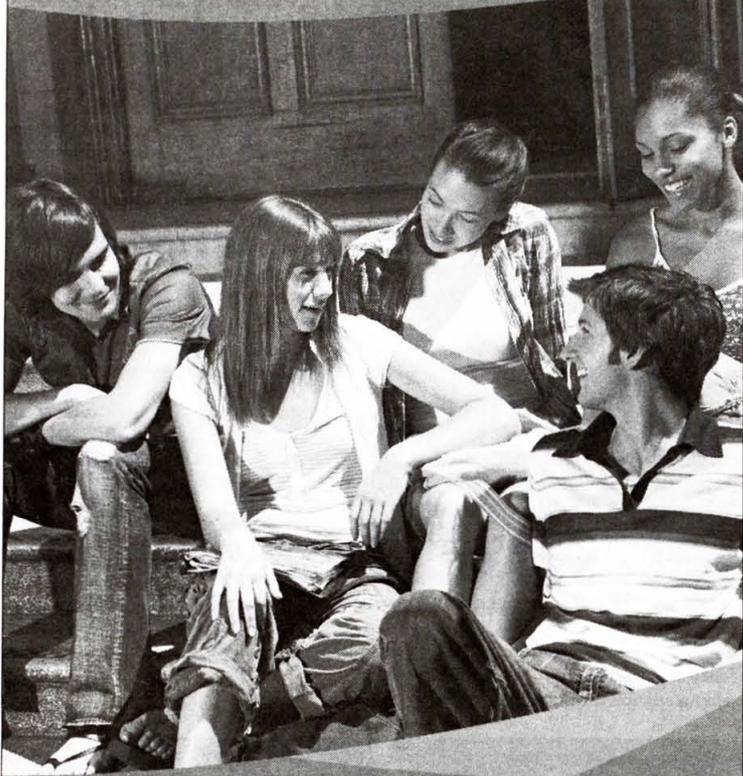
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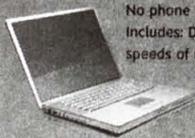
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## SPECIAL TO THE CHRONICLE

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

From Shantytown to the Louvre

critical encounters:

# POVERTY + privilege

By Wenhwa T'sao  
 Faculty, Film and Video Department

I grew up in a shantytown in Taiwan. When it rained, we would use every container we had in the house to collect the water leaking from the roof. In the summer, we expected the typhoons to rip our roof away. After each typhoon season, my sister and I would scout the street for better material to patch up our roof. It could be a part of billboard, commercial signs for a drug store or someone else's roof.

We didn't mind typhoon season as much as my parents did. We liked it because it would bring cooling winds and rain to our stiflingly hot shanty. The gusts of wind would blow away the stench of the garbage heaps that piled up in this poor neighborhood. The downpour of rain would wash the filthy streets clean. And without power or running water, there would be no classes for days.

My mother worked as a cashier for a grocery store during the day. At night, she would sew stuffed toys in the forms of Santa Claus, the Easter Bunny and the Valentine's Day heart for a company that exported seasonal novelty items to the United States. Under a bare light bulb, she would sew and I would stuff the forms with cotton, often wondering what they were for.

I would have to stuff around 50 Santa Clauses for the equivalent of 25 cents. We would work late into the night listening to the radio playing the Peking opera. When I worked extra hard I would be rewarded with one small sugar cube.

All the kids in the shantytown played together. One of our favorite things to do was to walk miles along the storm drain to the American GI housing; they had television. We would gather outside of their windows fighting to get a glance of the magic box with moving pictures.

The basketball court near the shantytown had a movie screening once a month. Most of them were propaganda films about how the Red Communists were bad and our President, Chiang Kai-Shek, would one

day reclaim China, our motherland. Sometimes, there would be a screening of more entertaining Kung-Fu Films. I think my desire to make films started with watching those films in the basketball court after sunset, ignoring the vicious heat and mosquito bites. The films made the hardness of life fade away. I was mesmerized by the life lived in the screen; there was transport.

About three years ago, in the Louvre, standing in front of the Mona Lisa, I thought, "How incredible that I have created a very different life than I started with." I had the opportunity to see the Mona Lisa because one of my short films took me to an international film festival in France.

Gazing at the world-famous lady through very thick glass, I felt goosebumps on every inch of my body. I thought to myself, "So here I am. I wonder what more I can accomplish."

Education took me out of poverty; however, I believe what makes me happy in my life is my decision to follow my passion to be a filmmaker. And that is what provides me with privilege.

*The aim of Critical Encounters is to encourage you to engage with difficult questions about poverty and privilege. Each week, Critical Encounters will present a personal narrative from a student, faculty, staff or administrator of Columbia College Chicago. I welcome your reactions to each of these narratives. Write to me at [criticalencounters@colum.edu](mailto: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 narratives. Hopefully, you will feel inspired to write your own narratives, which you can send to me through our website, [www.colum.edu/criticalencounters](http://www.colum.edu/criticalencounters). -Stephanie Shonekan*



The author, Wenhwa T'sao, grew up in a Thailand shantytown.

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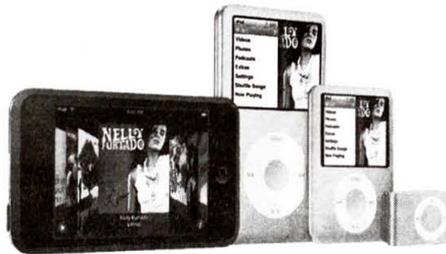
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# Arts & Entertainment

Just The Ticket

## Roger and me



by Matt Fagerholm  
Assistant A&E Editor

Everyone at Columbia has a hero they look to for artistic inspiration. These could be the deceased artists whose work has influenced generations long before ours. They could also be living legends who can't go out in public without being followed by 20 burly bodyguards. I consider myself incredibly lucky that my hero is still alive, lives in my town and joins me at a screening room on Lake Street each week.

I think I was about 10 years old when I first began reading the film reviews of Roger Ebert. I used to laugh at his on-camera altercations with fellow critic Gene Siskel, amazed at their furious passion for the art form. Yet as my own passion for films and writing grew, so did my love of Ebert's work.

His reviews didn't simply label a film as good or bad. They were works of art unto themselves, brimming with poetry, wit and philosophy. "If the universe is indifferent," Ebert wrote in his review of *Thirteen Conversations About One Thing*, "what a consolation that we are not." His writing was just as thought-provoking as the films themselves. But most importantly, it was Ebert's pure love of film that made his work so infectious. His belief in the power of cinema inspires filmmakers to reach that potential.

Since attending Columbia, I've seen Ebert four times. The first occurred when I was a freshman at the Chicago International Film Festival. I still remember how Ebert appeared in silhouette at the top of the theater's stairs. It all seemed like a surreal dream.

Next was the Chicago Film Critics' meeting honoring Robert Altman. My boldness was so heightened at the event that I succeeded in talking to both Altman and Ebert. I wasn't sure what to say when I approached the legendary film critic. I shook his hand, and told him I was studying film at Columbia. "Oh yeah, I used to teach there," he recalled, before getting swept up in the crowd of critics.

I had a more memorable exchange with him at a Borders book signing, where he played off the crowd like a seasoned stand-up comedian. I overheard Ebert expressing frustration at spelling out each of the reader's names, so when it was my turn to get my book signed, I told him, "I don't need you to write my name. All I need is a thumb." And Ebert obliged, drawing a hand giving his trademark "thumb's up" symbol. The hand looked more like a mutilated bird's wing than anything, so Ebert helpfully labeled it "Thumb."

When Ebert was hospitalized to undergo surgery, I felt as if film criticism itself had been put on life support. After acquiring a job at The Chronicle, I had the fortune of attending advance screenings of films at the Lake Street screening room, where practically all of the town's critics were in attendance. When I sat in the far left chair in the back row, Chicago Tribune critic Marc Caro informed me that I was sitting in Ebert's chair. I decided I would keep his chair warm for him until he returned.

Ebert proved to be an inspiration even while off the job. When he was well enough to attend public events, Ebert showed no

hesitation in allowing people to see him as he was. Cancer surgery had made him unable to speak, and caused his mouth to hang open. He wrote an article about how people shouldn't be afraid of showing their illness, and his self-confidence was profoundly moving. When he started writing reviews again this year, his mind proved to be as sharp and brilliant as ever. Yet recently, Ebert had also noted sadness about the fact that people don't know what to say to him, now that he's been forced into silence.

It was a mere couple of weeks ago when I returned to the screening room for the first time this semester. My breath caught in my throat as I saw Ebert once again sitting in his chair. Not wanting to block his view, I sat in the row in front of him, in the chair just to the right of his. Then something extraordinary happened. Small, rhythmic taps occurred on the back of my chair. I turned to see Ebert staring at me, tapping on my chair, and pointing to the chair in front of him, as if he could read my mind. His head nodded, and I smiled, thus moving into the chair while uttering "Thank you."

Ebert was sitting silently by himself, as other critics gabbed loudly to each other. Without hesitation, I turned around and "talked" to Ebert... about the Toronto Film Festival, about the films he liked and didn't like. All the while, his eyes brightened, and he enthusiastically communicated through the use of hand gestures and facial expressions. He seemed to be pleased to be "talking" again. When the screening ended, I turned back to him and said, "It's great seeing you back in the screening room, Mr. Ebert." He simply smiled back and propped up his infamous thumb.

Thank you, Roger, for your generosity, your courage and your undying love of film.

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

Chrissy Knows Best

## Buried in Strawberry Fields



by Chrissy Mahlmeister  
Managing Editor

I wish I were allergic to chocolate-covered donuts. Or Funfetti cupcakes. Or deep dish pizza. Or any other terrible food that is smothered in trans fat. But instead, I'm allergic to fresh fruit and vegetables. I know it sounds crazy, but God cursed me with eternal chubbiness and endless sighs when I uncover a fresh tomato on my sandwich.

The first question people always ask is, "So, like, you're allergic to every fruit and vegetable?" Yeah, every single one. If it was bananas, I'd say bananas, but I can't be choosy.

Basically, if I were to chomp into an apple, my mouth will automatically feel this insane itching sensation like it had just been set ablaze and no amount of water can smother it. As the fresh fruit juice first seeps into my gums, it's an inevitable journey of itchiness onto my tongue and down my throat, making in nearly unbearable to eat anything.

To put it gently, I'm obsessed with food. To have anything interfere with my absurd consumption of delicious goods makes me, to put it gently, very angry. I'm a jerk and I don't even share food, let alone let some stupid allergy ruin my fun. But there are some perks to being allergic to fresh fruit.

I have, what I like to call, a "Fresh-O-Meter." Pretty much I can go to Subway, order a Sweet Onion Chicken Teriyaki sandwich, and get buttocks of lettuce, tomatoes and olives on it. But I'm allergic to fresh fruits

and veggies, you say?! Ah ha! That's where my Fresh-O-Meter comes in. Since I'm not allergic to cooked, canned, unfreshly juiced fruits or basically anything super processed, I can tell how fresh something is by how my allergies react to it. So if you put two and two together, let's just say Subway's veggies weren't just snatched off the vines or newly uncovered from the Earth's hearty soil.

But it's not always fun and games. Some new-age artsy fartsy restaurants in the South Loop like to put fresh cucumbers in their water, which may be delectable to most, but for me, it's a living nightmare. While most food allergies are predictable and labeled on the packages (nut allergies, anyone?), I don't get the luxury of having things marked, "Just picked yesterday" or "Straight from the orange grove."

So while no allergies are good allergies, at least it's a good conversation starter and friend-maker. Everyone needs a Fresh-O-Meter. Maybe I could be yours!

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

## Calendar

### Monday

Come on out to Navy Pier, 600 E. Grand Ave., for Navy Fear: Demons of the Deep. The event begins at noon and ends at 8 p.m. The price ranges from \$14-19.

Call (312) 595-7437 for more information.

### Tuesday

Join Chicago Sailing in Lakeview at 3550 N. Recreation Drive to learn the basics of sailing. The event is from 5:30 p.m. to 8:30 p.m. and includes a dockside cookout. There is a \$95 fee.

Call (773) 871-7245 for more information.

### Wednesday

Takashi Murakami's paper installation of "Jellyfish Eyes" is on display at The Museum of Contemporary Art, 220 E. Chicago Ave. The exhibit costs \$6-10 and is open from 10 a.m. to 5 p.m. today, from Sept. 29 to Nov. 14.

Call (312) 280-2660 for more information.

### Thursday

The 10th annual Chicago Art Open is an exhibit of local artwork. It runs through Oct. 27 at Iron Studios, 3636 S. Iron St. The exhibit is open from 11 a.m. to 5 p.m.

Call (312) 781-0040 for more information.

### Friday

Come out to 5531 S. King Drive and watch the UniverSoul Circus at 7:30 p.m. Prices are \$10-35.

Call (404) 588-1235 for more information.

### Saturday

Visit Bailiwick's Halloween Costume and Rummage Sale from noon until 8 p.m. at 1229 W. Belmont Ave. Suggested donation is \$3.

Call (773) 883-1090 for more information.

### Sunday

Creep from room to room in Haunted Sanitarium, 2401 N. Lake Shore Drive, from 6 p.m. to 11 p.m. Prices are \$8-10.

Call (312) 742-7994 for more information.

# Top 5



Andrew Nelles, Photo Editor

## Words starting with "un" to describe something

**Unsettling:** I find this is best suited to describe the appearance of someone or something. As in "Wow, that man dressed like Mickey Mouse is really unsettling."

**Uncomfortable:** A fun way to describe any situation or interaction, whether it was actually uncomfortable or not. Also, the way Tim Hunt makes everyone in the office feel.

**Unfortunate:** Again, a wonderful term to describe appearances, as in "That hipster just looks unfortunate, not even in the ironic sense."

**Untamed:** Try this out to describe inanimate objects.

**Ungodly:** This works best used totally inappropriately, an example being, "How was lunch?" "Simply ungodly."



Rachael Strecher, Assistant Photo Editor

## Insensitive questions in my quantitative literacy textbook

I'm so glad my math book is making my homework experience a cheery one.

1. "Experts estimate that when the levees around New Orleans broke in the aftermath of Hurricane Katrina, water flowed into the city at a peak rate of 9 billion gallons per day. There are 7.5 gallons in one cubic foot."

2. "In 2003, there were approximately 555,000 deaths in the United States due to cancer. Find the mortality rate in units of deaths per 100,000 people, assuming a U.S. population of 300 million."

3. "What is your weight in ounces (avoirdu-pois)? In tons?" Tons? Really?

4. "The annual number of deaths from cardiovascular disease in the United States decreased from 1,008,000 in 1970 to 910,600 in 2004. Describe measurements made at two different times." Slightly uplifting. Still talking about death.

5. "At age 20 when you graduate, you start saving for retirement." A. Who graduates at 20? B. Now I'm freaking out about the fact that I haven't been saving for retirement for the past year.



Tim Hunt, Assistant Photo Editor

## Things that irritate me

**Non-religious vegetarianism:** Homo sapiens are anatomically designed to be omnivorous. Besides, a medium-rare porterhouse steak drizzled with a bleu cheese dressing tastes really good.

**The lack of respect for photojournalists:** For some reason we are the outcasts of the Photo Department. Why? Is it because we do not photograph our perineum (look it up) and try to pass it off as "self expression?" Also, the View Camera class was a complete waste of my time, and I want my money back. Seriously, I'm not joking.

**Bathroom doors that open inward:** I just get done washing my hands, and now I have to touch the filthy door handle to get out? Apparently sanitation does not factor into building planning.

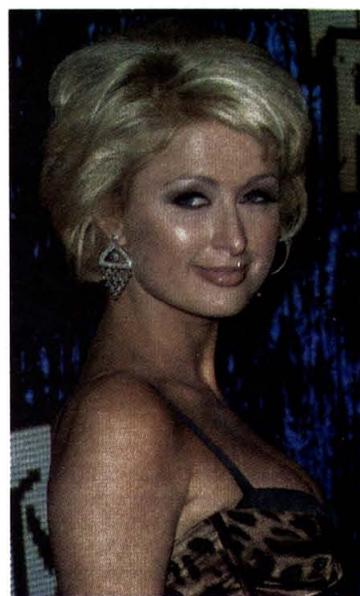
**Commuting:** Verb; See also: Trying not to strangle yourself with your seat belt while sitting in a traffic jam for three hours because they decided to tear the highway up—again.

**Sleeveless T-shirts:** These ugly stepchildren of the fashion world are usually worn by the people who need sleeves the most.

# Jack Ass

OF THE WEEK

Paris embarrassed on national television, no crotch-shots involved



MCT

Yeah, most would argue Paris Hilton is always a jack ass, but she has once again proved that when there's a camera focused on her, she will undoubtedly pull a jack ass stunt.

Hilton was a guest on "Late Night with David Letterman" Sept. 28 to promote her new fragrance, Can-Can, and her upcoming horror film/musical, *Repo! The Genetic Opera*. Much to her surprise and dismay, Letterman didn't want to chat about Hilton's lame new perfume or her next stinky role in a rotten movie.

After embracing the heiress and briefly chatting with Hilton about her stay in New York City, Letterman, in one of his boldest and most sarcastic interviews ever, began grilling her about her short time in jail this year: "Uh, how'd you like being in jail?" Letterman asked. Hilton, who looked like a frightened animal that needed to be put out of its misery, played along for a bit while remaining short with her answers. After more than six minutes under attack, Hilton said Letterman was making her "sad that I came here" and made the most pathetic sad face ever displayed by a spoiled millionaire. Looking at that frown, one would think her daddy had just denied her a rhinestone-covered monkey to drape around her neck. Poor girl.

Letterman may have been a little misleading when he invited Hilton to the show to talk about her worthless endeavors, but he is also a master interviewer and clever son-of-a-gun. Hilton could have been a good sport about the firing line of questions and talked openly about her experience in the pokey instead of acting like such a sourpuss. Post-prison-release Hilton claimed to be a new woman, set on changing her ways for the better and inspiring other women and young people to do the same. But post-prison release Hilton acted as if she never went through the "traumatic ordeal"—as she called it—and even blew kisses to a man in the audience proclaiming his love for her. Letterman's response? "Somebody you met in jail?"

Hey, Paris: Get over yourself, get a sense of humor and please stop acting as if everyone is out to get you. It's true that most people despise you, but we're "over it," as you told Letterman in response to his inquiries.

—J. Galliard

# HOW TO

## Be a gracious host

with Jessica Galliard



The moment you realize you know the new city you live in like the back of your hand is simply exciting. And what's the most exciting part about knowing your way around? Showing your friends from back home how awesome you and your new city are, of course.

