

10-15-2007

## Columbia Chronicle (10/15/2007)

Columbia College Chicago

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## THE HEATED RACE: A PHOTO ESSAY

On a day of record setting heat, nearly 36,000 runners set out through Chicago in hope of finishing the 26.2 miles of the 2007 LaSalle Bank Chicago Marathon. By the end of the day, the marathon had been canceled due to the unseasonably warm temperatures, and more than 300 hundred people had been admitted to emergency rooms due to marathon-related injuries. Of the initial 45,000 runners registered for the event, around 10,000 choose not to show up and another 10,934 were unable to finish.

» SEE PG. 23

## CHICAGO SEEKS SPOOKS AT SEMINAR

Chicago's first Ghost Conference is on its way to the city. Created by Ursula Bielski, founder of Chicago Hauntings tours, the conference will be held Oct. 26 and 27 in the Congress Plaza Hotel, a known ghost hot-spot. Paranormal experts, enthusiasts and entertainers will be at the event.

» SEE PG. 44

GRAFFITI  
FASHION

explodes  
in popularity

See  
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# Shutting the blinds on Big Brother



by Amanda Maurer  
Editor-in-Chief

Initially, the view from my apartment wasn't anything more than a window. For nearly seven days, my only bedroom window had a view of just that: my neighbor's only bedroom window.

Other than the lack of a skyline view, it wasn't a problem. We were city neighbors, which meant we practically ignored one another. Sure I'd notice his light go on and off now and then (and wake up to his alarm in the morning,) but our relationship ended there. He had his privacy, and I had mine.

Then the invite came.

Tucked under our door, it was a sheet of printer paper inviting my roommate and me over on Oct. 6. The paper was covered with little bursts of information telling us the details, each burst written in a different marker color. In blue, above their orange signatures, they added "Knock if you have questions!" How could we refuse?

So we met them. And while they're really great guys, my illusion of privacy immediately vanished. Granted my

neighbor had always been there, but until we met and acknowledged each other's presence, it was almost as if we didn't exist to one another.

So now the privacy's gone. While I enjoy saying, "Hi" to Chris through our windows, I'm now always conscious that he has a view of my room, and I a view of his.

I had the same type of feeling when I found out about Google Maps' new feature for the Chicago area called Street View. The option, which had already been available for nine cities, was introduced to five more major cities, including Chicago on Oct. 9.

It really is an incredible feature. You can zoom through hundreds of the city's streets without stopping at lights or being held up by traffic. Want to zoom in? Sure. Need to look up, or stare at the ground below? No problem. If you type in an address, boom, you're on the street looking at it. The feature allows you to travel down roads, turn onto others, check out neighborhoods, look at buildings' architecture or simply look up your own address, all while you're surfing the Internet at home.

Apparently Google created Street View by driving up and down all of Chicago's public streets, capturing everything with a 360-degree view camera on a car. You can find exact house addresses; even see people walking down neighborhood streets.

But does this mean that, like my window, our privacy is gone?

After talking with some friends about Street View the other day, one issue continued to come up: Street View's creepy for one reason: you can see everything.

Some said Big Brother (think the book 1984, not the show) is making a comeback, this time in the form of Google Maps. Some people are so upset that they want Google to remove their address from Street View. Others are worried about how some people may use the information that they can gather from using Street View.

Although the amount of information available is overwhelming and certainly exciting, I really don't see why this is the return of Big Brother. Sure you can call it an invasion of privacy, but of what privacy? The same kind I had before I met Chris?

Google Maps' Street View captures each square inch, but at one specific moment in time. I think it would be quite different if there was somehow a live feed to view, a real-time version of Street View. But there isn't.

Google officials defend Street View by saying all of the photos were only taken on public streets. In addition, why worry about someone looking up your address on Street View, when they can easily drive down your block to see your home? If someone wants to find you, wouldn't you want them to do so a few miles away, rather than walking up to your front lawn? I can't help but think that this version of Big Brother is simply lazy and Internet-based.

So, as much as we all like to think we have privacy, there's always the possibility that someone is looking in your window on the Internet, or from the bedroom across the way.

Thank goodness for blinds.

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## CORRECTIONS

In the Oct. 8 issue, a Chronicle City Beat article incorrectly reported the title of Alejandro Lugo. He is the associate head and director of Graduate Studies and the associate professor of Anthropology and Latina/o Studies.

## IN YOUR OPINION: Would you donate to the food drive?



"I was thinking about that the other day, because when I got married I converted to Muslim, and during Ramadan if you can't fast you can donate food."

**Jaimee Rosko**  
Junior  
Photography



"Food drives are good, but there needs to be more fliers. They should promote it more, then the food drive will go better probably."

**Gertrude Haddix**  
Junior  
Photography



"I don't know how or where to take it, but I definitely will donate when I know. College students have a lot of cans they buy and don't eat."

**Joshua Hish**  
Sophomore  
Audio arts and acoustics



# Campus News

## Columbia becomes center for ‘American Places’

**Purchase of publishing company to give Columbia cache, recognition in community**

by Robert Bykowski  
Assistant Campus News Editor

PROPERTY ISN'T the only thing Columbia has purchased lately. It can now add "publishing company" to its list of recent acquisitions.