But when friends and family come to visit you in your new place, whether it's your first place or not, it's a big task and a lot of pressure to make sure they have a great time. Before you lose your sanity trying to put together a laundry list of things to do in Chicago while they're here, take a deep breath and keep these things in mind.

### Chicago tourist attractions

- These are for aimless people who are on their own in a city without a personal tour guide, aka you. Instead, take them to the cool, insider places that aren't swarming with Chicago newbies.

- The best bets for restaurants to take your guests to so you will look like a super-

cool Chicagoan are probably Gold Coast Dogs, 17 S. Wabash Ave., for the best hot dogs; Pompeii, 1531 W. Taylor St., for some authentic Italian eats; or D'Amato's Bakery, 1124 W. Grand Ave., for the best secret pizza in the city.

- Skip the Sears Tower, Navy Pier and the Bean, please. Try a movie at the beautiful Music Box Theatre, 3733 N. Southport Ave.; a show at the Beat Kitchen, 2100 W. Belmont Ave.; or even a nice evening picnic at Oak Street Beach, 1000 N. Lake Shore Drive, to lay in the sand and bask in the lights of the city at the same time.

### The art of embellishment

- When your BFF comes to visit, s/he expects some amazing stories. C'mon, you live in Chicago. You must have been mugged at some point or have run into every celebrity who films a movie here, right? Right.

- The point is, your friend doesn't quite need to know that life in the big city isn't as glamorous as it's sometimes made out to be. So instead of crushing his or her dreams of

you interacting with celebs and fighting off attackers, indulge them a little. Tell them about the time you were walking down the Magnificent Mile one night just to take a stroll when snow began to flutter down from the sky, like that scene in *Edward Scissorhands*, and you danced in all of its beauty. Then, out of nowhere, John Cusack rode up on a horse-drawn carriage and whisked you away to his hotel room overlooking the skyline, where he played "In Your Eyes" by Peter Gabriel and reorganized his record collection after you left him.

### Keeping them comfortable

- Always have lots of towels handy. People get cranky when there are no clean towels around.

- Pillows, too.

- Make sure they get out before you get annoyed at their Chicago ignorance. When you're annoyed, you're not comfortable. And when you are not comfortable, nobody else can be comfortable.

# Penn and Hirsch discover their inner 'Wild' child

'Into the Wild' takes viewers down the road least traveled

by Matt Fagerholm  
Assistant A&E Editor

AS *SUPERBAD* captured this generation's insecurity, so does *Into the Wild* capture its restlessness, its skepticism, its need to escape from the American cocoon of materialistic comfort. Like *Superbad*, this is the absolute right film at the right time. How refreshing it is to see a film about a college graduate who demands more from his life than a steady job, a nice car and a MySpace account. This character doesn't simply take the road less traveled—he creates a road of his own, leaving no footprints behind.

*Into the Wild* is based on John Krakauer's bestseller of the same title, which told the true story of Christopher McCandless. Following his graduation from Emory University in 1992, McCandless cut off all ties from his family, gave his life savings to charity and set out on an epic journey to Alaska, where he planned to live in the wilderness. McCandless kept a journal, which allowed the book and now this film to frequently tell this incredible tale using his own words. He calls himself "an aesthetic voyager whose home is the road." Repeatedly, he states he's pursuing the truth above all else, which is understandable considering the deceitful nature of his parents. Yet the truth McCandless eventually discovers is unexpected, poignant and, in his case, utterly heartbreaking.

This is the third feature-length film written and directed by Sean Penn, and

it achieves a kind of greatness similar to that of his best performances. It is riveting, hypnotic and contains a heart that is thoroughly genuine. However, much of the film's success must be attributed to the lead performance by Emile Hirsch, whose work here is nothing short of a breakthrough.

After turning in solid but unmemorable work in mediocre fare like *The Girl Next Door* and *Alpha Dog*, 22-year-old Hirsch proves with this film that he's one of the best young actors now working. Like Tom Hanks in *Cast Away*, Hirsch must carry the entire film on his shoulders, inviting viewers into his world and making them experience not only his visceral struggle with nature, but also the psychological battle occurring within. His performance is both a triumph of nuance and a stunningly physical feat. Hirsch did all of his own stunts, which include sailing down fierce rapids, and underwent a shocking weight-loss transformation that gives Christian Bale a run for his money. Hirsch's achievement here is as Oscar-worthy as anything seen on a film screen all year.

Penn's script separates the film into five chapters, each of which is named after a different stage of life—adolescence, manhood, etc. McCandless' journey takes him through all of these stages, which are enriched by the people he meets along the way. Luckily, *Into the Wild* has an ensemble cast that is in every way the equal of its lead. Catherine Keener and Brian Dierker are a middle-aged hippie couple struggling with marital woes, Vince Vaughn is a farmer who hires McCandless to work in his grain elevator, Kristen Stewart is a lovestruck teen who seduces

McCandless at her countercultural trailer park and the unforgettable Hal Holbrook is a widower who finds himself personally inspired by the young adventurer.

Even his abandoned parents, beautifully played by William Hurt and Marcia Gay Harden, find their marriage strengthening through the shared pain of their son's disappearance. Meanwhile their daughter, played by Jena Malone, indulges in some touching, though excessive, narration about the brother she loves. Some have criticized the film for making McCandless a Christ-like figure idolized by all who encounter him. This is a flawed critique for two reasons: McCandless is every bit as flawed as anyone else in the film, and the people he encounters aren't inspired so much by him, as by the philosophical ideas he represents.

If *Into the Wild* has any flaw of its own, it's the fact that it runs two-and-a-half hours and still leaves viewers craving more.

There are numerous scenes that feel short-changed and simplified, and it makes one contemplate how the film would've fared as a five-part HBO miniseries, separated by each chapter. Penn apparently shot far more footage than what appears in the film, and one hungers to see an extended version of the film on DVD. But such a criticism is more of a compliment than anything else.

This is one of the year's most engrossing pictures, further enhanced by the gorgeous cinematography of Eric Gautier and the wondrously haunting music of Eddie Vedder. As McCandless seeks "pleasure in the pathless woods," the audience finds exhilaration, delectation, devastation and something quite profound within his personal wanderings.

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



Actor Emile Hirsch is filmed by director Sean Penn on the set of 'Into the Wild.'

MCT

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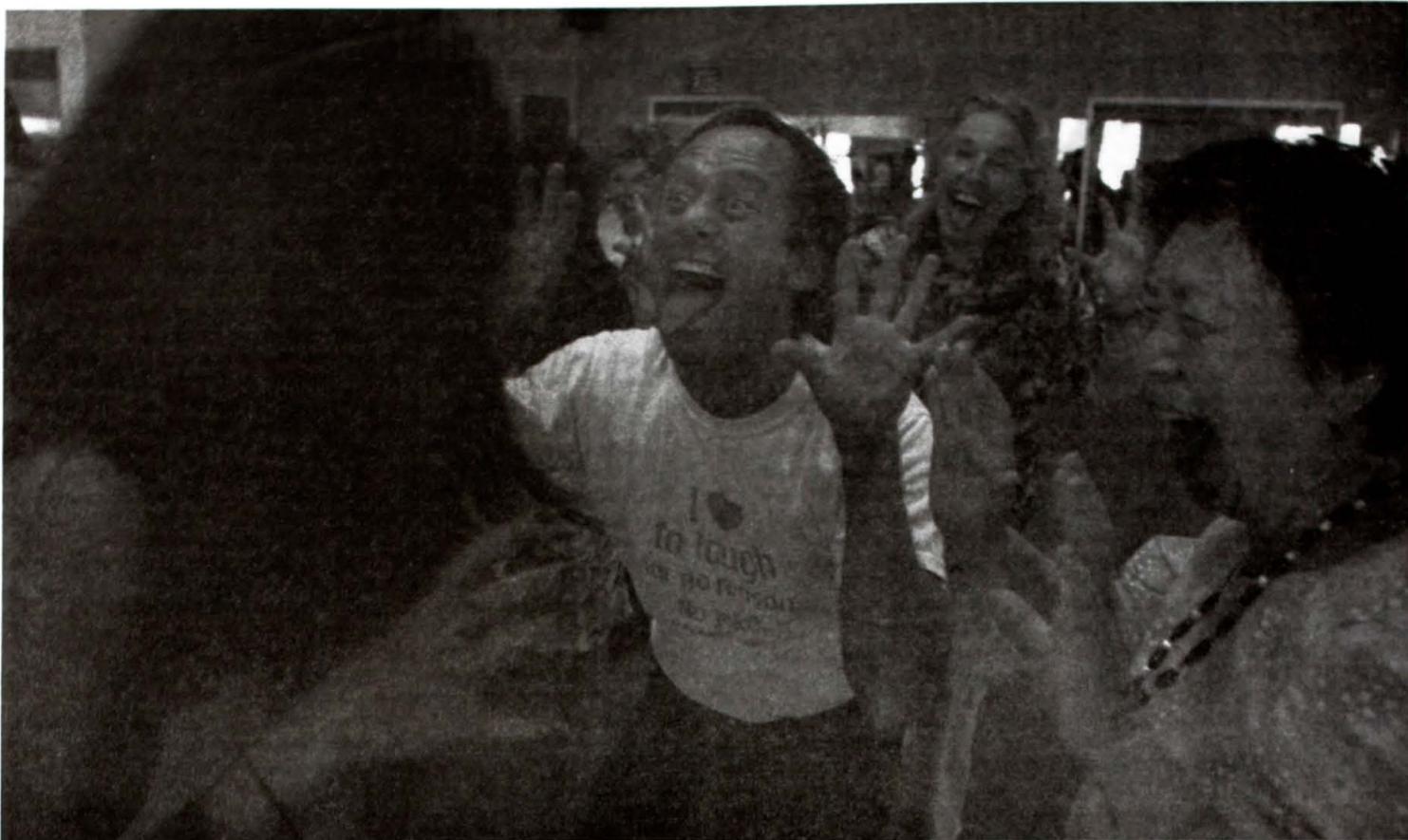
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"RENDITION" has been rated "R" for torture/violence and language.



Jeffrey Briar, a laughter instructor in Laguna Beach, Calif., shows his students a laughing exercise called the 'lion laugh.'

MCT

# Laughter yoga: Breathe in, laugh out loud

Unique form of stress-reliever has a healthy sense of humor

by Brett Marlow  
Assistant A&E Editor

WHEN SOMETHING doesn't go the way it's supposed to, some suggest people should laugh it off—literally.

Laughter yoga, a concept thought up by Indian doctor Madan Kataria in the 1990s, claims to help people to get rid of stress, anxiety and worry in a healthy way without a prescription or yoga mat. It's a concept that uses yoga-style breathing while incorporating a little "ha-ha" into people's daily lives, and it has found its way into the Chicago area.

Rick Hauser, nicknamed "Chicago's Laugh Doctor," has been teaching and practicing laughter yoga for a year and a half. He started after participating in a session hosted by Dr. Kataria.

Based in Hawthorn Woods, Hauser runs LaughterYogaChicago.com and holds meetings and training sessions at different venues in the northwest suburban area for those interested in learning about how laughter can improve one's health.

Hauser said people come to these sessions and for a majority of the time interact as a group mostly standing and doing laughing exercises. It's no comedy session, as no jokes are told.

Hauser described laughter yoga as an in-community exercise where people are put into situations that would induce laughter.

People are instructed to walk around like a penguin or pretend to be kayaking down a river, Hauser said. There's no talking, so people start laughing at the silliness of it, he said.

Even if the laughter isn't initially genuine, Hauser said it normally turns into real

laughter.

Hauser said people generally walk away feeling more relaxed and less stressed, even if the effects last only a few hours. Hauser equates a single laughter yoga session that lasts up to an hour to spending 30 minutes on a rowing machine. He said it releases endorphins and decreases cortisol, a stress hormone.

Claudia Dabbs, who lives in Lansing, Iowa, has been participating in a laughter yoga group since March.

Dabbs, who suffers from post traumatic stress disorder and clinical depression, said laughter yoga helps her to relieve stress and negativity.

"It's better than Prozac," Dabbs said. "There's no side effects."

Dabbs meets with her group once a week at their local community center and enjoys the experience, which she said one has to try it in order to completely understand. Dabbs said it works as a relationship and

bonding experience too.

Dr. Don Baird, a member of the Board of the Association for Applied and Therapeutic Humor and a graduate psychology professor at the Chicago School of Professional Psychology, said he is hesitant to comment on the benefits it has on immune systems or endorphin levels.

"It has become very controversial as to what has been proved and what has not," Baird said.

There have been studies done on whether or not humor and laughter increase endorphins, since it could also be due to deep breathing techniques. There's much controversy surrounding the topic, he said.

Although laughter yoga emphasizes the breathing, Dawn Hayes, manager of Moksha Yoga Center, 700 N. Carpenter St., said traditional yoga also emphasizes breathing and gives people a chance to take a few deep breaths that they don't normally get on a typical day.

"The practice of yoga is really centered on the breaths," Hayes said.

Hayes said yoga isn't just a physical practice; it's a mind-body practice. Because it works with both the body and the mind, it helps to reduce stress, anxiety and worry. It can help with one's self-confidence, too.

Baird said laughter can help people transcend situations that would otherwise seem unendurable, since people get so stuck in worry and anxiety.

"[The] mood elevation that accompanies laughter allows people to basically find a way of self-soothing that's healthy," Baird said.

He said people often use alcohol, drugs or food to cope with depression or anxiety.

"Laughter is a self-soothing thing we can do that doesn't give us calories, cancer and all those unhealthy side effects that unhealthy self-soothing does," Baird said.

Hauser usually schedules two meetings every month and asks for a \$10 donation at the meetings. After attending a session, laughter yoga could be practiced anywhere—alone or in your car, Hauser said.

For people who face depression, it often affects their ability to recall the good times and more positive aspects of life. By laughing, even if it's not genuine, people can still reap in the benefits, Baird said.

People shouldn't take themselves so seriously, and laughter can elevate people's moods, Baird said.

"We're more efficient and functional when we're playful," Baird said. "Great discoveries have been made when people were playful and able to look at the world more than one way."

## Where to get some laughs in Chicago and online

**Laughter yoga in Palatine, Ill.**  
The group meets the third Wednesday of every month and is hosted by Doug Dvorak.

For more information, visit [LaughterYogaChicago.org](http://LaughterYogaChicago.org) or call (847) 359-6969.

**Laughter yoga in Hawthorn Woods, Ill.**  
Groups meet two to three times a month at various locations in the northwestern suburb.

For more information, visit [LaughterYogaChicago.com](http://LaughterYogaChicago.com) or call host Rick Hauser at (847) 809-6867.

**American School of Laughter Yoga**  
Founded in 2004, the group to train laughter yoga instructors and offer support for laughter yoga and laughter clubs.

The American School of Laughter Yoga will be in Chicago next March to train those interested in becoming more involved with laughter yoga.

For more information, visit [LaughterYoga.us](http://LaughterYoga.us).

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

# Strike a pose: Lizardlover shows his passion

Man uses his love of iguanas to dispel bad reputation

by Luke Smucker  
Assistant A&E Editor

AT FIRST glance, the iguanas don't appear to be alive, and the mind reels trying to comprehend the uncommon image of reptiles posing like scaly, green fashion models on a photo shoot. An iguana is sprawled out with a human-like demeanor on a purple velvet sofa with its head propped up on its long, reptilian fingers and a pointy grin on its dry, green face.

A picture like this is just an example of the artistic mind of Henry Lizardlover, a reptile owner whose claim to fame is placing iguanas in human-like positions for pictures without any use of tranquilizers, photo rendering or other manipulation. Lizardlover enjoyed his reptilian photo subjects so much, he legally changed his last name in the '80s to embrace his love for his pets.

Often Lizardlover will go to local restaurants or coffee shops in his Los Angeles neighborhood and set up a lizard to start up conversation among people walking by. Soon, small crowds begin to gather in awe of the stillness and pose-ability of these reptilian celebrities, which have been featured on shows with Chevy Chase and *Ripley's Believe It or Not*. His goal is to not only astonish the crowd, but to raise awareness for the creatures and shrug off the bad reputation they have acquired among society as disease-carrying, scary creatures.

Lizardlover said often people will take out their cameras and snap pictures or squeal with joy. Other onlookers will try to scientifically explain how Lizardlover gets his animals to stay in position, but true believers know what they are seeing is done without puppet strings.

Lizardlover has been accused of everything from using hypnosis, to freezing the lizards, to digitally altering the pictures, to belly rubbing, which is a technique sometimes used to make reptiles fall into a trance. He said the accusations are humorous because he doesn't do anything to get the animals to sit there, they are just that tame.

"I've always gotten a lot of people who are bothered because they can't get their lizard to do that, and they accuse me of doing some kind of trick. But this is why I do it out in public too," Lizardlover said. "There's absolutely no tricks of any kind, it's just knowing the lizards and working with one that's calm and relaxed."

Dr. Byron De La Navarre, a Chicago exotic animal veterinarian, explained this idea of people putting pets into human poses is not as uncommon as some may think. He said he has heard of artists who have put their dogs into human clothing and positions, and the dogs don't appear to mind too much.

"I have given exams to these types of reptiles in the clinic,

"Navarre said. "Whenever I'm working with [lizards], I can get them to assume positions during the exam and they'll sit there."

While most people appreciate and enjoy what Lizardlover does, only agree with his methods and not his tactics.

Ryan Huling, college campaign coordinator for Peta2, the youth division of People for the Ethical Treatment of Animals, said although PETA supports anyone who is trying to get awareness for animals, the way that he is promoting them might make people think that taking care of these animals is much easier than it actually is.

"Obviously showing them in situations sitting on hammocks and with guitars sends a mixed message about how much care these animals really need," Huling said. "But in terms of actually raising awareness of reptiles, I think that's a wonderful idea."

One of the spots that Lizardlover visits regularly is a local coffee shop called The Coffee Bean Tea and Leaf. Head manager Patricia Urrutia said she often sees people standing around watching Lizardlover display his lizards. Every so often, she said that one will jump or move and people will be astonished that they're not toys. It has even helped people to conquer their fear of lizards, she said.

"There was this girl who came in, saw the lizard and she was terrified," Urrutia said. "Each week she got a little bit closer and this last weekend he was actually letting her hold the lizard. She went from being terrified to 'Oh, I want to play with it, this is more fun than Barbies.'"

What makes Lizardlover's work worth it for him is when he gets people talking about his animals.

"I like to educate people and help spread useful information to iguana owners about understand-



This five-and-a-half foot iguana weighs 20 pounds and sat with a guitar for 30 minutes while Henry Lizardlover took pictures.

Courtesy HENRY LIZARDLOVER

ing these pets better," Lizardlover said. "It's sort of an educational thing I do [it] for fun and a form of artistic expression. I want

people to see lizards in another light."

lsmucker@chroniclemail.com

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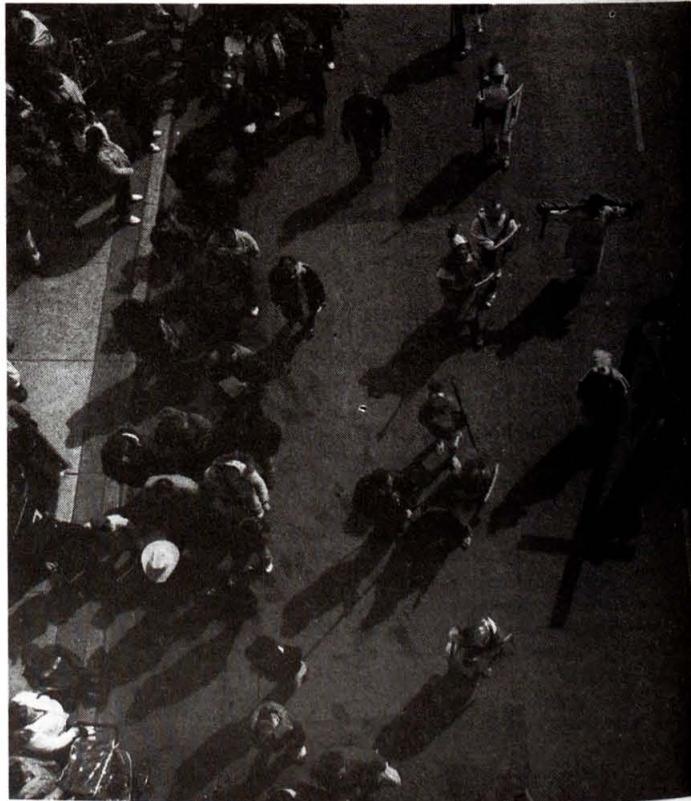


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▲**TOP** Cardinal Francis George presides over the annual mass for college students at St. Vincent de Paul's Parish, 1010 W. Webster Ave.



**RIGHT** >>  
The congregation of Providence of God Parish, 717 W. 18th St., traverse the streets of Little Village, while reenacting the passion of Christ for a ceremony known as Via Crucis Viviente preformed on Good Friday.

**Tim Hunt**  
Story and Photography

**Emilia Klimiuk**  
Design

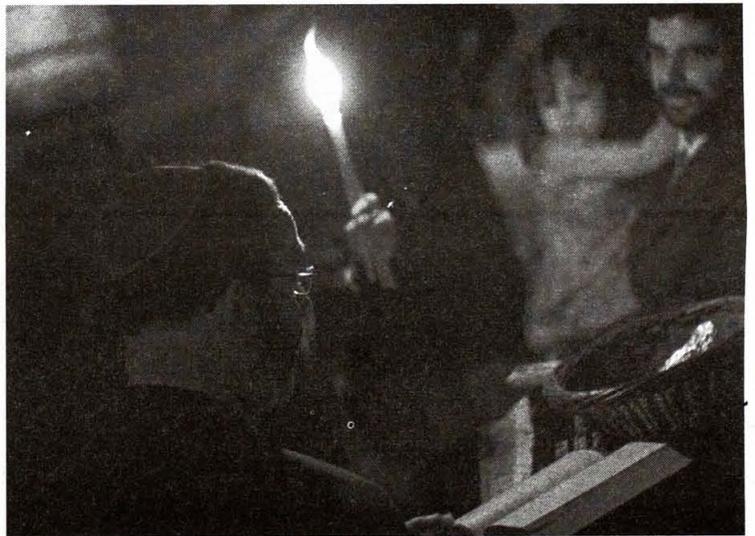
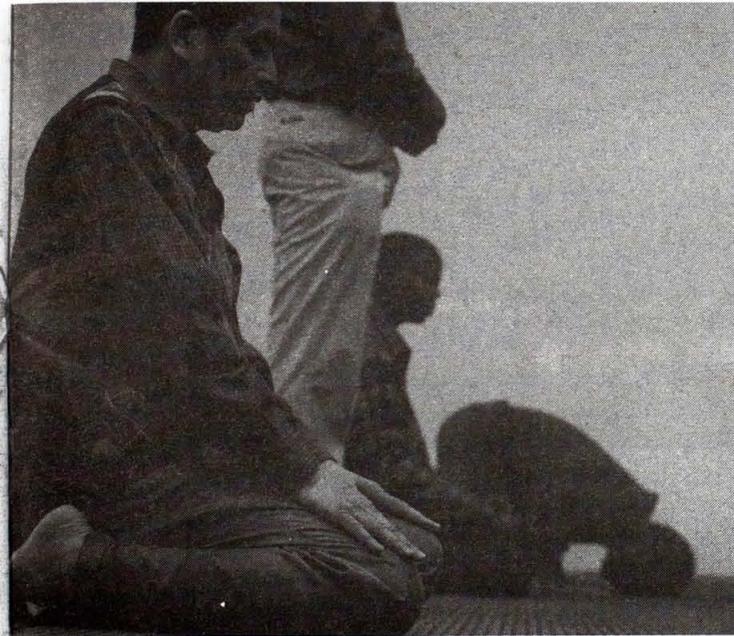
in search of

# GOD

Religion. It's a word that has come to symbolize so much in today's world. Many have fought for it; many more have died for it. In a post 9/11 environment it has become a justification for violence. Politicians have used it as a way to gain support for everything from war to human rights. The Middle East is ripping itself apart in the name of God. Suicide bombings, persecution, oppression and war have all become associated with religion.

However, if one looks closer, it becomes possible to see true

understanding of faith and the beauty that lies behind it. With an open mind, one can see that religion is not intended to be a tool of violence and war. It becomes clear that there are more similarities between the Abrahamic religions than differences. The mosques, cathedrals and synagogues are not abundant with hate-filled people. The congregations are people united in faith and in search of a higher purpose. It is a search for hope, for understanding. It is a search for God.

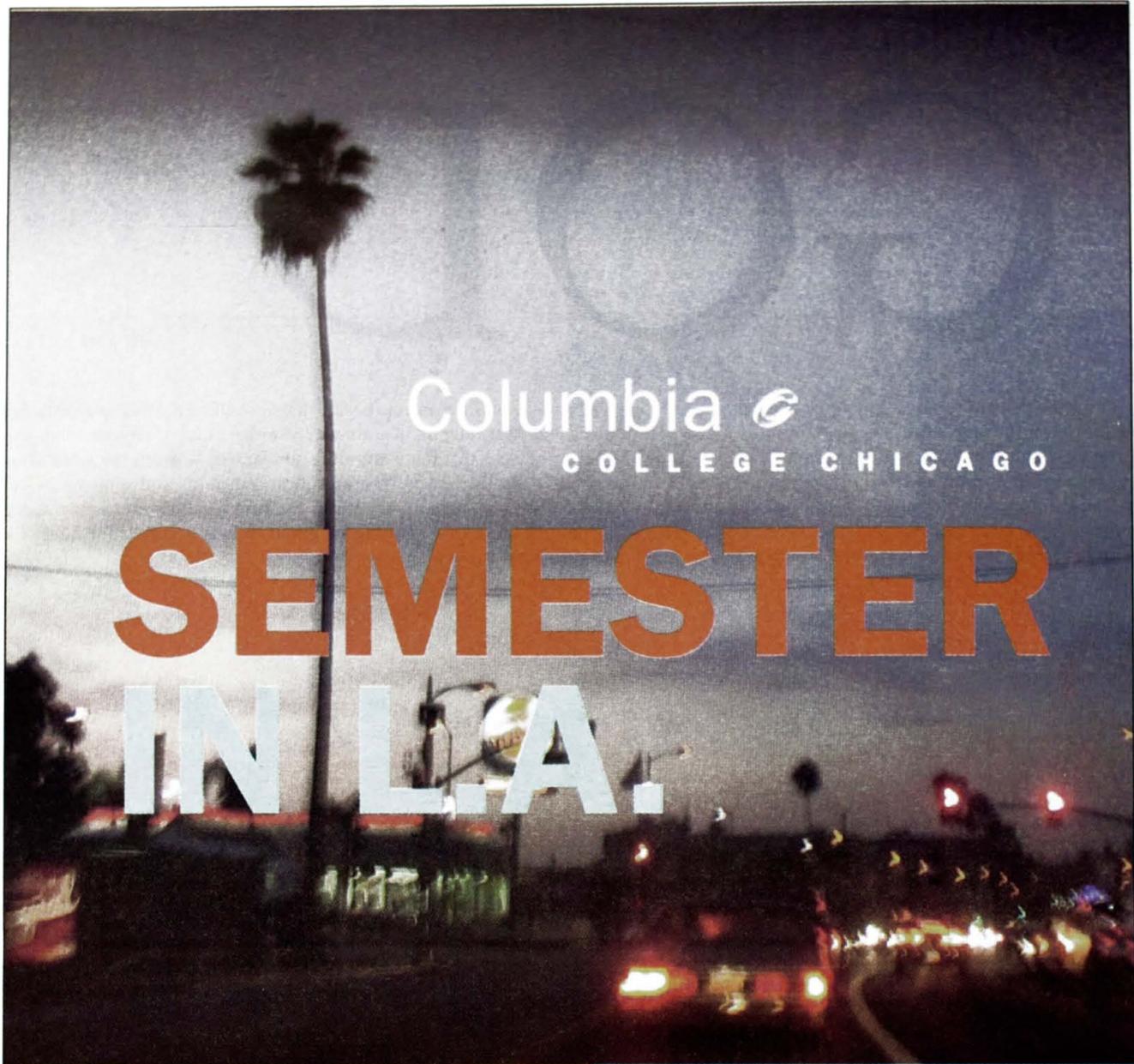


▲ **TOP LEFT** The Jewish ceremony of Havdallah, which officially closes the Shabbat, at the Anshe Sholom B'nai Israel congregation, 540 W. Melrose St.

▲ **TOP RIGHT** The Islamic prayer ceremony, or Salaat, at the Downtown Islamic Center, 231 S. State St.



▲ **TOP** Following the congregational prayer ceremony, many muslims engage in personal prayer at the Prayer Center of Orland Park, 16530 S. 104th Ave.



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# Artists bring tattoos out of the parlors into homes



Freelance tattoo artist, 'Bishop' Rivera, said he uses the same gear as the parlors at his parties.

Tim Hunt THE CHRONICLE

by Brett Marlow  
Assistant A&E Editor

IT'S NOT for makeup, it's not for a housewarming, but it's still a party. And the guests leave with something permanent—a tattoo.

Tattoo parties are where artists-for-hire come to someone's home and ink guests. The parties have been around for years and are hosted by artists who are beginning their training or apprenticing. With the advancements in the process of tattooing and in sterilization, people host and partake in tattoo parties, but some artists who work in parlors consider the practice unsafe.

For the past two years, 32-year-old "Bishop" Rivera has been offering his tattooing services to customers who enjoy a more relaxed atmosphere with their friends as opposed to a shop or parlor and for independent services.

Rivera has traveled as far as Indiana and Wisconsin for parties and said he feels more and more people are getting tattoos. Whether it's their name or something simple, the audience has broadened.

"It's like the new millennium of Tupperware parties," Rivera said.

Rivera, who said he's done graffiti for 17 years and tattoos for five, likes drawing. To him, drawing on people is just as good as drawing on walls and serves as his creative outlet.

After being shot down by every tattoo shop in the city due to lack of experience when he was starting out, Rivera, who doesn't have any formal training, now calls himself a "jack of all trades." He picked up the skill by hanging around other tattoo artists like his cousin.

For a party, a booking fee is about \$50 to \$150, depending on the amount of guests. Rivera said his tattoo prices range from \$50 to \$300. Just like a tattoo parlor, Rivera said he checks IDs and customers sign a consent form.

Taking tattooing outside of a parlor and into a home doesn't sit well with some artists.

Nick Colella, manager of Chicago Tattooing Co., 1017 W. Belmont Ave., said most

people who tattoo at house parties are artists who can't get jobs at tattoo shops and disguise this practice as a special process. The parties are unsafe, and people should be wary of everything, he said.

"When you take it out of a tattoo shop, it no longer becomes a professional service," Colella said. "It becomes a bunch of hacks smoking weed, drinking and tattooing."

Colella, who once did parties about 14 years ago, said now they're ridiculous because of the evolution of the process of sterilization. This includes the use of the autoclave, a steam-pressured machine used to sterilize, and the unprofessional nature of the parties. In order to know things are sterile and safe, there are things to look for in a parlor.

"Just because you put your instrument into an autoclave, doesn't mean it's sterile," Colella said. "There's so many other parts of that process: preventing cross contamination, services you're working out of and not using spray bottles. There are a lot of things that go into a tattoo that make it a professional service."

Rivera, who calls his tattoo party endeavor Chicago's Finest, said like a parlor, everything is used once. The needles are pre-sterilized and he and however many artists are needed for a particular party, bring gloves, disinfectants and anti-bacterial soaps. Parties consist of anywhere from five to 30 people, he said.

In addition to using sterile equipment, artists at Colella's shop are sent to classes each year on blood-borne pathogens like HIV and hepatitis. Artists learn about the process associated with keeping a clean and sterile workspace, Colella said.

Tattoo artist Frank "Frankenstein" Schuler, said Illustrated Man Tattoo, a shop in Camp Hill, Pa., has a different take on tattoo parties. They

host their own tattoo parties inside the shop.

"Our parties are different because a lot of [people] seem to be going to people's houses out here, and that's not really a clean or safe environment," Schuler said.

Groups of at least nine are welcome to come in and reserve the shop on Sunday, the parlor's day off.

For parties at Illustrated Man, guests' artwork has been completed prior to the party by the artist. Several artists are on hand to do all of the inking, which typically runs six hours. Guests pay \$20 for their designs beforehand and the tattoo costs regular price.

Schuler said the shop has been offering the parties for more than two-and-half years, and people want to do it because they feel more comfortable with their friends around. Guests usually bring in sandwiches, sodas and snack foods.

Danny Schub, a freshman game design major, said he's had tattoos done at tattoo parties before and knows friends who do them. He said he prefers them to shops because parties are more personable.

Schuler said tattoo parties should look at an artist's portfolio beforehand, make sure new needles are properly sterilized and note that used needles are thrown away in biohazard containers.

Schuler said he hasn't seen an artist do good work at a party outside of a shop.

"Everyone's got to start somewhere," Schuler said. "But [they] should be in a shop tattooing."

Rivera sees things differently.

"Tattoo parlors shoot us down because we're motivated, we're eager, we'll go the extra step for people," Rivera said. "All we're concerned about is the art."

bmarlow@chroniclemail.com

## » MASSACRE:

Continued from Front Page

About half of the participants make it the entire 24 hours

said the order of the movies is mostly in chronological order, from the oldest to the newest films.

"Generally up until midnight we go from silent films like *The Cat and the Canary*," Nails said. "[But] once you hit about 3 in the morning ... It's sort of just keeping your eyes open and falling asleep and waking up and seeing *The Shining* or killer babies attacking in *It's Alive*."

Nails said he looks for more intelligent horror films that aren't misogynistic or homophobic to show at the Massacre.

"I tend to personally stay away from sort of the nasty torture movies and the rape revenge films and things like that," Nails said. "I think that I'm always looking for more interesting, thoughtful, intelligent fun; just good time films."

Although Nails said about half of the attendees make it through the entire 24 hours, Eric Anderson of Frankfurt, Ill., said he and his friends made it through the past two marathons, thanks to some practice.

"We found out about [the Massacre], and it was like 24 hours of what we had been doing," Anderson said.

When Anderson and his friends started really getting into horror movies a few years ago and staying up all night to watch them, they found out about the first Music Box Massacre in 2005.

For the 2006 event, Anderson went with two of his friends, who now live in Iowa and Massachusetts, and drove back to Chicago to attend. Anderson said Nails called the out-of-towners up onto the stage where



Above, actress Coralina Cataldi-Tassoni is attacked in the 1986 film 'Demons 2.' Below, film director Fred Dekker watches a scene on the set of the 1987 cult classic 'The Monster Squad.' Both Cataldi-Tassoni and Dekker will appear at the third annual Music Box Massacre 24-hour horror movie marathon.

Courtesy RUSTY NAILS

he praised them for traveling so far for the Massacre.

Anderson said although he and his friends left a few times during the marathon, they were there at the end, noon the next day, to gather outside of the theater and talk with Nails about the marathon.

"The fact that they give out free energy drinks helps, I think," Anderson said.

The Music Box Massacre starts at noon on Oct. 13. Tickets are \$24 presale and \$29 at the door. The event is for all ages, and participants may leave and re-enter the marathon at any time. For more information, go to [MySpace.com/MusicBoxMassacre](http://MySpace.com/MusicBoxMassacre).

jgallart@chroniclemail.com



# Students showcase work at film screening

Columbia's Advanced Practicum program teaches filmmakers what they can't learn in class

by Chris Cascarano  
Contributing Writer

FOR SOME Columbia film and video majors, three grueling semesters of laboring in front of computers editing and writing ended Oct. 4.

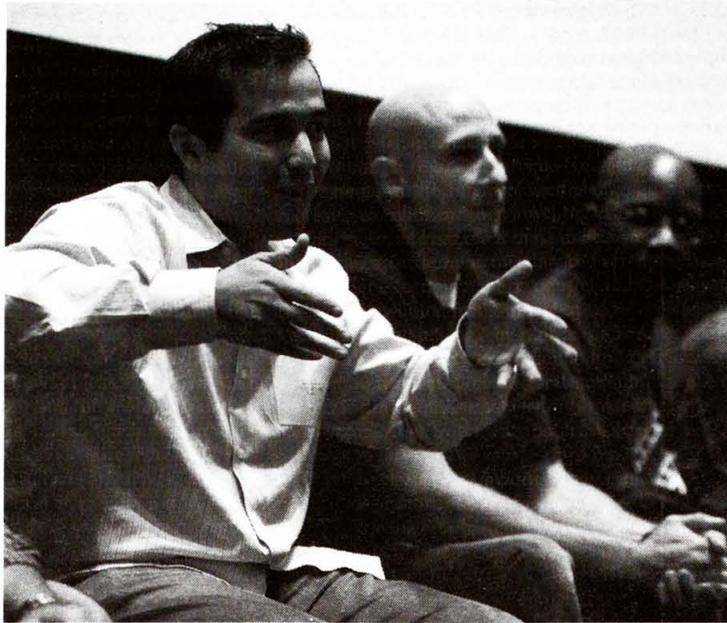
At the Film Row Cinema in the 1104 Center, 1104 S. Wabash Ave., the Film and Video Department screened six short films from Columbia's Advanced Practicum, a three-semester course where students collaborate to create thesis-level short films.