The Center for American Places, a tax-exempt, nonprofit book publishing entity, will officially merge with Columbia on Dec. 31 and be known as the Center for American Places at Columbia College Chicago.

Acquiring the imprint, which largely releases photography books and deals with the subject matter of place, satisfies a desire that's been milling around Columbia for some time, said Steven Kapelke, provost and senior vice president. "From the

time that I came on campus, and actually from the time Dr. Carter began as president, there has been interest, among not only the senior administration but among a number of the faculty as well, to enable the college to have its own imprint," Kapelke said.

Students and faculty alike will have opportunities to have works published under the imprint, and every manuscript submitted to the editorial board will be held to the same set of standards, Kapelke said.

Columbia's relationship with the Center for American Places started in the early part of the decade when faculty members at Columbia started to collaborate with the press. The Center for American Places has published numerous photography books by Columbia faculty, including works of Bob Thall, the chair of the Photography Department. Talks of acquisition started about a year ago, according to Kapelke.

Kapelke said Columbia examined the

cost of starting a press from scratch, but found the cost to be too high for the idea to become a reality. The Center for American Places, which Columbia acquired at no cost, is a better fit for the institution.

"[We were able to] acquire a high-quality, already-operating academic press that would have the Columbia College imprint on it, which would represent the college extremely well in academic and creative circles," Kapelke said.

While Columbia has acquired the press at no cost, it will inherit the financial status of the organization, which has fluctuated in and out of the red over the past five years. In its 2005 Federal 990 tax forms, the Center for American Places listed expenses that exceeded \$100,000 more than their income. In a rough, semi-official budget breakdown supplied to Columbia from the company, it operated at a rounded \$43,000

»CENTER, PG. 14

## Latino Alliance presents Low Riders Expo for FOCO Fest



Mario Olvera poses next to his customized 1977 Cadillac Coupe DeVille in front of the Wabash Campus Building, 623 S. Wabash Ave., on Oct. 11., during a Latino Alliance event.  
Tim Hunt THE CHRONICLE

## Columbia in 10 seconds ... or less

### Study compares Columbia to other media arts schools

A recent survey commissioned by Columbia's Institutional Marketing found 34 percent of 400 surveyed named Columbia as the college that came to mind when asked to think of an arts and media college. This is a 5 percent increase from 2004, when the study was last conducted. Northwestern University received 29 percent of responses to the same question; the School of the Art Institute received 19 percent.

However, Columbia came in behind Northwestern and the Art Institute when respondents were asked about "reputation," "educational quality" and "state of the art facilities."

### Chair of Art and Design Department resigns

Since 2005, Sabina Ott has been chair of the Art and Design Department. She announced her resignation last week.

This announcement comes a few weeks after Doug Jones, chair of the Audio Arts and Acoustics Department, announced his resignation.

Ott's history prior to Columbia includes working as the director of Graduate Programs at the San Francisco Art Institute from 2001 to 2004 and receiving the National Endowment for the Arts individual artist's grant in 1990.

### Seats fill early for Edward James Olmos

Columbia's 4th season of "Conversations in the Arts" features actor, producer, director and community activist Edward James Olmos.

As an activist, Olmos recently spoke in support of a preservation efforts of beaches in Puerto Rico. He has been widely honored by the Latino communities in the world.

While the tickets to the Oct. 18 event were free, they are now sold out after being reserved on a first come first serve basis.

Olmos, of "Battlestar Galactica" and *Stand and Deliver* fame, will speak in The Dance Center, 1306 S. Michigan Ave., at 7:30 p.m.

## Calendar

### Student Government Association meeting

The SGA Senate meeting will be held on Oct. 16 at 5 p.m. in the downstairs HUB in the 1104 Center, 1104 S. Wabash Ave. The SGA meets every Tuesday at the same time and location and all students, faculty and staff may attend.

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

### Artist Lecture: Scott McCloud

As part of Creative NonFiction Week, comic book artist and writer Scott McCloud will speak on Oct. 17 in the Film Row Cinema in the 1104 Center, 1104 S. Wabash Ave. The event is free, open to the public and co-sponsored by the English, Journalism and Fiction Writing Departments.

For more information, call Teresa Puente at (312) 344-8911.

### ‘Vodou Tou’ exhibit

A student-run exhibition with ties to Critical Encounters: Poverty and Privilege and the exhibit preceding it, "Vodou Riche," will run through Dec. 7 in the C33 Gallery, 33 E. Congress Parkway Building.

For more information, call Nancy Julson-Riley at (312) 344-6856.

### ‘Girl on Guy: The Object of My Desire’

This exhibit, which looks at males through the eyes of female artists, features a mix of artistic mediums. The exhibit is located in the A+D Gallery, 619 S. Wabash Ave., and runs through Nov. 3.

For more information, call Jennifer Murray at (312) 344-8686.

### Reel Exchange

Film students will learn how to put together a resume at this event on Oct. 19 at 10 a.m. in the 1104 Center, 1104 S. Wabash Ave., room 502.