The program guides undergraduates from several classes in the Film and Video Department through an intensive single-film project to build practical experience and make marketable work.

"There really is no other undergrad program like this in the country," said Bruce Sheridan, chair of the Film and Video Department. "It is an example of how we do what we are here for, that is, teach filmmaking."

Students in the program are selected through work submissions and course experience. During the fall semester, the selected students begin the films' preproduction, shoot them during the spring and execute postproduction tasks such as editing and marketing during the summer.

The final works, six films titled *A Little Secret*, *Isolation*, *Castillo de Naipes*, *La Llorona*, *No One* and *Pirates and Pills*, will be submitted to film festivals and used to help advance the students' careers.



James Nocera Jr., producer of the film 'House of Cards,' speaks about the filming of the movie following its screening at the Film Row Cinema in the 1104 Center, 1104 S. Wabash Ave.

Andrew A. Nelles THE CHRONICLE

The students' films were seven to 11 minutes in length and thematically dark. The production for the films used all the same technology as Hollywood films, professional actors, elaborate sets and design.

"You shouldn't be able to tell the difference between what is real and what was done on computers in these films," said Ron Fleischer, a Film and Video Department fac-

ulty member who supervised special effects for the Practicum. "It was really challenging for them, but they raised the bar too."

Sheridan started Practicum four-and-a-half years ago with other Film and Video Department faculty members. Their intentions were to teach a course that would feel more like running an independent film company, he said.

"Over the years it has just grown and grown," Sheridan said. "Now we include eight different classes from the Film Department and two from areas of the college."

In the program filmmakers were forced to get their feet wet to the industry, with short budgets to negotiate, weather-related problems that affected shootings and time constraints. They experienced what it is like to be in the field in a way school cannot teach them.

"The things we learned during the project are things you just can't learn in the classroom," said James Nocera Jr., a senior film and video major and producer of *House of Cards*, a dark comedy about a custody battle.

Faculty members said this practical experience was the best way for the students to get into the movie business.

"They were active like professionals in every facet of making movies, and that experience is going to make [them] very skilled for when they go out to start their careers," Fleischer said.

For the students, the next step is to market their films.

Each film is slated for different festivals, and students will be using them during job hunts to show their experience—a venture that has worked before.

After last year's Practicum, one of the films was played on the Sci-Fi Channel, and the filmmaker was later hired by The Walt Disney Co. Nocera hopes the same will happen for him.

"I'm temping right now, but I hope this film will open a lot of doors," Nocera said.

chronicle@colum.edu



Radiohead's new album 'In Rainbows,' has the Internet buzzing. The band will release their new album on their website on Oct. 10 and fans can pay whatever price they feel is right.

MCT

## Radiohead album gives fans the ability to choose price

Band tries to change the music biz with donation-based digital album

by Sarah Zupko

USING ITS position as one of the biggest rock bands in the world, Radiohead is attempting a game-changing move on the music industry. Music blogs were aflutter Oct. 1 at the news that the group is releasing its

latest album themselves via its website, Radiohead.com, Oct. 10.

Titled *In Rainbows*, the two-CD set is being released digitally without record label support and being marketed by word of mouth, not a Herculean task given that Radiohead has one of the most rabid fan bases in music.

In an innovative move sure to rattle the suits of music industry behemoths, both on the label and digital music store side,

Radiohead is allowing fans to pay whatever they wish for the privilege of downloading the tracks on Oct. 10.

Given the goodwill the band is showing in making this offer, it'll be interesting to see whether vast amounts of people will try to score the album for next to nothing, or if the fan base will help set a pricing structure that's equitable for all parties with digital downloads.

For those who still enjoy album art and

artistic packaging, a deluxe two-CD, two-LP set will be available starting in December. That set will also include a collection of the band's art and a bevy of photographs. Pre-orders for both started Sept. 30, with the deluxe set being mailed from Britain starting Dec. 3 at the cost of £40, now more than \$80. Those who pony up for the set will also receive the downloads on Oct. 10.

MCT

COLUMBIA COLLEGE CHICAGO

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# Premium Blend

with So Long Forgotten

SO LONG Forgotten, an indie/alternative band with moody guitar riffs and resonant vocals, recently wrapped up a tour with the band Spoken, that they considered to be a surreal experience, having been fans of the group since junior high.

The five-piece band, which recently released its second album titled *Beneath Our Noble Heads*, is no stranger to Columbia either. Singer Cameron Yergler is a film and video major, and the band has played several gigs at the college since it started nearly four years ago.

The Chronicle spoke with the band's bassist Joe Brown last week on the last day of their tour with Spoken.

**The Chronicle: Who do you consider to be some of your influences?**

Joe Brown: There's a few bands, Me Without You is a really good band we all love, Further Seems Forever, and As Cities Burn.

**What is your songwriting process like?**

Honestly, I don't know how we make our songs. Usually Dustin or Cameron, our guitarists, will come up with a riff and we'll play around with it. If we like it, we'll jam around and something usually comes out of it. But if it doesn't work after a week or two we just don't use it.

**What's unique about your live performances?**

We're pretty big on transitions. We'll usually have two or three songs blend together so there's not much talking in between and then we'll talk after the songs. We like to keep it going and make everything flow really easily. We like to do that on our albums and like our live shows to be a lot like that.

**What were some of the inspirations that evolved into your latest album?**

We put out an album about two years ago and it took us forever to get rid of it because basically, it was bad. With this [new] album, we had a lot of time to write it [and] a lot of really big things happened to us in the past year. A lot of family members passed away; we just got home from our first really big tour. When we put the album out in May, I feel like we grew up a lot. Then we toured all summer. We got it up online, and kids across the country are catching our tour. Now with the bigger tours, we're getting good responses with the songs.

**What are some issues you tackle on your latest album?**

We talk about a lot of things. Our singer, he talks a lot about struggles and social issues and struggles with God. His dad actually passed away in November and that really tested his whole being, his faith, his relationship with his family and his friends. There's a lot of that within the



From left to right, So Long Forgotten's Dustin Hoke, guitar; RJ Pence, drums; Joe Brown, bass; Micah Boyce, vocals and Cameron Yergler, vocals, prep up for their fall tour with As Cities Burn.

Courtesy SO LONG FORGOTTEN

album. There's a lot of questioning and at the same time it's kind of a good thing too, because I feel as the album goes on, it comes to terms with things too. A lot of the songs are about how sometimes you need to leave home to find out who you are.

**You're currently on a tour with Spoken and will soon be heading out again with As Cities Burn. How has the touring been?**

It's been awesome. We all used to listen to Spoken when we were in junior high, so to go on tour with them is pretty surreal.

This is the first tour we've been on where we didn't have to book ourselves, so it's kind of cool. We get to hop along for the ride and play for a bunch of kids every night. It's been great to play with bands that have an [established] fan base.

Check out more of So Long Forgotten at [myspace.com/SoLongForgotten](http://myspace.com/SoLongForgotten). The band will be back in Chicago at Subterranean, 2011 W. North Ave., on Nov. 27.

—B. Marlow

## HOROSCOPES



**ARIES** (March 21-April 20) A day trip needs to be postponed. Don't try to fit it in. The odds are too high it would lead to a mishap, either here or there.



**TAURUS** (April 21-May 20) Caution is advised when it comes to shopping. You're usually good at resisting temptation, but there could be some weakness now.



**GEMINI** (May 21-June 21) Everybody's got an opinion, there's no doubt about that. Don't even try to get them to agree. They're not ready for that.



**CANCER** (June 22-July 22) Assuming you know the right answer can lead to colossal errors. Continue to update your information and have a back-up plan.



**LEO** (July 23-Aug. 22) Ask for more and you'll get it. It's as easy as that. Don't spend it all on toys or lottery tickets, however. This luck doesn't work that way. You'd lose more than you just gained.



**VIRGO** (Aug. 23-Sept. 22) You're in a lucrative phase, so make the most of this time. Increase the income from what you're already doing. Thought, not labor, is required.



**LIBRA** (Sept. 23-Oct. 23) It's getting to be a little more fun to finish up old chores. This is the attitude to adopt. Believing helps make it true.



**SCORPIO** (Oct. 24-Nov. 22) Your team is always looking to you for strength and motivation. That's fine, but don't let them lean on you too hard for funding. Let them make the money they need.



**SAGITTARIUS** (Nov. 23-Dec. 21) The boss is on your case and it may not even be your fault. Be charming and have the facts if you're going to defend your position.



**CAPRICORN** (Dec. 22-Jan. 20) It's still not a good time to venture forth to exotic locations. Stick to your old routine and be very careful out on the highway. Look both ways before crossing.



**AQUARIUS** (Jan. 21-Feb. 19) The need to stick to a budget is annoying if you resist. It's worth it, though, as you'll discover further on down the line. Practice your self-discipline, and stay away from the malls.



**PISCES** (Feb. 20-March 20) You're actually a pretty good communicator. You tend to use one word where others would use 25. Brevity is also the soul of wit, which you may have already discovered.

## CHECK ME OUT



**JACKI CURLEY**

PHOTOGRAPHY  
SOPHOMORE

Jacki Curley is living proof that denim looks good. The sophomore photography major often goes to shops around Belmont Avenue to find her unique threads. She is especially fond of the Levi's store, 600 N. Michigan Ave., which she said she visits frequently. Curley knows the weather is always a deciding factor for what to wear, but she also believes clothes should match and look cute.

"You gotta look good when you go to school," she said. "You have to care somewhat."

Curly said she appreciates that at Columbia, students aren't judged for what they wear, and people respect each other's artistic differences and try to see the beauty in all things.

Rachael Strecher THE CHRONICLE

—L. Smucker

# Ice man carves out a niche in the catering industry

Chicago sculptor found a love for working with ice in the 1970s

by Luke Smucker  
Assistant A&E Editor

WHETHER IT was the Romans sculpting from stone, the Native Americans carving from wood or the Eskimos sculpting from bone, carving sculptures is a universal language of art that represents the hopes, dreams and ambitions of its creators.

Today, there is a new medium being sculpted: temporary arctic masterpieces are chipped, chiseled and hacked from a 300 lb. block of ice by modern day sculptors the "ice men." Artists work with large blocks of ice to create ice sculptures, known as the art of *Garde manger*, the french term for cold food preparation.

"Ice sculpting is the best example of planned obsolescence ever devised," said Jim Nadeau, owner of Nadeau's Ice Sculptures Inc.

While he may not be a renaissance master, he has sculpted Michelangelo's David out of ice for a scene in the film *My Best Friend's Wedding* and has been catering to the needs of the Chicagoland public since he opened up his company in 1980.

Nadeau began sculpting back in 1975 when he was a line cook for a Boston hotel. One day, Nadeau saw the executive chef carving ice on the loading dock. Nadeau said he was mesmerized as the man chiseled away small chunks of ice with his hand tools. Nadeau came in on his days off and after work to watch as the 7-foot-tall man strategically chipped and cut at the big

block of ice. One day, the chef gave Nadeau the tools and a block of ice and without any lessons or practice told him to do what he could. When the chef came back he was so horrified by what he saw that he kicked the block of ice down to the ground, shattering it into a million pieces. Instead of becoming discouraged, Nadeau asked if he could try again and he was allowed to practice as long as he paid for every \$20 block of ice he used.

"When I got good enough, the supreme compliment from this German guy was, 'It'll do,'" Nadeau said.

In 1980 Nadeau started his company in Chicago, and said it was the first of its kind in the country. To get business, he went into the yellow pages and ripped out ads for all the companies he thought could use his services and called them. Soon, calls started pouring in and Nadeau would go out to the job sites and carve each individual sculpture. But the hard part for Nadeau was convincing chefs and catering companies that he could save them time and money

by making the ice carvings himself. This would free up the executive chef's time so he could concentrate on more important things such as cooking and monitoring his staff.

"It was very difficult," Nadeau said. "Just getting the chefs to acknowledge that we exist because of some of the prima donnas of the time who thought they could cut ice

better than an ice sculpting company."

Today, catering services call Nadeau's company to make their ice sculptures. One company that has used Nadeau's services for a long time is Abington Distinctive Banquets, a catering company. Mike Fabbri, the owner, said he uses the company all the time unless his clients specify otherwise.

"I've met Jim and I thought he was a great guy, very energetic and just a nice guy to deal with," Fabbri said. "He always finds a way to do it some way or another."

Although there is competition among ice sculpting companies, they sometimes work together. Dan Rebholz, the owner of World Class Ice Sculptures, said he has worked on a few different ice projects with him.

Rebholz, who was inspired in the '80s by Nadeau's work, said in the winter, when weddings and corporate events aren't as common, there are festivals and competitions for the sculptors themselves to compare their skills with other ice sculptors around the world. Rebholz said he and Jim have worked as a team a few different times

to create big ice murals for competition.

"There's a lot of guys with a lot of character," Rebholz said. "Every-

body appreciates everyone else's work." During the winter, Nadeau carves sculptures at Millennium Park and Lincoln Park Zoo and teaches ice sculpting at Kendall College, where he enjoys inter-



A bonfire inside the 10-foot tall ice carving was filled with pallets soaked in diesel fuel.

Courtesy NADEAU'S ICE SCULPTURES INC.

acting with the students. Nadeau said he realizes most of the students won't take sculpting any further than his class, but his favorite part of teaching is at the end of the semester.

"When they've had 25 hours of intense training and they actually can see it and do it, I get a huge kick out of that," Nadeau said. "The greatest things I've seen are what other people have been able to do."

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*"Ice sculpting is the best example of planned obsolescence ever devised."*

—Jim Nadeau, owner of Nadeau's Ice Sculptures Inc.



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# 'Bee'-ing Jerry Seinfeld

by Matt Fagerholm  
Assistant A&E Editor

HOLLYWOOD HAS always favored generating hype for its upcoming releases, but rarely has there been as elaborate of a buzz campaign as the one for DreamWorks Animation SKG's latest animated project, *Bee Movie*, due out Nov. 2. It began with a series of live-action trailers featuring star Jerry Seinfeld in an ill-fitting bee costume. Then this past summer, the legendary comic—clad in the same outfit—jumped off a building at the Cannes Film Festival while attached to a wire. Now Seinfeld, along with the film's co-directors Steve Hickner and Simon J. Smith, are venturing on a nationwide press tour to promote the film. The trio held a special presentation of scenes from *Bee Movie* for the Chicago press on Oct. 1, after which they had a chance to chat with The Chronicle about the film.

In *Bee Movie*, Seinfeld plays Barry B. Benson, a college graduate bee who explores the world outside his hive to find true love, in the form of a compassionate florist voiced by Renee Zellweger, and discover that humans have been stealing his species' most prized creation: honey. Barry thus decides to sue the human race. If this plot sounds like the kind of material Seinfeld would've used for one of his standup acts, it's no accident. After attending one of Seinfeld's acts, a publisher convinced the comedian to turn the material into a children's book, which eventually led to the birth of this film.

"I wouldn't know how to write for children even if I wanted to," Seinfeld said, adding it was never his intention to aim the film at a particular age group. "Don't aim it,

just write what you think is funny."

Co-director Hickner had a similar view. "I think there's elements of the storytelling in the comedy that will appeal to everyone," Hickner said, while also saying he's been surprised by the gags kids have gotten during test screenings, including cameo appearances by talk show host Larry King and actor Ray Liotta.

"The kids laughed at Ray Liotta cause he's a nutter," co-director Smith added, "Kids instantly know when somebody's being ridiculous and funny."

Determined to have his artistic vision realized, Seinfeld decided he had to have the same amount of creative control over the project that he had with his classic TV show, "Seinfeld." He, along with the co-directors, refined the project during each stage of its production.

"Comedy, unfortunately, is a fragile little thing," Seinfeld said. "[It's] like little cheese puffs, it's not a big deal, but if you screw it up, nobody wants it."

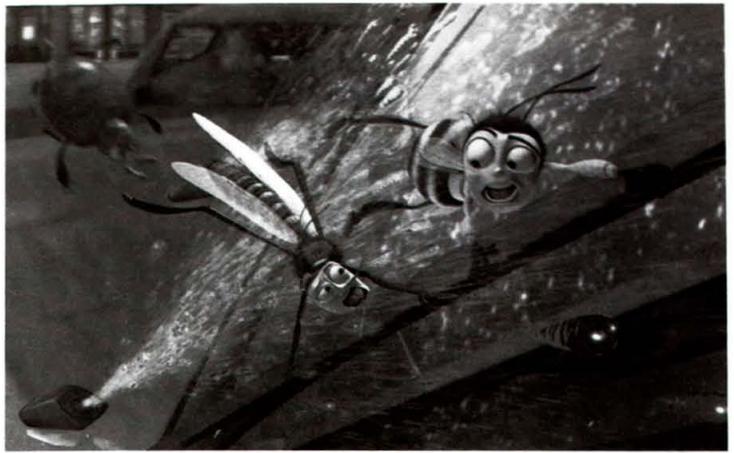
There was also a conscious effort among the trio to capture the comedic spirit of the "Seinfeld" sitcom. In order to create the spontaneity of live performance, actors sharing a given scene would be able to record their voice-over work together.

"You get these lovely happy accidents and this ping pong of performance that [we] wouldn't get [otherwise]," Smith said.

Hickner said that several elements of the TV show were carried over into the film.

"I think the quick cutting and the short scenes and the number of set changes and the number of characters [has] definitely come over [into the film]," Hickner said.

Smith said the fusion of Seinfeld's comedy and DreamWorks' animation was



A mosquito and bee, voiced respectively by Chris Rock and Jerry Seinfeld, hang on to a windshield wiper in a scene from DreamWorks' upcoming 'Bee Movie.'

MCT

a successful one. "Jerry's tone of comedy was perfect to funnel through the eyes of a bee," Smith said.

Seinfeld, who also worked on the film as co-writer and producer, said he kept repeatedly adding and rearranging gags down to the day the film wrapped on Sept. 23.

"The night of September 22 at 11:30, I put in one more joke," Seinfeld said. "I think I would be good at wood-working. I like tedium."

The story of *Bee Movie* is personal to Seinfeld, who had no idea where his life was headed after college, least of all his destiny as a comic.

"The great advantage of college is not what you learn, but it gives you the little extra time to grow and just take a look around before the world comes down on you and you [have] to do something to survive," he said.

Speaking directly to all college students, he added, "This is the moment in your life to do something crazy."

Seinfeld took a chance to pursue a life in comedy after making the discovery that everyone shares the same quirks and insecurities.

"People go, 'I don't know, I go to a party and I feel uncomfortable and self-conscious, and I don't know if I'll be able to talk to people,' and everybody thinks that's them. But it's the entire race of humanity," Seinfeld said. "We all feel the same way, and this is what enables artists to work. As a comedian, I pickpocket your brain, I know you're thinking what I'm thinking, and so I use that against you to make you laugh. That's my racket."

Beneath the comedy of *Bee Movie*, Seinfeld wants to communicate a message.

"What I'm trying to say is that a small job done well, done with care, makes a huge difference in the world," Seinfeld said. "And that's the way bees make honey."

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

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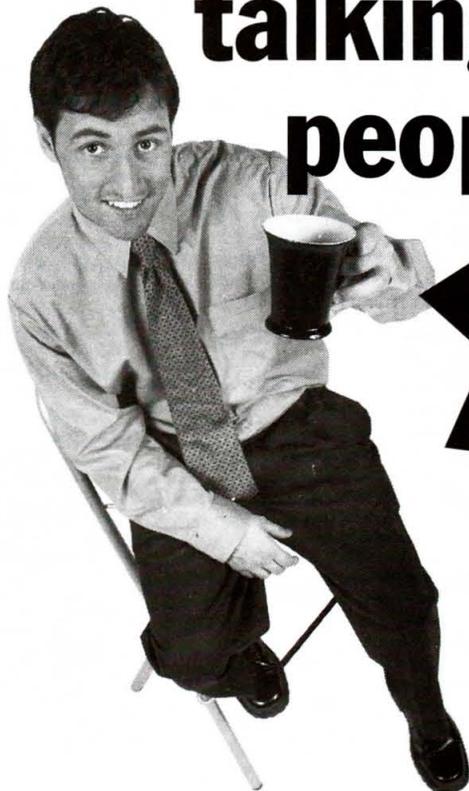
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# REVIEWS



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SHOULDER SHRUG



NOT BAD, NOT BAD



WORTH A GIGGLE



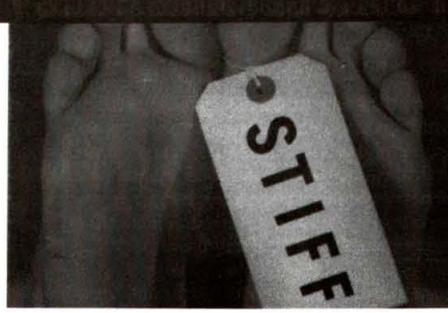
HAPPY DANCE!

## PRINT



### THE SUN, OCTOBER ISSUE

The monthly collection of nonfiction essays, memoirs, fiction, poetry, interviews and reader submissions, is best summed up by its mantra: Personal. Political. Provocative. Ad-free. Although its available at [TheSunMagazine.org](http://TheSunMagazine.org), the print version's black and white photography and simplistic layout makes the literary elements more meaningful. —*B. Palmer*



### 'STIFF,' BY MARY ROACH

If anyone ever wanted to know what they do to bodies donated to science, this is the book to read. Roach approaches the subject in a very witty and clever way, detailing crash test cadaver scenarios and exploring the thoughts and feelings of those working with cadavers in their medical training. —*B. Marlow*



## THE NEW YORKER

### THE NEW YORKER, OCT. 1 ISSUE

Anthony Lane is (was?) one of the best critics around, but in this issue he is beginning to show the strain of having to find something interesting in reel after reel of Hollywood drack. The Current Cinema, usually one of the magazine's high points, suffers from an overdose of condescension. —*W. Giglio*



## MOVIES / DVD



### 'I WANT SOMEONE TO EAT CHEESE WITH'

Jeff Garlin, best known from "Curb Your Enthusiasm," plays a fat man looking for love in Chicago in this simple film. The honest conversations about life and loneliness Garlin has with his co-stars are the shining moments, giving this movie a down-to-earth quality that's easier to relate to than the usual Hollywood love story fare. —*R. Bykowski*



### 'ENTOURAGE,' SEASON THREE, PT. TWO

"Entourage" has fallen a long way in two short years. How long can the public watch a television show devoid of human emotion, consequences or anything resembling character development? Exactly as long as this terrible, terrible show stays on the air. —*W. Giglio*



### 'THE OFFICE,' SEASON 4

It's impossible not to love the sitcom that brought us episodes like "Booze Cruise," "Diversity Day" and "A Benihana Christmas." This season has already started with a bang, with Pam and Jim dating (finally!), and the unforgettable Rabies Awareness 5K Fun Run. I can't wait for more. —*A. Maurer*



## MUSIC



### SYLVIE LEWIS: 'TRANSLATIONS'

The sweet chanteuse's second album has made my top five list this year. The best way to describe her? Heartrendingly soft and romantic. She can fit in easily with your Amos Lee/Aimee Mann/Rufus Wainwright playlist. If you have a chance, pick up her first album, *Tangos and Tantrums*, as well. —*S. Harvey*



### RYAN ADAMS: 'LIVE AT THE RIVERSIDE THEATER'

Despite his not-so-great last album *Easy Tiger*, Ryan Adams never ceases to amaze me. I saw him and the Cardinals play Sept. 25 in Milwaukee, and I was blown away. With the CD quality sound of the show and the overall coolness of Ryan Adams himself, I'll let *Easy Tiger* slide. —*Q. Milton*



### DAPHNE WILLIS & CO.: 'MATTER OF TIME'

I'm a little confused. Some songs sound like they were written on a comfortable porch in a hot, humid Southern state. But others sound like mid-1990s radio jams. Willis has a nice voice but *Matter of Time* isn't cohesive enough. —*B. Schlikerman*



## RANDOM



### FULL THROTTLE ENERGY DRINK (SUGARLESS)

I'm something of an energy drink enthusiast, and more often than not, nixing the sugar allows one to enjoy a buzz without feeling guilty. But this drink is awful. It looks like urine and tastes about as delicious. —*S. Baltrukonis*



### YOUNG'S DOUBLE CHOCOLATE STOUT

If you're a lifelong (well, maybe since age 21, right?) Guinness drinker, you may just love this English beer. The fact that it's chocolate sounds gross, but it actually tastes pretty subtle. A nice change of pace. For connoisseurs: It's black with a nice tan head and has a medium finish. —*S. Harvey*



### ANDREW A. NELLES

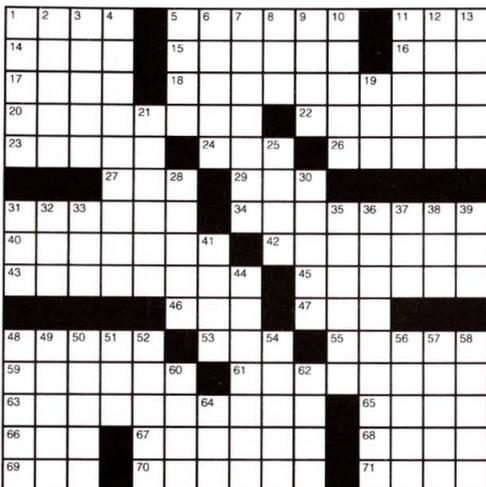
Andrew is one of those guys you wish you had known all your life. Yeah, yeah, he's a great photographer, but honestly, that's not even what makes him so likable. It's his ability to devour treats in the nastiest way possible, yet still makes it entirely endearing. Here's to you, buddy. —*C. Mahlmeister*



# Crossword

## Crossword

- ACROSS**  
 1 Larger-than-life  
 5 Like guitars and tennis racquets  
 11 49-ers' 6-pointers  
 14 Pinta's sister ship  
 15 Repair-shop car  
 16 Stir-fry pan  
 17 Unable to hear  
 18 A. D.  
 20 From various sources  
 22 Famed L.A. boulevard  
 23 Greek letter  
 24 ASPCA part  
 26 Lugs  
 27 Superlative suffix  
 29 Cool!  
 31 Code of silence  
 34 City south of St. Petersburg  
 40 Army chow  
 42 Snuggler  
 43 Edible snail  
 45 Unbroken stretch  
 46 R-V hookup  
 47 Take to court  
 48 Moisten a tom  
 53 Former California fort  
 55 MacDill AFB site  
 59 Video-game parlor  
 61 Arty  
 63 Run through the mud  
 65 Oklahoma city  
 66 Slippery fish  
 67 Presser  
 68 M. Descartes  
 69 ETO  
 commander  
 70 Penetrates  
 71 Heavy imbibers



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10/8/07

### Solutions

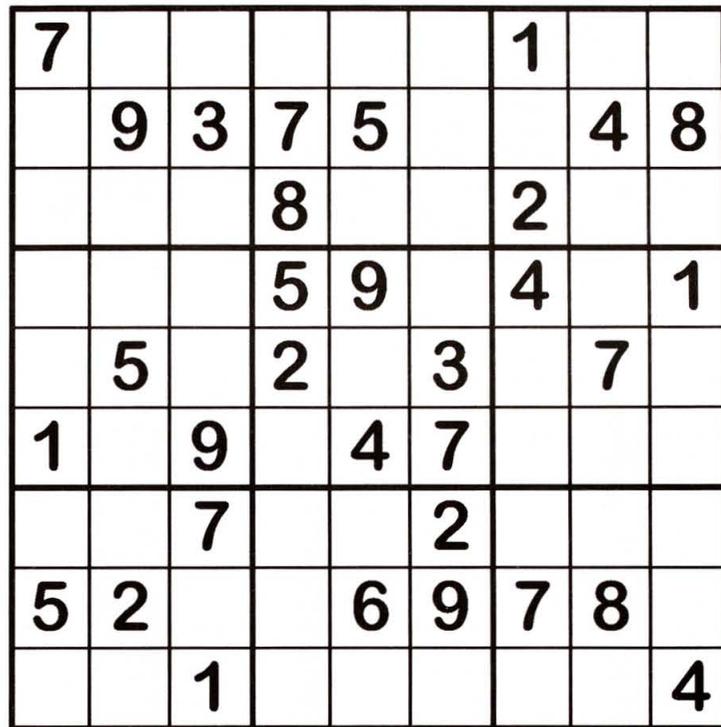
- 7 Enmities  
 8 One in Toledo  
 9 Beatty and Kelly  
 10 Thin mortar  
 11 Chubby  
 Checker's dance  
 12 Largest recipient  
 13 Comic sketches  
 19 Alphabet trio  
 21 Pollux's twin  
 25 Star of "Misery"  
 28 Tastes with bite  
 30 Woman's garment  
 31 Mined mineral  
 32 Kettle and Barker  
 33 & so on & so forth  
 35 Clever  
 36 Long flags  
 37 Spanish cheer  
 38 Afternoon social  
 39 Noah's zoo  
 41 Buddhist sect



- 44 Rotary power source  
 48 Stationed  
 49 Like a rainbow  
 50 Relative size  
 51 Get some rays  
 52 Singer Money  
 54 Nap taker  
 56 Actor Sal  
 57 House coat?  
 58 Llama land  
 60 Work for  
 62 That woman's  
 64 Destiny

# Sudoku

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



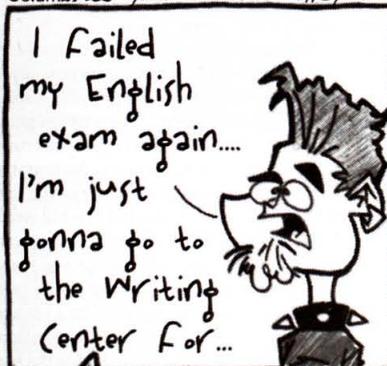
## Joke of the Week

**Q: How do you know if the head chef is a clown?**

**A: When the food tastes funny.**

# Comic Relief

Columbytes by Arden Lavenson email: kiltmopp@yashoo.com



**MORAL OF THE STORY:** The Writing Center is here to help you with all your writing needs and wants ... just watch out for the Centaur. He's nuts!

# Commentary

## Editorials

### Elections need public funding

For presidential candidates, the end of the third financial quarter is cause for either depression or hope. It's time to report their third quarter fundraising totals, sums that can make or break their run for office.

From here on out, the people who gather the most cash are generally considered the only viable nominees. In the upcoming primaries they'll be able to out-advertise, out-staff and generally out-spend, even if they can't out-debate.

Among Democrats, Sen. Hillary Clinton (D-N.Y.) raised \$27 million, Sen. Barack Obama (D-Ill.) reported earnings of \$20 million and former Senator John Edwards sits at \$7 million, with New Mexico governor Bill Richardson hanging on at \$5.2 million, according to CNN.com. Most Republican campaigns had not reported at press time, but former New York City mayor Rudy Giuliani and former Massachusetts governor Mitt Romney are expected to be first and second as far as money raised with relative newcomer and former senator Fred Thompson reporting \$8 million. All of the funds were raised through private donations.

It becomes clearer and clearer that political candidates are often chosen for less than political reasons, and just as much for their religion, looks or reputation as their ideas. This has always been the case in America, but the complex demands of the modern world require the best leaders Americans can find, and so the time has come for political campaigns to be publicly funded.

Because of laws passed in 1976, the presidential election system incorporates limited public funding. To receive the funds, a candidate must raise at least \$5,000 in each of 20 states. Once this has been accom-

plished, the government will match every new contribution up to \$250, but amounting to no more than \$21 million in matching funds. In addition, spending limits are established both nationally and within every state. These funds have already been provided by taxpayers.

In the last two elections, candidates refused public financing and raised their own funds, correctly believing they could raise more than the government was willing to provide. So far, Edwards and John McCain are the only major candidates to announce they will accept public funding for this election.

The trend toward private financing is troubling for the electorate, but it's only an advanced symptom of a long incubated disease. Lower-tier candidates, while they may have the best ideas and leadership qualities, are too often pushed out of the way in favor of the moneyed and the popular. Full public financing and the end of private contributions would produce much fairer elections by leveling the playing field.

If the public were exposed to nearly equal portions of the candidate pool, they would have the opportunity to make better choices. At this point in the election cycle many voters already believe that voting for candidates like Ron Paul or Dennis Kucinich would be throwing their votes away, and those (usually correct) feelings don't make the republic any healthier.

This should be the last major election decided as much by fundraising prowess as by leadership and intellectual quality. Public financing would serve to attain that important goal.



### Letter to the Editor:

To the Editors:

On the night of Oct. 7, 1998, a 21-year-old college student was savagely beaten to the brink of death and left to die tied to a fence in a remote area of Wyoming. His skull had been mostly crushed, his face reduced to a bloody pulp and his heart unable to maintain a regular beat. When he was found unconscious nearly a day later, his body was in such bad shape that doctors were afraid to operate. He died a short time later in the intensive care unit of a nearby hospital.

Why did Matthew Shepard die? He was gay. And to some people, that's reason enough to hate, and even to kill.

Shockingly, Shepard's killers were never charged with a hate crime, despite testimony which proved they had beaten him simply because of his homosexuality. Why not? Because both Wyoming and U.S. federal law denies gay and lesbian Americans the same protection it affords to others based on race, religion, gender and ethnicity.

In the United States today, if someone is beaten to death because they are black for example, or because they are Jewish, or because they are a woman, or because they are from the Middle East, their killer is charged under a hate crimes law. But if the victim happens to be gay, the killer is in luck and can often expect to get out on parole before his or her prison term is up. Unfortunately, when it comes to hate crime protection, gay and lesbian Americans are just as unequal as they are in many other sectors of society (job discrimination, marriage equality, taxes, etc.).

Shepard's death was hardly an isolated incident. According to the FBI, 14 percent of hate crimes committed since 1991 were motivated by sexual orientation, and among these have been several murders.

Following Shepard's death, Democrats both in Wyoming and Washington decided to press ahead with legislation that extended the same equal protections to gays and lesbians that other minorities enjoyed, but in both states, Republicans obstructed their efforts and no hate crimes law was passed. This year, with a new majority in both the House and Senate, Democrats sought once again to protect gay and lesbian Americans under federal hate crimes statutes. Once again, Republicans fought their efforts

tooth and nail.

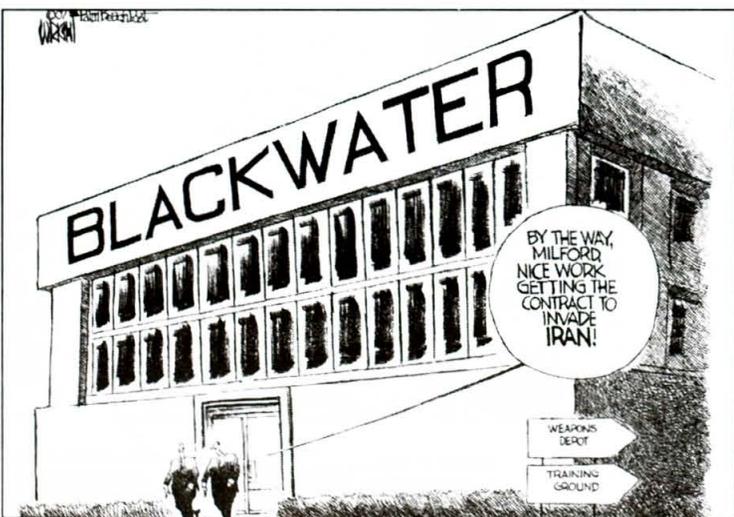
But this time, things were different. The House was able to pass hate crime legislation overwhelmingly, and last month the U.S. Senate followed them in passing the Matthew Shepard Act, just barely defeating the GOP's efforts to block it—by a margin of a single vote (incidentally, among those voting against it was Larry Craig, the Republican senator who was recently arrested for illegally soliciting gay sex in a public restroom).

Vice President Dick Cheney, who has a lesbian daughter, has stayed completely silent on the matter. Meanwhile, the religious right has been slightly more vocal. One conservative Christian leader was so incensed that Congress planned to protect gay and lesbian Americans that he said the act "isn't about stopping crime—it's a green light for government persecution of moral people in all 50 states." Apparently "moral" people want gays and lesbians to be vulnerable to hate crimes.