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



# Record amount raised for endowment

Officials attribute record fundraising to increased awareness

by Beth Palmer  
Campus News Editor

COLUMBIA REPORTED a record high in fundraising during the last fiscal year, which ended Aug. 31.

The amount, which includes both pledges and banked dollars, totaled \$13.5 million, up from \$7.4 million in 2006. College officials said the \$6 million increase is largely due to reprioritizing fundraising. However, the amount is still tiny in context of other private schools, one board member said.

The \$13.5 million is a combination of donations from the board of trustees, alumni, parents, corporations, private donors and grants. Mark Lloyd, associate vice president and chief marketing officer, said the funds will go to a number of areas including scholarships; academic programs at Columbia and in Chicago Public Schools through CCAP; building projects; and the Capital Campaign, a fundraiser to build a Media Production Center.

“We’re playing catch-up,” said Kim Clement, associate vice president for Advancement and Alumni in the office of Institutional Advancement.

Clement, who started at Columbia in 2005, has 31 years of experience in raising funds for entities including the Adler Planetarium, DePaul University and the

University of Chicago. She said Columbia has already raised \$3 million since Aug. 31 toward this year’s goal.

Both Clement and Eric Winston, vice president of Institutional Advancement, said an estimated \$1 to \$3 million of the \$13.5 million total is in pledges. Lloyd said the donors pay the pledges within three to five years; each pay date is negotiated with the donor. Lloyd said there is at least one \$1 million deferred gift.

“There’s been a renewed—or increased—emphasis on fundraising at the college. It’s moved to [the] forefront of the board and administration and faculty and staff,” Winston said. “When you’ve got an increase

in emphasis, an increase in awareness, people are far more inclined to give than if nobody’s talking about it.”

He said the key to the continued growth of Columbia’s endowment is persistence. He said Yale University, which has an endowment of billions of dollars, continues to raise more money. He said colleges are ranked not only by quality of faculty, staff, alumni and programs, but on the size of their endowment.

Leonard Strazewski, the faculty representative to the board of trustees, said the \$13.5 million raised is significant.

“The trustees are simply more focused on fundraising this year,” Strazewski said. “The

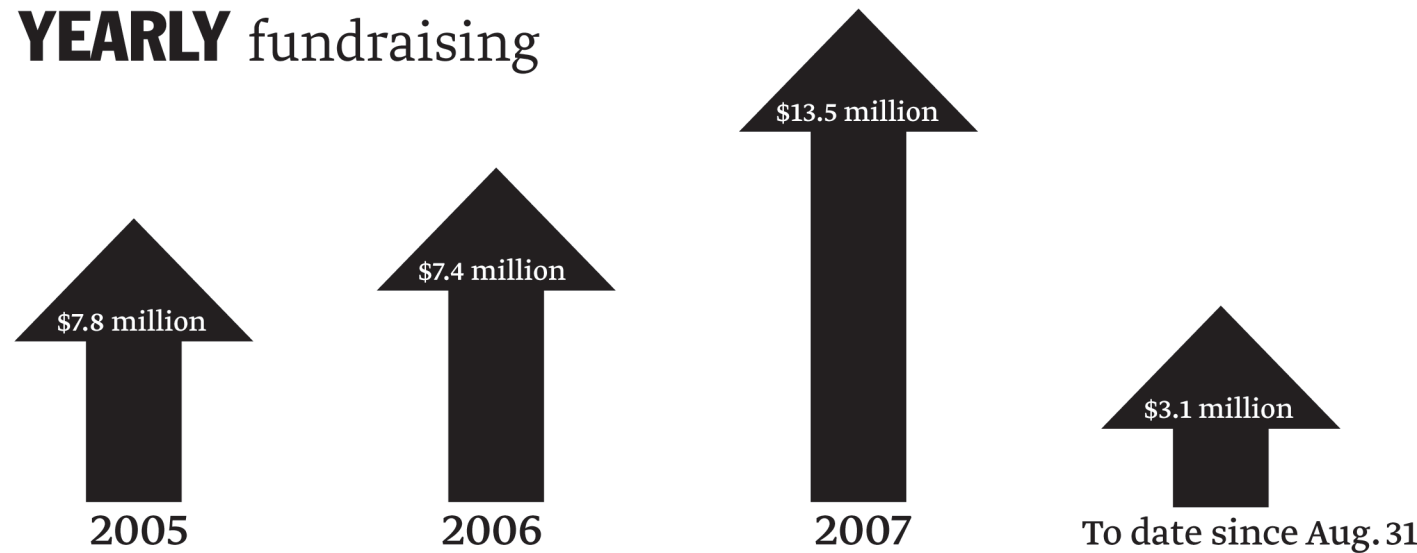
chairman of the board has emphasized that if you are going to be a trustee, fundraising and giving is part of the job.”

Strazewski said the board has not historically focused on fundraising because 30 years ago the trustees served a role of advising the president in running the college. But, he said, the progress is still relatively tiny, in the context of other private schools’ endowment amounts.

“We could always raise more,” he said.

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## YEARLY fundraising



The fiscal year ending Aug. 31 marked a record amount raised by Columbia’s office of Institutional Advancement.