The same bigots who opposed equal civil rights for blacks 50 years ago are now opposing equal civil rights for gay and lesbian Americans today. One of the most poignant moments of the debate over the hate crimes bill in Congress came when Representative Jim Clyburn, himself a veteran of the Civil Rights Movement, said that the bill would have made Dr. Martin Luther King proud. Moments later, Congressman Barney Frank, an openly gay member of the House (who was once called "Barney Fag" by a speaker at the Republican National Convention), banged the gavel to announce that the hate crimes bill had finally passed.

In a move that has rightfully outraged many equal rights advocates, President Bush has now threatened to veto the Matthew Shepard Act, despite polls that show a vast majority of Americans support it. There isn't "persuasive demonstration of any need" to protect gay and lesbian Americans, the White House has proclaimed. On this, the ninth anniversary of Matthew Shepard's tragic death, and one of his killers awaiting parole, the need for equal hate crime protection couldn't be any clearer.

Arlen Parsa  
Junior Film & Video Major



MCT

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

—The Columbia Chronicle Editorial Board

# Turning a blind eye toward world terrorism



by Dana Nelson  
City Beat Editor

Newspapers popularly profile Iraq's activities every day. The latest reports reveal that 64 American soldiers died in September, the lowest monthly total since July 2006. Civilian deaths are also down—though the exact number varies. However, while a lower death count in Iraq is certainly a good sign, another death count towers over it in the Democratic Republic of Congo, where one of the worst humanitarian disasters in the world is occurring.

According to the Human Rights Watch, hundreds of thousands of women and girls are victims of sexual violence, despite the signing of a peace agreement in 2002 that ended its civil war. Girls as young as three-years-old have been sexually assaulted. Some women are gang-raped or abducted as sex slaves for periods of time. Many die or have injuries so severe they cannot control their bodily functions. These acts continue to go on with no end in sight. I can't even begin to imagine the emotional turmoil these women must be facing.

One of the worst aspects of this tragedy is "perpetrators of sexual violence are members of virtually all the armed forces and armed groups that operate in eastern Congo," according to a 2005 report by the Human Rights Watch, the latest available.

The report goes on to explain how armed groups, regardless of affiliation, frequently target women of all ages. They may be renegade groups, but more often, they're government military men who are out of control in a country doing little to prosecute them.

As a feminist, a woman and a human being, I find this behavior intolerable. Even more so, I find it appalling that this violence against women is allowed to continue, not just by the Democratic Republic of Congo, but also by other nations of the world that are powerful enough to bring it to an end.

In 1984, the United Nations signed a declaration to protect ALL persons subjected to torture, as well as cruel, inhuman treatment or punishment, in accordance with the Universal Declaration of Human Rights. Rape, abuse and murder falls under cruel, inhuman and degrading treatment. So why has the world not stepped up and stopped this torture?

I can't say there isn't anything being done. LUMO, a documentary on Congolese women, was broadcast Sept. 18 on PBS, creating awareness about the horror in the Congo.

On Oct. 6, Chicago held a Walk/Run for Congo Women. Several similar fundraisers were held across the country in Portland, Ore., New York City, St. Louis and others. Their goal was to raise \$1 million to help women in the Congo. Other human rights organizations have raised money and even gone to Congo to help fix the problems.

But that's not enough. Here, we have President Bush signing away billions of dollars a day to fight a civil war in Iraq, a war we're not really sure why we're fighting anymore. Bush repeats the terrorism mantra, but isn't that what is happening to these women? Isn't the mass rape and murder of thousands of women and children terrorism? Or can we turn a blind eye

because these people aren't flying jets into our buildings? If we can afford to spend billions on a war, we can afford to divert some of that money and military force toward the aid and protection of Congolese women.

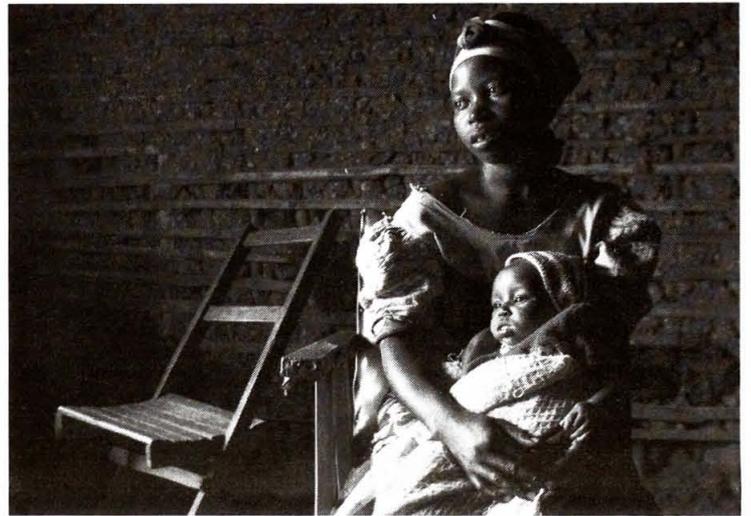
But it's not just the administration that should be held accountable. Our newspapers should also be given a sharp rebuttal for failing to give as much attention to these parts of the world as others. It was only when protesting monks were shot that the eyes of the media turned toward Burma, a country with the least amount of freedom in the world. What will it take before the media takes a hard look at the problems in these countries and says to the public, "We need to do something about this."

There's a clear method for changing the world. First the issue is highlighted, then the public is outraged, special interest

groups form and finally governments step in and take action. It's a long and arduous process, but without those important first and last steps, the world cannot be changed for the better. Solutions cannot be found and implemented.

There is a lack of faith with both the government and the media right now, and it's obvious why. Important global issues are being ignored every day, while we debate and discuss our presence and impact in Iraq. If the media and the government are to do their jobs properly and well, foreign policy should encompass the world and the issues that impact all human beings, not just the ones in Iraq.

dnelson@chroniclemail.com



Rita M'Bajampaka was raped and abandoned in Chibimbi, a village in the Democratic Republic of the Congo. Her child is a result of the rape.

MCT

# Dear John, our Constitution is not founded on Christian values



by Wes Giglio  
Commentary Editor

John McCain came under fire last week for saying in an interview with BeliefNet.com he would prefer a member of his own religion (Christian) become president.

Further, he said the Constitution was founded on "Christian principles," and established the United States as a "Christian nation." Alarmingly, a survey by the First Amendment Center found that 55 percent of the country agrees with McCain.

It's no sin for McCain to want a Christian president, because McCain himself is a Christian. You tend to root for the home team. But his contention that the Constitution is a Christian document reveals one of two things about the senator from Arizona: That he's pandering to the religious right, sacrificing all the integrity he used to be famous for or that he failed his government classes in high school.

Despite the best efforts of the Moral Majority, the far right and George W. Bush

to frame it as such, the Constitution is not, never was and hopefully never will be a document rooted in the Christian faith.

The framers of the Constitution were products of the Enlightenment. In Europe, scientific advances led thinkers to apply objective reasoning to matters of government, religion and philosophy. This ideological ferment produced Locke, Voltaire, Rousseau and Montesquieu.

Enlightenment figures were proponents of religious freedom. For centuries the church censored what it considered anti-Christian and condemned those who didn't profess a Christian faith. It was freedom from this oppression that allowed the advance of science from superstition and ignorance, and philosophy from theology and dogma.

Freedom of religion in America has often been interpreted as the freedom to be a Christian. Every Thanksgiving children learn about the pilgrims, who were not

allowed to worship Jesus the way they wanted to and decided to come to America. The story isn't false, but the interpretation often is. The pilgrims didn't flee a non-Christian country, just a country that didn't accept their specific denomination and didn't much appreciate their aberration. The truer interpretation is that the pilgrims were exercising an inherent right to defy the church, worshipping as they wanted without fear of oppression.

The framers of the Constitution were educated men, and so they were well versed in enlightenment ideas. The Constitution, far from being a document based in Christian faith or values, is a humanist statement. The Bill of Rights represents the eloquent transition of personal liberty from ideas and literature to working reality. It is the culmination of several centuries of common struggle toward equality and freedom, with an emphasis on freedom of the religious sort.

The most obvious rebuttal to the idea that the Constitution is fundamentally Christian is that the document

itself calls for the separation of church and state. In America, each body is supposed to conduct itself with no relationship to the other, and no influence on each other's policies.

The First Amendment establishes freedom of speech. Free expression was at the time an anti-religious idea. It allowed not only for supposedly heretical ideas, but also subversive speech and literature.

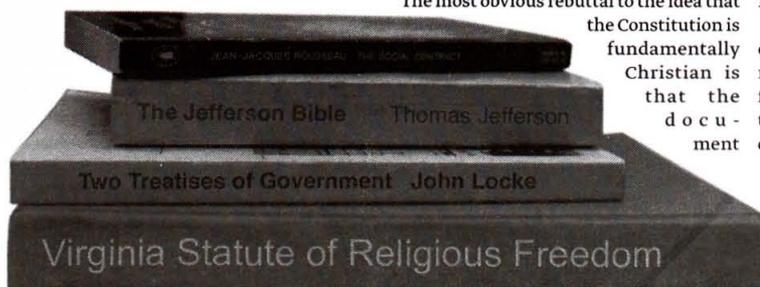
This must have been a relief to many of the country's founders, who were mostly agnostics or deists—men like Benjamin Franklin, George Washington and Thomas Jefferson.

Jefferson even went so far as to write his own bible, a version of the New Testament that excises all references to Jesus' divinity or to supernatural events. The inscription on his gravestone, which he wrote himself, doesn't mention that he was president, but it does remind posterity that he was the author of the Virginia Statute of Religious Freedom.

The Constitution's priorities are just as clear as Jefferson's. Far from being a document with a founding in the Christian faith, the Constitution is a bulwark against the intrusions of religion—a fortress built on reason.

And that's as American as apple pie.

jgiglio@chroniclemail.com



Kimi Badger THE CHRONICLE

# Terrorism defendant talks of 'Islamic army' on FBI tape

Leaders of a terrorist group are accused of plotting to destroy the Sears Tower

by Curt Anderson

THE LEADER of a group accused of plotting a terrorist attack on the Sears Tower, 233 S. Wacker Drive, said on an FBI videotape played at trial in a Miami court room Oct. 4 that he sought to raise an "Islamic army" to fight a guerrilla war.

Narseal Batiste was also recorded saying he needed boots, black uniforms and machine guns for his soldiers.

"I cannot show them strength, I cannot show them power, if I'm still weak," Batiste said during a secretly videotaped Dec. 16, 2005 meeting with an FBI informant posing as an Al Qaeda operative named Mohammed.

"What's your plan?" Mohammed asked Batiste.

"To build an Islamic army. For Islamic jihad," Batiste said.

The Yemeni informant was paid about \$80,000 by the FBI to pose as the Al Qaeda emissary. The FBI had been investigating Batiste and six other men from Miami's impoverished Liberty City neighborhood after another informant tipped agents about the group in September 2005.

The so-called "Liberty City Seven" are accused of plotting to destroy the 110-story Sears Tower in Chicago and bomb FBI offices in five cities to ignite a war aimed at overthrowing the U.S. government. They face up to 70 years in prison each if convicted of all four charges, which

include conspiracy to levy war against the United States and providing material support to Al Qaeda.

The purported Sears Tower plot was never mentioned directly on the FBI videotape, but Batiste told Mohammed at one point, without being specific, "It's there. We're going to bring it down."

"I like the word you said, 'bringing down,'" Mohammed said.

Defense lawyers insist the men only went along with Mohammed in hopes of scamming him out of about \$50,000 and never intended to carry out any attacks.

On the tape, Mohammed repeatedly tried to get Batiste to describe the group's intentions—"I'm asking you if I'm wasting my time," he said, and at one point said Batiste is too soft-spoken.

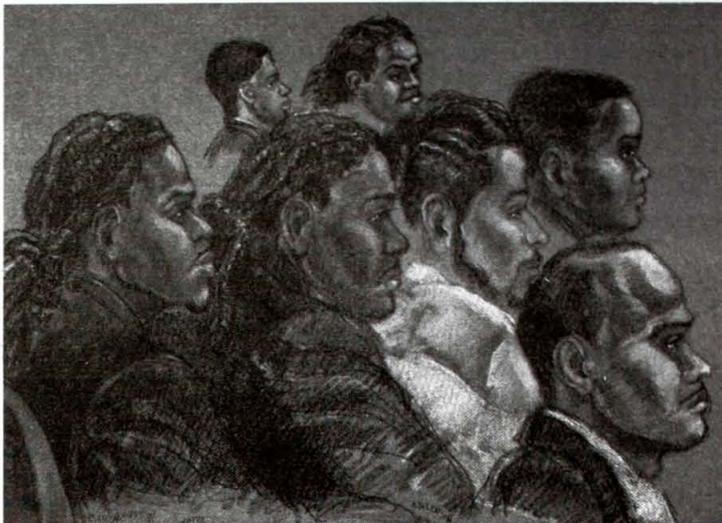
"Can you higher your voice, because I have a problem hearing?" Mohammed asked.

At another point Batiste asked if the radio could be turned on, presumably to drown out their conversation. Later, Batiste said, "I don't trust this place."

But at the end of the meeting, the two stood and embraced, and Batiste saluted Mohammed. "Carry on," Mohammed responded.

Batiste, who wore a white turban, made it clear that he was serious and would continue with his plans whether Mohammed provided assistance or not. He described his group as "seven generals" and said they have been training in military and martial arts skills.

"I'm the man who is determined, whether I get any kind of help from you or not," Batiste said. "I'm going to do what needs to be done. And I'm well on my way to accom-



Burson Augustin, left, Patrik Abrahams, Rothchild Augustine, Stanley Phanor, Lyglenson Lemorin, Naudimar Herrera, and Narseal Batiste, bottom right. The seven accused of a terrorist plot sit in a Miami court room on Oct. 2 during the first day of the terrorism trial.

AP

plishing it."

Mohammed asked Batiste to write out a list of his main needs, and Batiste used a hotel note pad to comply: "Boots—knee high. Automatic hand pistols. Black security uniforms. Squad cars. SUV truck—black color. Cell phones."

Batiste initially said on the tape he was unconcerned about money, but later he said, "I'm exhausted financially. We have nothing."

Mohammed did eventually provide the group with boots but not the weapons,

money or other supplies.

The men never obtained any explosives and U.S. officials have said their plot never got past the talking stage, although they were videotaped in March 2006 taking an oath to Al Qaeda and Osama bin Laden.

The hotel meeting tape was played during testimony of the lead FBI agent on the case, Anthony Velazquez.

The trial is expected to continue in to December.

AP

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# Chicago trails competitors in Olympic bid

 Chicago must bolster its bid in tight race for 2016 Olympics

by Nancy Armour

CHICAGO ISN'T the front-runner for the 2016 Olympics many are making it out to be. It's not even a close second.

With two years before the vote for the 2016 host, Chicago is third or fourth on the list of favorites, U.S. Olympic Committee chairman Peter Ueberroth said Oct. 4. Ahead of Chicago are Madrid, Spain; Tokyo; and Rio de Janeiro, Brazil.

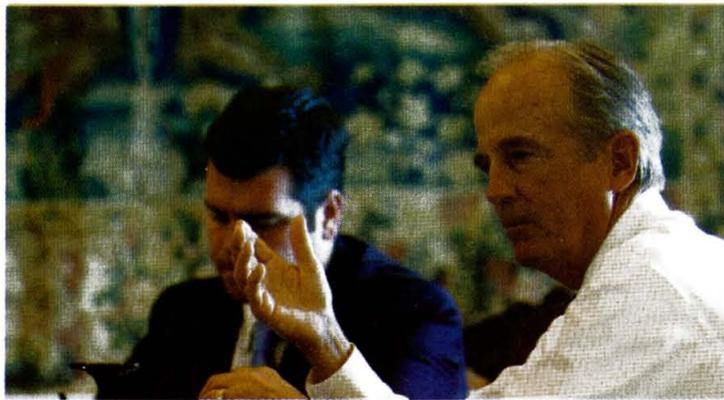
"It's not a criticism, it's a reality," Ueberroth said after meeting with Chicago Mayor Richard M. Daley. "There's no criticism of Chicago 2016. I'm not saying they're doing anything wrong. I'm telling you they're in third or fourth place."

Baku, Azerbaijan; Doha, Qatar; and Prague, Czech Republic, are also bidding for the Summer Olympics. The International Olympic Committee will choose the host city Oct. 2, 2009, at its session in Copenhagen, Denmark.

Ueberroth's comments came as no surprise to Chicago 2016 organizers.

"As a bid we haven't and we won't get into discussion about handicapping the race. That's not for us to do," said Patrick Sandusky, spokesman for the organizing committee. "We have to stay focused on what our actual plans are and how we're selling our bid to the right people. Peter's comments are indicative of what a tight race this will be."

Chicago was thought to be the early



United States Olympic Committee President Peter Ueberroth speaks to members of the local media in Chicago on Oct. 4, to discuss Chicago's bid for the 2016 Olympics. With two years before the International Olympic Committee awards a city with hosting the games, Ueberroth said Chicago is third or fourth on the list of favorites.

AP

favorite in the 2016 race because the United States hasn't hosted a Summer Olympics since Atlanta in 1996. Although there's no official policy of rotating the games, Asia (Beijing) and Europe (London) will have just hosted Summer Olympics.

Chicago also has a solid bid with venues located in a compact area downtown, many on picturesque Lake Michigan.

But all the cities will present strong bids, Ueberroth said. Chicago needs to sell itself to the 100-plus IOC members, and it needs to be doing it now.

Madrid has a head start because it bid for the 2012 Games, finishing ahead of London in an early round of voting. Rio hosted a successful Pan American Games this summer,

with about half of the IOC voters visiting during the two-week event.

Tokyo has a strong ally in Chiharu Igaya, a longtime IOC member who led the evaluation committee for the 2014 Winter Olympics bids.

"Politicking doesn't have, in my view, the right connotations," Ueberroth said. "You have to care about and develop real friendships globally if you're going to be successful in the Olympic movement. The USOC, for a number of years, ignored that. The USOC was not a good partner. We've made improvements. But we've got a lot more improvements to make."

There are strict limits on the contact Olympic and bid committees can have with

IOC members. But Ueberroth suggested the many multinational companies based in Chicago could be used to tout the city's advantages to IOC members in the places where they do business.

"We've had great support" from the private sector, Sandusky said. "We look at Chicago's business community as a fantastic asset for us."