Allyson McGovern THE CHRONICLE

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#### Concert Hall Events

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12:00 PM

**Tuesday October 16**  
All Music Student Convocation  
12:00 PM

Student Concert Series  
7:00 PM

**Wednesday October 17**  
Howard Levy in Concert  
And Workshop  
12:00 PM

**Friday March 9**  
Mark Baxter Master Class  
12:00 PM

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



# Right to recruit, right to protest



A soldier enters the U.S. Army Career Center, 10 E. Harrison St., as members of The World Can't Wait organization protest on the sidewalk on Oct. 11.  
Andrew A. Nelles THE CHRONICLE

## Activist groups rally outside U.S. Army Career Center for 3 hours

by Brian P. Roach  
Staff Writer

ON OCT. 11, the first of potentially many encounters this fall semester between student protestors and the U.S. Army Career Center commenced.  
The protestors, numbering nearly 25,

said the U.S. Army Career Center should not have a space on the college campus influencing the students. Representatives from the center said it has every right to stay on campus and a federal law supports their stance.  
The Solomon Act gives the Department of Defense the power to deny federal funding to institutions of higher learning if they prohibit or prevent Reserve Officer Training Corps (ROTC) or military recruit-

ment on campus.  
Samantha Hamlin, a representative of World Can't Wait, initiated the protest despite her knowledge of the Solomon Act. Hamlin said the recruitment center is an eye sore on the campus and it should be shut down because it is wrongly influencing students.  
"No more lies, only truth, don't let them corrupt our youth!" Hamlin said as a march around the block began.

The protestors, walking to the beat of a single bongo drum being played by a protestor, held picket signs and banners of their dissent as they walked.  
Several times an officer of the Chicago Police Department had to tell the protestors to leave walking room on the sidewalk. There were six officers maintaining a pathway on the sidewalk and keeping the doorway of the center clear.  
The protestors returned to the center and passed the microphone around to let one another express their opposition. The solo bongo drum was accompanied by one protestor strumming his guitar. As the casual music filled ears of attendees and passers-by, protestors distributed fliers and asked questions concerning awareness of the nuclear weapons situation in Iran.  
After nearly three hours, the protest ended.  
"We'll be back," the protestors chanted as they walked away.  
Among the protestors were representatives of liberal activist groups including Students for a Democratic Society and The Student Alliance, which are both initiated by Columbia students; World Can't Wait, a nationwide organization; and the Activist Alliance, a Roosevelt University organization.  
Thomas Walker, a Columbia instrumental performance major and a representative of World Can't Wait and The Student Alliance, said the protest isn't in opposition to the U.S. troops but it is against recruiting centers. Walker said the purpose of the protest is not only to shut down the center but to

»PROTEST, PG. 6

## Who wants to be an RA?



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Thursday, Oct. 18  
Sunday, Oct. 21  
Monday, Oct. 22  
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The Court

Questions? Contact Kelli Collins  
The Associate Director of Residence life at Kcollins@colum.edu

**NOTE: You must attend an Information Session to obtain an application.**



# Class designs food drive

by Robert Bykowski  
Assistant Campus News Editor

EMBRACING THE aim of Critical Encounters: Poverty and Privilege, a visual merchandising class at Columbia has organized a food drive that plans to fill a window display in the 33 E. Congress Parkway Building with food donations.

Students in the class will decorate the window with a display twice during the semester. They decided to tie in the Critical Encounters theme, Columbia’s annual civic initiative, when determining how to use the space.

Amy Cascio, instructor of the visual merchandising course, said the students came up with and voted on the ideas they wanted to explore.

“We decided to do hunger [as a theme] because it’s a huge issue in Chicago,” said Erin Erlandson, a junior fashion design major.

Once the class had chosen the theme of hunger, Cascio invited Lott Hill, co-chair of the Critical Encounters task force, to speak to the class.

“I basically tried to get them to think about what issues were important to them, and then to determine a way to narrow down those issues into a single statement

that could be made visually,” Hill said.

The goal of the food drive is simple: fill the entire window display by the cutoff date, Nov. 14.

“I want not even to be able to open that door,” Cascio said.

After the cutoff date, the food will be donated to the Greater Chicago Food Depository, and the class will turn its attention to their next window display, which Cascio said might also carry the theme of Critical Encounters.

Anyone wishing to donate food can find donation boxes located at the 33 E. Congress Parkway Building and the 1006 S. Michigan Ave. Building. Every Wednesday following class, students will add the donated food for the week to the window display.

Although the food drive ends on Nov. 14, Hill said Critical Encounters could continue the drive after the cutoff date, but nothing is concrete. Besides, Hill would like to let the drive be what it is: a student organized initiative.

“One of the things that’s really appealing is that it’s student run, student driven, and we’re always looking for students to step up with issues that care about in relation to Critical Encounters,” Hill said.

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Andrew A. Nelles THE CHRONICLE

## » PROTEST: Continued from Page 5

**U.S. Army Career Center representative said protest makes no sense, since recruiters look for volunteers**

“This is a building block to recruit,” Walker said. “We’re recruiting with truth, they’re recruiting with lies.”