Chicago also needs to make a good impression later this month, when it hosts the world boxing championships. At least 20 IOC members are expected to attend the two-week event, and many more will get a look at Chicago as an Olympic city through the eyes of their country's athletes.

More than 600 boxers from 114 countries are expected for the world championships, which serves as the qualifier for next summer's Beijing Olympics.

"It's going to be the first place that Chicago gets a real international focus," Ueberroth said. "Say you have a voter in a country who is a devoted sports person and doesn't come here. But their boxing team comes back and says, 'We've never been treated better.' ... They say, 'Wow.'"

Though Chicago may be lagging behind Madrid, Rio and Tokyo right now, Ueberroth said there's no reason it can't make up ground over the next two years.

"We all have to remember to keep focused on what we're in this for," Ueberroth said. "We're in this to get 60 votes. Then we can focus on putting on the best Olympic Games."

AP

## » EXHIBIT

Continued from Back Page

Students hope their exhibit will help inform Chicago of community violence

17, Romero and Flores were the students involved throughout the entire project while other students joined in throughout the process. They created the ofrenda and did research to find out how many students had been killed.

The students re-searched by looking through newspaper archives and websites and talking to journalists, churches and community organizations, said DiDi Grimm, the art teacher at Big Picture who was involved in the project and now works at Lincoln Park High School. All of the student deaths that were reported are included in the ofrenda, but there are probably more that were not reported by the media and therefore not included, she said.

They also contacted the schools and families to include personal items and pictures in the ofrenda, Grimm said. Some families did not want to participate by providing a personal item or picture, but the name of the student was still included in the ofrenda.

"A couple of parents were grateful because it's bringing more attention to the violence that took their children away," said Alfredo Nambo, the principal of Big Picture High School.

But Grimm said some parents didn't

understand the tradition, especially because it is typically celebrated on Nov. 1, the day after Halloween.

"Because it's not part of some people's culture, they weren't interested [in contributing personal items]," Grimm said.

The students said they noticed museum goers react to their ofrenda on opening night, Sept. 28. Their work had an impact on the visitors, especially families.

"You could see parents looking at the ofrenda, they were really concerned," Flores said. "I saw a mom telling her sons to be careful ... it was really impressive."

Romero said the ofrenda will help the people in the community because it is informing them about what happens in the streets.

"Parents ... who saw the ofrenda are going to be more aware and have better relationships with their kids to prevent this," Flores said.

The Day of the Dead is a Mexican tradition celebrated on Nov. 1 and Nov. 2 that celebrates the lives of people who have passed away.

"It is a moment to come together and honor those who have died and remember them," Lugo said.

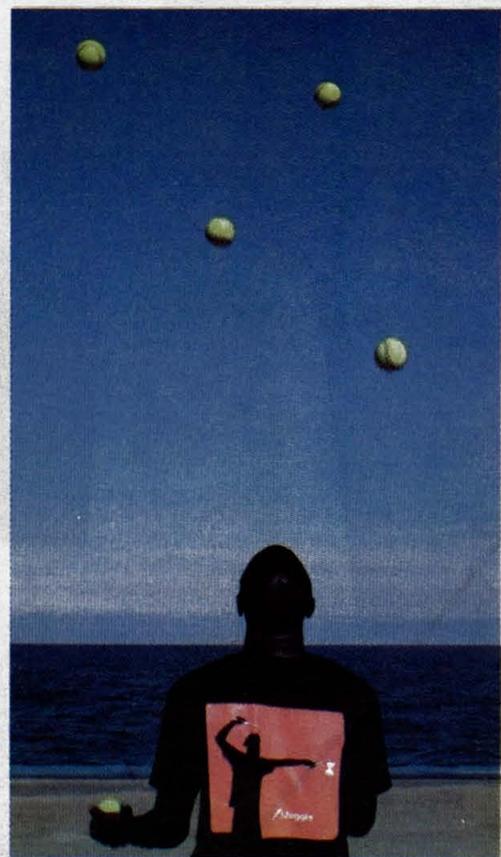
Ofrendas have been used to call attention to violence issues before, Lugo said.

"The ofrenda is an important space for people to remind others that people are dying," he said.

For more information go to [NationalMuseumOfMexicanArt.org](http://NationalMuseumOfMexicanArt.org).

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

## Airborne antics



Tony Flowers of the Old Street Beach Crew, a street performers group, juggles softballs along the lakefront at North Avenue Beach on Sept. 26.

Tim Hunt THE CHRONICLE

# Events spotlight local designers



Chicago's fashion scene centers on small companies, results in unique industry

by Becky Schlikerman  
Assistant City Beat Editor

ALTHOUGH CHICAGO isn't known as a major fashion hub, the local industry is thriving and standing apart from other fashion centrals such as New York City and Los Angeles, according to industry insiders.

Though some say Chicago never lost its fashion industry, others say the recent attention from events like Fashion Focus Chicago, which will be held from Oct. 9 to Oct. 14, is bringing it to the forefront.

The city organized Fashion Focus Chicago to highlight local designers and promote the industry. This year's event features five runway shows of local designers and models in Millennium Park, shopping tours throughout the city, fashion installations and industry seminars, said Melissa Gamble, the director of Fashion Arts and Events for the Department of Cultural Affairs.

Since the inception of Fashion Focus, now in its third year, the industry has grown and the events are more prominent, Gamble said.

Fashion Focus has created opportunities for more designers to stay in Chicago, said Sandra Enimil, scholarship chair for the Chicago Fashion Foundation, an organization that supports fashion and emerging designers in Chicago. In the past, designers left Chicago when they started becoming successful, but fashion events such as Fashion Focus have created networks that

encourage designers to stay.

"Since these events have been taking place we've been noticing that more people are willing to stay in Chicago because we are beginning to get the resources here for more people to stay," Enimil said.

But according to some, the thought of designers fleeing Chicago is a misconception.

"I don't know where this idea started where designers are leaving Chicago in droves," said Dorothy Fuller, president of the Apparel Industry Board, an agency of the Department of Planning and Development for the City of Chicago.

Chicago has always had a fashion industry, but it has had "ups and downs" just like anywhere else, Fuller said.

The main difference now, she said, is the size of the manufacturers in the city.

"Where we used to have a lot of large companies, multi-million dollar companies, we now have a big group of entrepreneurs and they bring a really fresh look to fashion," Fuller said.

Similarly, Enimil said boutiques make up a large part of Chicago's fashion industry.

"Chicago really is driven by a lot of boutiques, which creates intimacy," Enimil said.

At boutiques, shoppers can find one-of-a-kind items, she said.

Diem Tran, a sophomore fashion design major, agrees.

"There are tons of boutiques for local designers you wouldn't find anywhere else," she said.

Another advantage Chicago has is its central location between New York City and Los Angeles, which allows it to be the fashion

hub of the Midwest, Tran said.

But there's no attempt to compete with other cities, such as New York City and Los Angeles, Gamble said. Instead, Chicago should grow and thrive on its own, she said.

"Our focus is really to build the resources and create additional opportunities that we have here and certainly build relationships throughout the fashion industry," Gamble said.

Some who may benefit from the resources the city is acquiring are fashion design students in Chicago, like Lauren Mating, a junior fashion design major.

Mating, who is attending Fashion Focus Chicago, said the event is important because it showcases local designers.

Students and teachers from Columbia and other fashion design schools such as the International Academy of Design and Technology, the School of the Art Institute

of Chicago and the Illinois Institute of Art in Chicago are participating in Fashion Focus by exhibiting garments in the "Design School Installations."

Columbia faculty members of the Art and Design Department, such as Dennis Brozynski and Audrean Been, are displaying their garments at the Hilton Chicago, 720 S. Michigan Ave., during Fashion Focus, said Lynda Roddy, fashion studio manager at Columbia.

Although no Columbia students are featured this year, Roddy said next year they plan to exhibit student work like they have in the past.

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

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

## FREE EVENTS at Fashion Focus Chicago

### Fashion show:

What: Designers of Chicago Fashion Show Presented by Macy's

When: Friday, Oct. 12; 7:30 p.m.

Where: Millennium Park Chase Promenade, Randolph Street, between Michigan Avenue and Columbus Drive

### Shopping tour:

What: Fashion Focus: Gen Art's Shop CHICAGO (Reservations suggested, call (312) 229-1701)

When: Saturday, Oct. 13; Reception 1-2 p.m., Shopping 2-6 p.m.

Where: Millennium Park Chase Promenade Randolph Street, between Michigan Avenue and Columbus Drive

### Exhibits:

What: Fashion Focus: 4LINES: A Fashion Exhibition and Installation

When: Oct. 11 - 30;

Where: Chicago Tourism Center, 72 E. Randolph St., (312) 744-2400.

Visit [FashionFocusChicago.com](http://FashionFocusChicago.com) for a complete listing of events.

Kimi Badger THE CHRONICLE

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

Credits (left to right): Jodi Adams; Analee Kasudja; 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

# Dogs grow closer to God with ceremony



Catholics honor St. Francis of Assisi by blessing animals in annual ritual

by Ashley Braden  
Staff Writer

MAYBE ALL dogs won't go to heaven, but some people believe theirs will.

On Sept. 30, the Shrine of Our Lady of Pompeii, 1224 W. Lexington St., hosted its annual blessing of the pets. The ritual, performed at Arrigo Park, 801 S. Loomis St., is held to recognize the importance of a pet in an individual's life and faith. Although

## Traditional Franciscan pet blessing prayer:

"Blessed are you, Lord God, maker of all living creatures. You called forth fish in the sea, birds in the air and animals on the land. You inspired St. Francis to call all of them his brothers and sisters. We ask you to bless this pet. By the power of your love, enable it to live according to your plan. May we always praise you for all your beauty in creation. Blessed are you, Lord our God, in all your creatures. Amen."

many people bring their dogs, all pets are welcomed to the event.

"The ritual is a recitation of prayer [over the animals] and the sprinkling of holy water," said James Accurso, assistant director of media relations at the Archdiocese of Chicago.

The pet blessing ceremony at the Shrine of Our Lady of Pompeii honored the traditional ritual practices, but the priest also blessed each individual animal with a prayer and gave all pets a treat when the prayer was finished.

John Narcissi, of Mokena, Ill., attended the blessing of the pets at the Shrine of Our Lady of Pompeii for the first time and brought his family and six-year-old dog, Gepetto.

"We usually take [Gepetto] to our own parish every year, but we decided to come here this year," Narcissi said. "My sister is a parishioner here."

However, the blessing of the pets is not an event limited to a select few churches. The ritual is traditional to the Roman Catholic Church and is practiced worldwide.

"The blessing of the pets is where Catholics celebrate creation," Accurso said. "Pet owners can celebrate the bond between themselves and their animals."

According to Accurso, the blessing of the pets is a ritual in honor of Francis of Assisi, the patron saint of animals and ecology.

"St. Francis was the founder of the Franciscan friars," Accurso said. "When he was in his 20s, he responded to a call—a call for prayer. He then left his former life, had a conversion, and became a friar."

However, not all Catholics participate in



Rev. Richard Fragomeni blesses Sue Padjen's dog 'Pepsi' during the St. Francis of Assisi blessing of the pets ceremony Sept. 30.

Andrew A. Nelles THE CHRONICLE

the blessing of the pets. Kalin Franks, a sophomore journalism major, was raised Catholic and owned a dog, but never took part in the pet blessing event.

"I feel like in order to follow religion, you must really belong to it," Franks said. "I don't really see 'Fido' being able to make a first communion."

For those who do practice the ritual, other Chicago-area churches hosted the Blessing of the Pets over the weekend. St. Peter's Episcopal Church, 621 W. Belmont St., and Barbara Church, 2859 S. Throop St.,

recognized the event Oct. 6. Holy Trinity Lutheran Church, 1218 W. Addison St. and Grace Episcopal Church, 637 S. Dearborn St., celebrated the pet blessing Oct. 7. Additionally, St. Michael Church in Old Town, 1633 N. Cleveland Ave., will honor St. Francis of Assisi with a pet blessing ceremony Oct. 13 at 10 a.m.

"The [pet blessing] really brings us full-circle with our relationship to the earth and to God," Accurso said.

chronicle@colum.edu

## »TOUR:

Continued from Back Page

Turner once took politicians, religious leaders to the projects, now the tour is open to the public

than ten years, but only for religious leaders and politicians who needed a diplomat to show what was going on in tough areas.

"Back in the day I was taking all kinds of people on tours of the projects," Turner said. "I've taken a Daley, a cardinal and all kinds of other people who never otherwise make it into the projects."

Only recently, when her friends who teach at universities began asking her to bring entire classes on the tour, did she open the tour to the public and give it an official name.

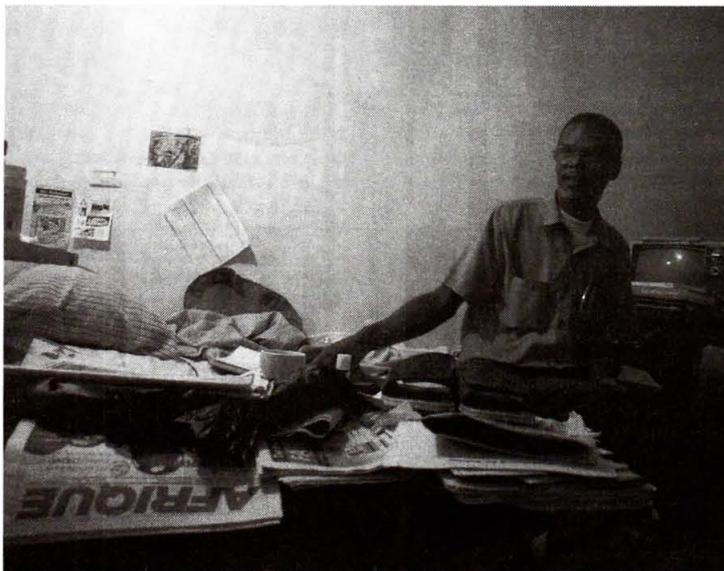
After visiting the vacant lot, Turner takes the tour to a place where people are still living.

The next stop is the Dearborn Homes, a housing project built in 1950 just north of the Illinois Institute of Technology, from 27th to 30th streets and State Street. Before entering, she leaves the group and walks into the buildings to make sure it is safe. After approaching a group of men standing in front of the doorway, she waves to the tourists to follow.

Inside the building Turner gives the tourists their first experience of the housing project conditions by pointing out the urine smell in the stairwell, poor upkeep of the building and unfulfilled promises of the Chicago Housing Authority.

"These buildings were supposed to be rehabbed," she said. "All they did was slap a coat of paint on them."

Carol Wallace, a resident of the Dearborn Homes, said she sees police harass everyone who walks through the area.



James King, who lived with his elderly mother until she passed away, now faces eviction from the Judge Slater Apartments, 740 E. 43rd St.

Russell Augustine THE CHRONICLE

"When white college students come to play basketball, the police think they are buying drugs," Wallace said. "If you're black, they think you're selling them."

Wallace said 11 Chicago police officers raided her home on suspicion she was selling crack cocaine.

"Afterwards when they didn't find anything, they said they had me mistaken for a woman who is half my size," Wallace said. "I don't think it was a mistake."

Wallace explained how transient life was in the projects by saying she will have to move down the hall due to trouble with her bathroom. She added she may be forced out if rumors of the building will be shut down are true.

Turner also knows the projects well. Raised in the projects with more than a

dozen brothers and sisters, Turner married at age 15 and had three children. After divorcing the father, Turner began dating men from Chicago's political and wealthy populace, and one bought her a home in an upper class neighborhood.

"I was living the good life then," Turner said. "That's when I began writing [about life in the projects] and meeting people from both worlds; the rich and the poor. I think that is how I learned to become a diplomat."

Since she opened the tour to the public, Turner has led more than five groups on three-hour tours and has brought college classes, Chicago residents who were just curious, and recently, high school classes.

Wilfredo Cruz, a faculty member in Columbia's Liberal Education Department who teaches classes on race relations, has

lived in Chicago housing projects himself. He said the tour is a good bridge between the rich and poor in the city.

"It takes a lot for people to open up and have a true dialogue about race," Cruz said. "I don't know if the tour will finish the job, but I think it's a nice start. It is important that people know that the housing projects were a failure. [The CHA] clustered thousands of people together without any resources around them. It was a mistake, and it's good that [Turner's] tour shows it."

Among the tourists, she has few bad reactions. Turner said once somebody became upset when he was aggravated that residents were living on government aid, but had a color television.

However, Turner didn't mind. She prefers to let the tourists make decisions for themselves.

"I just want to show people what is going on here," she said. "I leave it up to themselves to decide how they want to feel about it."

The last stop on the GHETO'P Tour is to visit James King, 58, who had sought out Turner to help represent him against the housing administration that was trying to kick him out.

The Judge Slater Apartments, 740 E. 43rd St., is for the elderly, and like the other facilities, suffering from decay. While entering the lobby, a waterlogged large portion of the ceiling collapsed on the floor. King said it had been happening for 15 years.

"There are lots of people who need help out here," she said. "I hope you can see how important it is for them to be heard."

To inquire about tours, visit [WeThePeople-Media.com](http://WeThePeople-Media.com).

chronicle@colum.edu

## » HANDSCHU:

Continued from Back Page

### Two bad weeks, a layoff and health problems could cause anyone to become homeless, artist said

grants are really packaged and people don't really learn new skills. It's art by number ... everybody gets patted on the head. They've figured out that they've had a good time and not really gotten anything out of it. And I'm just so upset by that; I didn't want to do that. So I thought about it for a while and came up with this method of sculpture that is both very hard to do and teaches you large amounts of skills that you might use in construction.

#### Why did you want to work with homeless people?

I've always lived my life on the edge, so I've always been close to homelessness, though I'm not there. If you're a homeless person and trying to get off the street, everything's a tightrope. And so, whether it's achieving sobriety, which it is for some people, whether it's getting a job ... some of these people turn up and they've got no identification, no papers to prove who they are. All of life has to be reorganized. If you fail, you fall off the tightrope, you're back on the street. This was the only part of the day when the only way they could fail was wasting six bucks of materials. Big deal. It gave them a place that they could learn to do something they'd

never in their wildest dreams thought they could do, which changes people's attitudes, because everybody started by saying, "I can't do this, besides, I don't have time to do this, I've got to get my life together." And frankly, I would suspect most people participated because they didn't want me to lose my job. But art's seductive.