Sgt. 1st Class Priest, a representative of the U.S. Army Career Center, said the center opened in July and has a five-year lease.

“The right to protest is what the military protects,” Priest said. “They can’t shut us down.”

He said it doesn’t make any sense to protest the recruitment center because the center is not forcing anyone to sign up; it is a volunteer-only system.

The center has had 10 recruits in its four months on campus, Priest said.

Michael Humphreys, a faculty member of the Film and Video Department, came to the protest to support the students. Humphreys said it was a travesty to rent space to the military recruitment center. U. S. Equities owns the property rented out to the University Center and the U.S. Army Career Center.

Humphreys said Columbia students used to be a lot more active in the anti-war protests in the 1970s. He said the students should have protested the center before it settled in.

“Columbia should actively support the eviction of the war recruitment site,” Humphreys said, despite the Solomon Act. If Columbia did support the eviction of the center, under the act, the Department of Defense has the right to deny

federal funding to the institution. Maj. Patrick Ryder, Pentagon spokesperson, said equal access to all schools for the recruiters is crucial to ensuring they attract a diverse and highly-qualified pool of applicants.

“Department of Defense is not asking for special treatment or seeking to compel or suppress free speech, we simply want to be able to compete on an even playing field for the best and brightest that our nation’s universities have to offer,” Ryder said.

Lt. Col. Jonathan Withington, Department of Defense press officer, said a career in the military is a great opportunity. He attended East Carolina University where he eagerly signed up in the ROTC program. The ROTC, Withington said, awarded him a full scholarship paying for tuition and books and later paid for his master’s degree in mass communication at the University of South Carolina.

When asked if he feels recruiters omit information to successfully solicit more students, Withington said recruiters do not shy away from the reality that the student may be abruptly introduced to action depending on the military’s circumstances.

“[A] recruiter’s goal is to provide the student with information so that person can make an informed decision on pursuing a career in the military,” Withington said.

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# The Jewish odd couple

by Derek Kucynda  
Assistant Campus News Editor

WHEN JOURNALISM students leave college, they are expected to always report correctly and have an eye for detail.

Alumnus Charles Bernstein, aka “Sid Yiddish,” is a journalist who can’t stand to hear incorrect facts. Unfortunately, his friend Mykel Board mixes his dates and facts, leaving Bernstein to zone out or interrupt Board and correct him. Differences aside, Bernstein and Board returned to Columbia on Oct. 11 as part of a press circuit to promote their books, *Our Love For Liverpool*, by Charles and Sheila Bernstein, and *A Me-Ist*, by Mykel Board.

The dynamic duo sat down with The Chronicle to discuss their careers, their time at Columbia, their books and Judaism.

**The Chronicle: Who are some of your influences?**

Mykel Board: Lenny Bruce, a famous comedian in the ’50s and ’60s. A writer called [Louis-Ferdinand] Celine. He was really disgusting. It took me three days to read [his book] because it was just so sick.

Charles Bernstein: The Beatles obviously. Jack Kerouac. [I’m influenced by] anything that walks around me.

**What are some of the topics you tackle in your books?**

Board: I talk about being old. I talk about music, politics, sex, travel, cripples, writing. Those are the big topics. I write for a music magazine called Maximum Rock and Roll. Most of [*A Me-Ist*] is columns from there.

Bernstein: Thematically, I cover anything from picking your nose to tying your shoe. I write about dead mice. In the new book, it’s poems about Liverpool, England. I collaborated on this book with my mother. I’m doing another [book]. It’s animal poems. The title is called *Two Dollar Cockroach and Other Bestiality Poems*. [Animals] tell [the poems] from their point of view.

**Has Judaism affected your writing or performance works?**

Board: Being a Jew makes you kind of an outsider. To me it’s a way of avoiding being white. What could be more boring than being white? The great thing about being a Jew is that it keeps you off of the mainstream. In that sense, it influenced me a lot.

Bernstein: Yeah, to a degree, I guess. The Sid Yiddish character was sprung up [by] listening to Jewish music. It’s influenced my writing. I wrote for the Jewish Star for about four years. I was a freelancer. They’re conservative as hell now, but when first started out, they were so liberal it was mind-boggling, so I was able to do anything for them.

**What was your experience at Columbia like?**

Board: I transferred here from Beloit [College]. There were no dorms back then. On campus, I went to class. Off campus, I was

organizing for the Zippies, they’re an offshoot of Yuppies, so we were protesting in front of ABC for not allowing our presidential candidate to speak. [The] presidential candidate, by the way, was a rock.

Bernstein: I think overall, it was good that I learned how to be a real person here at Columbia. I was totally focused in journalism. I made some good friends here at Columbia. I wrote for The Chronicle. I did reviews here and there. I did a review of The Butthole Surfers. We actually uncovered fire code violations here at Columbia, several of them at 623 S. Wabash. I did a plethora of features and news stuff.

**What did you pursue after Columbia?**

Board: I traveled a lot. I took a lot of stupid jobs. I worked until I had enough money to travel, trav-

eled until my money ran out and then worked until I had enough money to travel again. I did that for five years. Then I went to grad school at NYU.

Bernstein: I was applying for a lot of jobs. I have a brother who sabotaged my career. He wouldn’t give me the phone messages that I had and it f---- up my career totally. I got a bunch of offers and he would use my job leads to get his job. He has his job now because of my job leads. I haven’t talked to this brother in 10, 15 years.

**Do you feel Columbia has changed since you were here as a student?**

Board: Yes. When I was here, it was one building, no dorms and each department had a floor in the building. It’s exploded since I came here.

Bernstein: Columbia is sort of



Mykel Board, left, and Charles Bernstein, right, talk about Columbia and The Beatles, among other topics.

Tim Hunt THE CHRONICLE

an academic whore that keeps whoring these buildings. It’s changed, I think, because it’s become more media-savvy and

it’s more friendly and artsy. Trendier, that’s a good way to put it.

# I WANT TEAM SPIRIT GLORY

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the art of play

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6:00pm7:30pm  
Instructor: Edna Radnik-Madonia

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

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## TUESDAY, OCTOBER 16

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7 PM Alex Kotlowitz

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# SPECIAL TO THE CHRONICLE

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

Expanding the paradigms

by Marcia E. Lazar  
Board Member, Board of Trustees

On the eastern fringe of India’s great Thar Desert, we bumped along a dusty dirt road, passing small herds of black buck antelope grazing on sparse clumps of vegetation. We were on our way to visit artisan members of the Bishnoi, a Jain sect whose belief in the sanctity of animals and trees dates back to the 15th century. Our guide pointed to a cluster of buildings surrounded by a wall, saying this was our destination, the home and workshop of a husband and wife team of Bishnoi weavers.

Approaching, we saw the buildings and walls were made of adobe, painted milk-chocolate brown and decorated with white paintings of birds and flowers. A man and a woman stood in the center of the compound and welcomed us as soon as we pulled in. Dressed in a simple white shirt, wheat-colored pants and a colorful turban of red, yellow, blue and green, the man’s most outstanding feature was an enormous salt-and-pepper mustache that curled beyond his cheeks. His wife wore a multicolored skirt, an orange blouse and a salmon-colored scarf that covered her head and face—Bishnoi women veil their faces to show respect.

Through the guide, our translator, we exchanged greetings, then the weavers showed us their workshop, a portion of the yard with a large wooden loom covered by a thatch roof to protect the weavers from the sun. The man sat on one side, the woman on the other. And, together, they worked the loom by weaving a dhurrie, a multicolored cotton rug with an intricate geometric design. As they worked, there was constant communication between them. After the weaving demonstration, they showed us samples of their other dhurries. They were clearly proud of their artistic accomplishments.

While the men looked at other dhurries, the guide told me the woman wanted to show me how she makes chapatis, a whole-wheat bread, a staple in their diets. Gesturing with her hands, she welcomed me into her kitchen, a round adobe building with a thatch roof, a dirt floor and no electricity. Surrounded by an assortment of bowls, pitchers and jugs made of wood, metal or clay, she sat in front of a small fire, burning in an elementary fireplace.

At this point, she removed the scarf from her face. We looked at each other

## critical encounters: POVERTY + privilege

and smiled, forming an unspoken bond between two women. Sitting beside her, I watched her place a concave metal plate on the fire. She then scooped some whole-wheat flour into a ceramic bowl and mixed it with water. After the mixture solidified, she scooped up the dough in her hands and patted it into a flattened patty, which she then placed on the heated metal plate. Signaling that this was all there was to it, she stood and covered her face once again. Together, we joined the men outside.

As we explore poverty and privilege, I reflect on the time I spent with the Bishnoi weavers. That experience exemplifies the fact that the concepts are not just black and white. To me, it’s an over-simplification to circumscribe poverty and privilege in economic terms alone. To truly understand the scope of poverty and privilege, it’s necessary to also consider emotions, relationships, satisfaction, spirit, tradition and all the other qualities that constitute a good life.

By some standards, the Bishnoi, living in an adobe compound with mud floors and thatched roofs, are impoverished. But in my estimation, they are privileged because they possess a wealth of satisfaction in their work and their relationships, their dignity and spirit, their pride, tradition and inherent joy. In a sense, they enjoy a richer life than some people who live in million dollar homes.

*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, Marcia E. Lazar, took this photograph during her trip to India.

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# Carter’s new council aims to create connections

Group to lead college to jobs, resources and money

by Beth Palmer  
Campus News Editor

PRESIDENT WARRICK L. Carter has a new council of media industry insiders who have volunteered to use their connections to further plug the school and alumni into the workforce.

Mark Lloyd, associate vice president and chief marketing officer, said the council will meet on at least a yearly basis. The search process for members began in January 2007, he said. Columbia’s first announcement about the council came after the group’s inaugural meeting earlier this month.

Eric Winston, vice president of Institutional Advancement, said the council is an effort to connect the president with individuals who can connect the college with the industry and help in a variety of ways including fundraising, resources and advice.

“If you look at the members, most of the people have some kind of background in media,” he said.