**Do you think you changed people's minds with this project?** More people than not refused to participate at all, but those people who did ... really got hooked and it was their favorite part of the day. And the other really nice thing was that they could say what they wanted to say. They could say the stuff they couldn't say to the yuppie who crossed the street that morning to be on the other side of the street when they walked past. And not only could they say stuff they couldn't say anywhere else, but they were going to get a gold star for saying it, for participating in the project. And so I'd like to think it was something that was as beneficial to them as it was to me.

#### What did you get out of the project?

Homelessness is not a small problem that is far away somewhere. It's a pervasive problem and we ignore the fact that

we live right next door to it all the time. I can tell you that my little private angst and all my little difficulties in life sure got put in perspective when I'm dealing with people whose entire life is on the line all the time. And we're all really close to that.

*"Homelessness is not a small problem that is far away somewhere. It's a pervasive problem and we ignore the fact that we live right next door to it all the time."*

—Stephen Handschu

everybody really wants to know if it has to do with blindness. I don't think so. Now, it would be silly to say a characteristic as large as blindness has no effect, but if it has an effect, it has no clear one. I think the reason is that my work is interested in creativity. And we create with our hands. What fascinates me about sculpture is the manner in which it's done. The fact that an individual can take a piece of wood, or a piece of stone, or a piece of metal and turn it into something that brightens you, or moves you, or strikes you, or makes you ask questions and I try in my work to

make it clear how that happens.

#### Do you usually let the shape of the material dictate the form it will take?

Yes, but I'm concerned about having a good balance between letting the wood talk to me and affect me, but not letting it take me over. I think it's a cop-out to say, "The wood made me feel like carving it this way and I don't know what it means and what it's about and it's just the wood talking." If that's the case, leave the tree alone and let it grow.

#### Your work has an element of growing and the human form. Why does that show up so much?

I'm very interested in that. Human and intellectual and artistic and biological creativity is what interests me in life.

#### What will happen to the concrete blocks the homeless created?

It is my hope that it will be put up in the city. I would love to see them in the Daley Center, in federal buildings, in city council. That's the dream. While there are some interested people in having that happen, it hasn't happened yet. So that's the dream. It was not done to stay in my studio and be seen once a year by the public when people visit the studio.

For more information about Stephen Handschu and his art, check out [HandschuSculpture.com](http://HandschuSculpture.com). For more of this interview, check out the online version of this article at [Columbia-Chronicle.com](http://Columbia-Chronicle.com)

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

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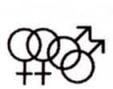
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# Scoop in the Loop: Taxing other alternatives



by Silvana Tabares  
Assistant City Beat Editor

Eating at restaurants and shopping could get expensive for low-income and working class families in Chicago if the Cook County board raises the sales tax by two percent.

On Sept. 26 the Chicago Sun-Times reported Cook County Commissioner Joan Murphy proposed the largest county sales tax increase in Cook County history, which would make it among the nation's highest sales taxes.

Cook County residents would need to pay 11 percent in sales tax instead of the current 9 percent.

The Chicago Tribune reported that the proposed sales tax increase would bring in an additional \$750 million a year to the Cook County government.

The increase may affect people who live paycheck-to-paycheck and may be hard for them to make ends meet. People who also live on a fixed income may not have enough money to pay for and afford expenses.

Paying the electricity, gas and phone bills

may become harder for people if the proposed tax hike is approved.

The county's proposal to tax items that are necessary for everyday living, such as food products, is unreasonable.

People may need to go to a suburb where the sales tax is lower to buy what they need or shop online to avoid the tax hike.

The increased sales tax may also be unaffordable for people making a living in Chicago. With the rising housing costs and property taxes, people may end up relocating to other areas.

Not every political official supports the increase; Gov. Rod Blagojevich opposes it and said it would hurt low-income and working-class families.

"We are trying to pass access to health care for everybody that would ease the Cook County health care budget by \$300 million," the governor said during an appearance on NBC's "City Desk," the Chicago Sun-Times reported.

This isn't the only proposed increase this year. There have been plans to raise electric rates, property taxes, public transportation costs and now the sales tax, all to fix the discrepancy in the county's budget.

The working class people would be held responsible to fill the hole of the \$307 million Cook County deficit.

About \$127 million of the deficit is due to the cost-of-living wage increases the county board gave all non-union workers this summer, according to an article from the Chicago Sun-Times.

There are other alternatives like taxing cigarettes. The last time a cigarette tax was

increased was about two years ago, the Chicago Sun-Times reported.

Another alternative would be taxing bottled water. Twelfth Ward Ald. George Cardenas proposed a 10-to-25-cent tax on bottled water to urge people to drink tap water and to reduce landfill costs. This may not entirely save the budget crisis but people in the U.S. drink bottled water more than any other beverage.

A different solution to the tax hike could be a cut in the commissioner's salaries, each of them makes about \$85,000 a year.

The increase would probably go toward hiring Cook County Board President Todd Stroger's friends and family for county jobs. On Feb. 8, Stroger hired his cousin who makes \$142,000 a year as a chief financial officer. Nearly 15 of Stroger's family and friends are earning \$98,000 a year on the county payroll, according to an article from the Chicago Tribune. This occurred after Stroger laid off 450 county employees and closed health clinics in January.

It is unreasonable for Cook County residents to pay a sales tax increase when there has been no word from Stroger as to how the additional increase would be allocated for the 2008 budget year.

Stroger, who supports the tax hike, said it is needed to fund the Cook County's public health system, particularly John H. Stroger Jr. Hospital.

The Cook County Board was supposed to vote on the proposal Oct. 1, but postponed its decision for two weeks. If approved, it would take effect Jan. 1. Let's hope their decision does not affect the lives and economy of the working class residents in Cook County.

stabaresh@chroniclemail.com

## Calendar

### Monday Oct. 8

To learn more about the crisis and culture of Darfur, attend a panel discussion featuring a photojournalist and representatives from the American Refugee Committee and Human Rights Watch. This free event begins at 7:30 p.m. and will be held in the James Simpson Theatre at The Field Museum, 1400 S. Lake Shore Drive.

For more information visit [DarfurDarfur.org](http://DarfurDarfur.org).

### Tuesday Oct. 9

Listen to jazz and blues music in the Randolph Cafe at the Chicago Cultural Center, 77 E. Randolph St., at 12:15 p.m. Enjoy a free concert featuring Marc Courtney Johnson and the Dan Cray Trio.

For more information visit [CityOfChicago.org](http://CityOfChicago.org).

### Tuesday Oct. 9

Learn how to dance the tango and play bingo at the Museum of Contemporary Art, 220 E. Chicago Ave. Professional Argentine tango dance instructors will incorporate lessons between games. The free activity will be held in the cafe from 6 p.m. to 8 p.m.

For more information visit [MCChicago.org](http://MCChicago.org).

### Friday Oct. 12

Celebrate the 14th annual Sor Juana Festival, a celebration honoring Mexican female writers. The event begins at 8 p.m. at the National Museum of Mexican Art, 1852 W. 19th St. Admission is \$8.

For more information visit [NationalMuseumOfMexicanArt.org](http://NationalMuseumOfMexicanArt.org).

## In Other News

### Train derailment

Two Metra train derailments on Oct. 2 were not caused by malicious damage, according to a Metra spokeswoman. The derailments resulted from tracks that were out of alignment because of regular "wear and tear," according to the Chicago Sun-Times. A fear that the derailments were intentional stemmed from an incident on Sept. 24 in which spikes were removed from the Metra line at 100th Street and South Dauphin Avenue. The FBI is investigating the spike removal and a \$50,000 reward is offered for information that will lead to an arrest.

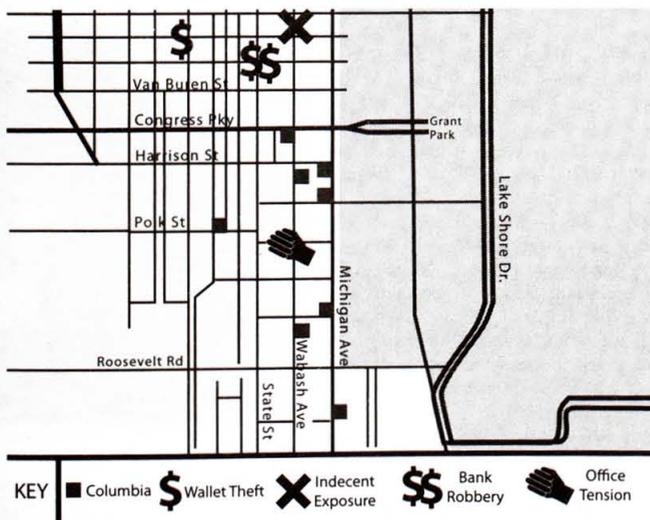
### Late flights

U.S. Transportation Department officials said on Oct. 3 that 25.2 percent of flights arrived late between January and August, the worst performance since the data started being compiled in 1995, according to the Chicago Tribune. The airline industry and Federal Aviation Administration officials said outdated technology, bad weather and an increased number of passengers are to blame for the rise in late flights. Aviation officials said it's possible carriers will have to reduce the number of flight schedules or charge carriers more, which would increase passenger prices for peak travel times.

### Poor little paws

Two tiger cubs were attacked at the Brookfield Zoo, 3300 Golf Rd. One cub lost his foreleg and both cubs lost parts of their tails, according to the Chicago Tribune on Sept. 27. The cubs sustained severe injuries and are recovering in the zoo's veterinary clinic. The injuries are not life threatening and they will return to their mother as soon as they are healed. Nobody saw what happened, but it's speculated the father attacked one of the cubs through the gated separation. The mother tried to get the cubs out of harm's way and bit off part of their tails. The zoo is conducting an investigation, but a federal zoo inspector will look into the accident as well to determine if federal statutes were violated.

## OFF THE BLOTTER



KEY ■ Columbia \$ Wallet Theft X Indecent Exposure \$\$ Bank Robbery Hand Office Tension

Allyson McGovern THE CHRONICLE

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

### A wallet seizure

A 60-year-old male had his wallet stolen by a male he tried to help on Sept. 29, he reported to police. The victim was exiting a Blue Line CTA train at the Monroe stop, 114 S. Dearborn St., when the male exiting in front of him started having what looked like a seizure. The victim tried to aid the offender, but the offender said he was fine and left the station. The victim later realized his wallet, which held his credit card, driver's license, insurance card, key card to his apartment and \$170 in cash was stolen.

### Indecent exposure

A 40- to 50-year-old male exposed himself to a 26-year-old female at 201 S. Wabash Ave. on Oct. 1, the female reported to police. She said he pulled out his penis and waved it around while looking at her. He then fled westbound on Adams Street. Police were unable to find the offender.

### Office tension

A 26-year-old female reported to police on Sept. 29 that her coworker, a 44-year-old female, was leaving her threatening phone messages at work, 920 S. Wabash Ave. The offender reportedly called her and said, "I'm going to f--- you up, you f--- b---, whenever I see you. I know where you live. You better watch out." The victim said she was unaware why the offender was threatening her. At press time, the police had not taken the offender into custody.

### Bank robbery

A man demanded a teller to fill his black bag with cash at the MB Financial Bank, 557 S. State St., around 1:40 p.m. Oct. 4. The man then fled with the cash and, at the time of press, was at large from the Chicago Police. A Chicago Sun-Times report said the man was short, and wore a white shirt, blue pants, red shoes and knit cap.

# City Beat

## High school students pay respect to fallen peers



A Mexican tradition with an artistic spin honors young lives lost

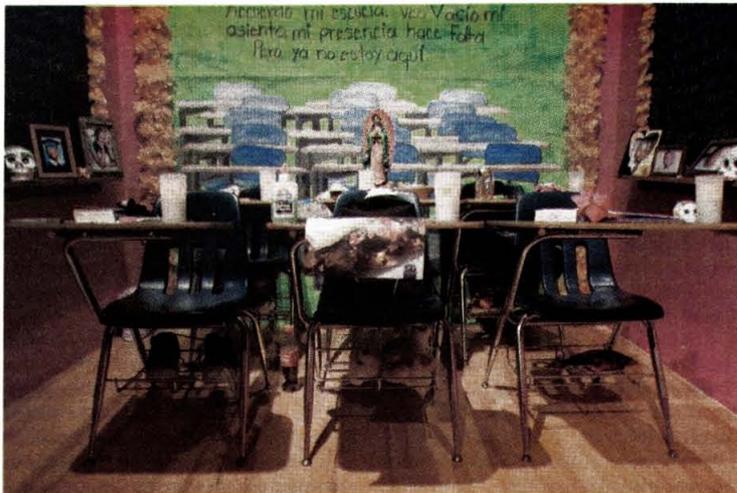
by **Becky Schlikerman**  
Assistant City Beat Editor

AN EMPTY classroom complete with school desks, blackboards and snacks looks ready for students to take their seats. But this isn't a real classroom. It's an altar, with pictures, candles, teddy bears, baseball mitts and shoes honoring Chicago Public School students who were killed last year.

In response to school violence and the death of 32 Chicago Public School students, some students at Big Picture Company High School in the Back of the Yards neighborhood, 4946 S. Paulina St., created an "ofrenda," or offering honoring their peers for the Day of the Dead exhibit, "Día de los muertos: A New Beginning," at the National Museum of Mexican Art, 1852 W. 19th St. The exhibit opened Sept. 28 and runs through Dec. 16.

"The message that we wanted to give is that there were 32 students that died of violence," said Gleidy Flores, 16, one of the students who created the classroom ofrenda.

Ofrendas typically have pictures of the



A memorial honoring deceased students is on display at the 'Día de los Muertos' exhibit at the National Museum of Mexican Art, 1852 W. 19th St.

Tim Hunt THE CHRONICLE

person being honored, candles, the person's favorite food, incense and belongings, said Alejandro Lugo, assistant professor of anthropology and Latino studies at the University of Illinois Urbana-Champaign.

The museum is displaying traditional

ofrendas, and artist installation ofrendas like the exhibit created by the Big Picture Company High School.

"It's a whole other take on this tradition of altars and ofrendas, one that is more artistically inclined," said Cesareo Moreno, visual

arts director for the National Museum of Mexican Art.

This ofrenda has the traditional items, though there are a few variations because it is an installation. Behind the six school desks, there is a mural depicting the rest of the classroom, which the students created. There are also two blackboards, one listing the deceased students' names and the high school they attended. The other has a poem written in Spanish by Carmen Romero, 16. It describes a student who wants to come back to life but can't, Flores said.

High schools are usually invited to participate in the annual exhibit, though the themes and topics vary. Usually the students focus on social issues, such as drugs or AIDS. Sometimes they also choose to honor someone directly linked to their school's name. For example, the Columbia Explorers Academy chose to honor the astronauts who flew in the shuttle the school is named after, Moreno said.

This year, Big Picture Company High School was chosen and various students worked throughout the summer to create the display.

Aurora Vizcarra, 16, Miguel Cervantes,

»EXHIBIT, PG. 35

## A change of heart

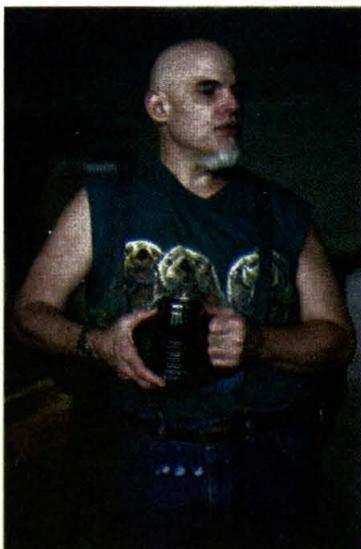


By teaching the homeless how to sculpt, Handschu gives them the tools to survive

by **Dana Nelson**  
City Beat Editor

STEPHEN HANDSCHU was never told he couldn't do it. Born with only 5 percent vision, he began sculpting at the age of 7. He has since then taught classes to both the blind and the homeless, become an advocate for voting rights and accessibility for the disabled and been a union organizer and negotiator. He has also had his work featured in the Harold Washington Center, the First National Exhibit of Art by the Blind, the Kalamazoo Institute of the Arts and Detroit Focus Gallery in Michigan among others.

His latest project was the "Homeless Wall Project," which was an art activity for the



Although Stephen Handschu has limited vision, he is still able to work with heavy-duty power tools to create complicated sculptures out of wood, metal and concrete.

Rachael Strecher THE CHRONICLE

homeless where they created metal sculptures within concrete blocks. The project was funded by a grant from the Chicago Department of Cultural Affairs.

The Chronicle had the opportunity to interview Handschu in his workshop and see the concrete blocks, as well as a few of the sculptures he is currently working on.

**The Chronicle: How did you come up with the idea to have participants use concrete blocks and metal to make sculptures in the "Homeless Wall Project?"**

Stephen Handschu: It's really ironic, and to me quite cruel, but a lot of public art

»HANDSCHU, PG. 38

## Taken into the projects



Beauty Turner brings people on her 'GHETO'P' tour and the residents tell their stories

By **Chris Cascarano**  
Contributing Writer

AS CHICAGO'S housing projects are flattened and condominiums are built in their place, reminders that there are thousands of people living in poverty in the city are disappearing.

Beauty Turner, a middle-aged woman who grew up in the projects and is now the Assistant Editor of the Resident's Journal, a newspaper for Chicago Housing Authority residents, is determined not to let that happen. Using school buses and cars, Turner has opened the GHETO'P Tour, an acronym for "The Greatest History Ever Told by Our People," to the public this year. By bringing people into housing projects and introducing them to the residents to hear their stories, Turner has given a mouth to those she calls "the voiceless."

Turner asks for a \$25 donation to bring groups or individuals through several South Side housing projects, historical sites and community centers, each to illustrate a different point.

"By introducing people on the tour to residents of the projects, I'm letting the people who know the story of the projects best tell it," Turner said.

Although each tour is a little different, she usually begins at the Robert Taylor Homes, Turner said.

The 95-acre lot—spanning from Pershing

Road to 54th Street and State Street to the Rock Island railroad tracks—once housed 27,000 people in 28 16-story buildings. Now the lot is nothing but field of weeds and untrimmed grass.

At the Robert Taylor Homes, Turner said there was more going than what the news reported or reputation indicated and points out that there are still several churches and a school in the area.

"You see, people here were living their lives just like you," she said. "They were going to church and school; and they had communities too. Now they are gone."

Turner said she has always been an activist and has been running a similar tour for more

»TOUR, PG. 37



Beauty Turner points out schools and churches in relation to where the Robert Taylor Homes used to be during a GHETO'P tour.

Russell Augustine 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.