The President’s Advisory Council members include business people Peter Aronson, Sherry Barrat, A.D. Frazier and Catherine Hughes; Columbia trustee Bill Kurtis; Grammy Award winner, composer and pianist Ramsey Lewis; actress Virginia Madsen; arts advocate Lewis Manilow; retired CBS News correspondent Robert McNamara, who is an alumnus; and former CEO of The Gap, Paul Pressler.

Winston said the members were either referred to the school or were already con-

nected to Columbia. “It was felt that their tentacles reached far and wide and through them we could also extend the reach of this college,” Winston said. “And all of this is done for the purpose of enhancing the opportunities for the students of Columbia College.”

He said the council can provide insight from their years of experience as to what education and training will prepare Columbia students.

Brian Matos, president of the Student Government Association, said he had not heard of the President’s Advisory Council until The Chronicle brought it to his attention and explained its goal.

“It’s the first I’ve heard of it but it sounds great ... Whatever any administrator does to connect our students to the field they’re passionate about is a good thing for the entire student body,” he said.

One source of connection between students and their field of choice is council member John Morning. Morning comes to the council with experience as a graphic designer, as the owner of his own design firm, and as a member of many nonprofit and school boards including being the former chairman of the board at the Pratt Institute, his alma mater.

“I think I have a certain experience in governance issues and board participation issues at higher education institutions,” Morning said.

He said he has known Winston for a long time and was asked by both Winston and Carter to consider joining.

“They presented me with this idea of being part of the President’s Advisory Council and I thought it sounded intriguing and

I agreed to come to the recent meeting, and it went on from there,” Morning said. “I was very impressed with the school.”

Gina Rugolo, a Los Angeles talent manager, is another member of the council. She first became acquainted with Columbia when she was asked to sit on a panel during the Semester in L.A. program.

“I was really taken with the commitment and stunned by the tremendous programs they offered,” Rugolo said. “The college is underexposed in this community and I

wanted to spread that message to all the entertainment professionals here.”

Rugolo said she wanted to introduce the college to various people in the profession and expose the college and the programs and help them gain access to people who can be guest speakers or be on committees.

bpalmer@chroniclemail.com



Eric Winston, vice president of Institutional Advancement, said the President’s Advisory Council was created to enhance students’ opportunities at Columbia and as alumni.

File

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C O L L E G E C H I C A G O



# Super-sized ideas for the library

by Derek Kucynda  
Assistant Campus News Editor

HIRED BY McDonald’s Corporate Headquarters in 1995, Jan Chindlund faced a daunting task: Creating a library of studies, surveys and market research from scratch.

Now, as Columbia’s new director of the library, Chindlund will utilize her skills that were honed while creating the McLibrary. Chindlund’s knowledge of space planning and social skills are just a few of the reasons the library hired her. Chindlund and the staff are looking to expand the space to accommodate more private study rooms.

“I’m here to represent the library to all constituents, primarily to the students, faculty, staff and the community,” Chindlund said.

It took two years to hire Chindlund, said Jo Cates, associate vice president of Academic Research and dean of the Library. Cates was looking for someone specific: A person with a big vision, and someone who would be able to handle issues like space planning and being relevant and helpful to students.

“We were looking for exactly the right person with that kind of vision,” Cates said. “The fact that [Chindlund’s] coming in after 12 years at McDonald’s is actually very interesting. She brings some interesting skill sets [to Columbia].”

Chindlund sees her job as building on the platform of success that Cates began.

“We are going to be working on the Friends of the Library [program],”

Chindlund said. “We are [also] going to break through [the third floor of] 618 S. [Michigan Ave.] and that will help us to expand our space.”

Columbia bought 618 S. Michigan Ave., the building formerly home to the Spertus Institute of Jewish Studies, and plans are already underway to break through the empty third floor space in 618 S. Michigan Ave. to expand the library. Chindlund expects to create private study rooms for students in the area, capitalizing on students’ responses from a student survey taken two years ago. She hopes to look into the technological capabilities of the library and improve on them, so Chindlund and the library staff can collaborate on every level possible, therefore allowing the staff to be able to communicate with each other easier.

Aside from the new expansion for the library, Chindlund hopes to create a presence in the dorms, especially during midterm and final weeks, so more students are aware of the library and its features.

In addition to study spaces, some students at Columbia hope the library improves physically and becomes more visible on campus.

Alex Lambropoulos, a senior film and video major who uses the library weekly, said he would like to see a bulletin board to inform people on new changes that are going on and other resources that might prove helpful to students. He would also like the library to point out features that students could utilize at



Jan Chindlund, the new director of the library, hopes to accommodate student and staff needs, while expanding the library’s space.

Rachael Strecher THE CHRONICLE

the library.

“They should advertise having a film and music library. There are a lot of other [aspects here] besides the books,” Lambropoulos said.

Chindlund said the library’s role is promoted by continuing to connect to the life of the college by being appropriately aligned, prominently positioned, by making sure that real and relevant relationships are recognized and by making sure that meaningful tales are told.

Chindlund started at McDonalds’ Corporate Headquarters in Oakbrook, Ill. in 1995 as head librarian of the Marketing Services McLibrary, Cates said. She was soon promoted to manager/head librarian of the Business Research Information Center at McDonald’s Corporate

Headquarters.

Columbia posted a job on Special Libraries Association’s Illinois Chapter and Chindlund applied for the post. It took her four months and three interviews to secure the job, she said.

Even though there is work to be done, Chindlund said she is happy at Columbia and she is happy to work with an interesting, friendly and creative staff that is committed to what it’s doing.

“I am very happy to be here,” she said. “I’m on a continual learning curve. I just know I have to absorb as much as I can every day to understand the environment and to add value where I can and make a difference.”

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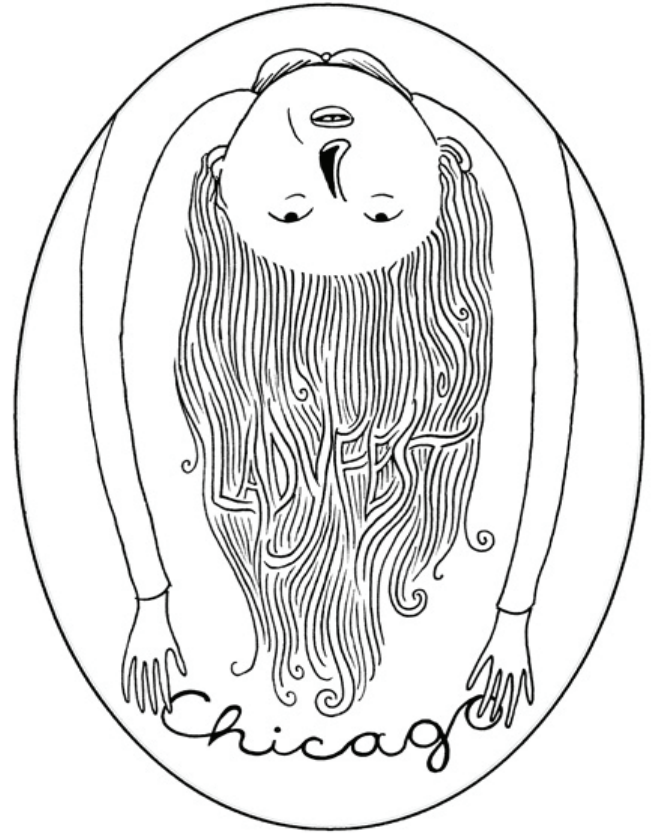


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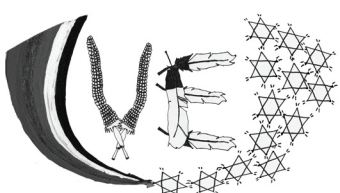


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# Faculty artist to perform minimalist piano pieces

Interdisciplinary Art Department  
associate chair's avant-garde  
piece to be in the Soundfield  
Festival on Oct. 21

by David Lister  
Staff Writer

Jeff Abell said he's done some pretty strange things in the past. He ended one of his performance art shows in 1993 wearing nothing but honey and gold leaves in the most necessary parts.

So it may seem odd to hear Abell, associate chair of the Interdisciplinary Arts Department, say how nervous he is about his much less revealing show, "Boredom & Danger: Minimal & Fluxus," a free event at the Concert Hall in the Music Center, 1014 S. Michigan Ave., on Oct. 21.

Act one of "Boredom & Danger" is a minimalist piano concert, where Abell will play the same simple tune in repetition. He will also play a piece that only has seven notes in it, and another that is only nine measures but lasts almost 20 minutes.

The second act, the "Fluxus," named after an art movement, will have Abell performing art by leaning a chair against the piano, among other things. The fluxus will pertain to the piano, but he will only hit the keys once.

The avant-garde performance is part of the annual Soundfield Festival winter concert series that takes place in Chicago, Philadelphia and San Francisco. Soundfield is a non-profit organization that was created in 2000 and supports



Jeff Abell, associate chair of the Interdisciplinary Arts Department, will perform a two act show, 'Boredom & Danger: Minimal & Fluxus,' on Oct. 21 in the Music Center, 1014 S. Michigan Ave.

Courtesy MEDIA RELATIONS

experimental music.

"I would say this performance is a little outside of what Soundfield normally does, but I think that's why they were interested in it," Abell said.

Abell said the first half of the program is very laid back with not much happening for a long time.

The second half will be more perfor-

mance art based, with Abell performing pieces by George Machiunas, George Brecht, Takehisa Kosugi, Ken Friedman and Dick Higgins, composers associated with the Fluxus movement. Fluxus originated in the 1960s and Abell described the movement as "a bunch of artists who challenged the notion of what art is."

"They all include the piano, but they are

by no means conventional piano pieces," he said. "It will be an interesting concert."

People familiar with Abell look forward to the upcoming performance.

Michael Gallagher graduated from Columbia's Interdisciplinary Arts program in 1993 and is a former student of Abell's. He also participated in "Music for the Tooth-Filing Ceremony," a performance art piece Abell created in November 1993.

"It sounds like him to do really conceptual pieces like that," Gallagher said. "He used to say he could do anything with a tomato and a piece of chalk."

Gallagher said he has always had great respect for Abell.

"Jeff is an amazingly talented guy, I've always thought he was fearless," he said.

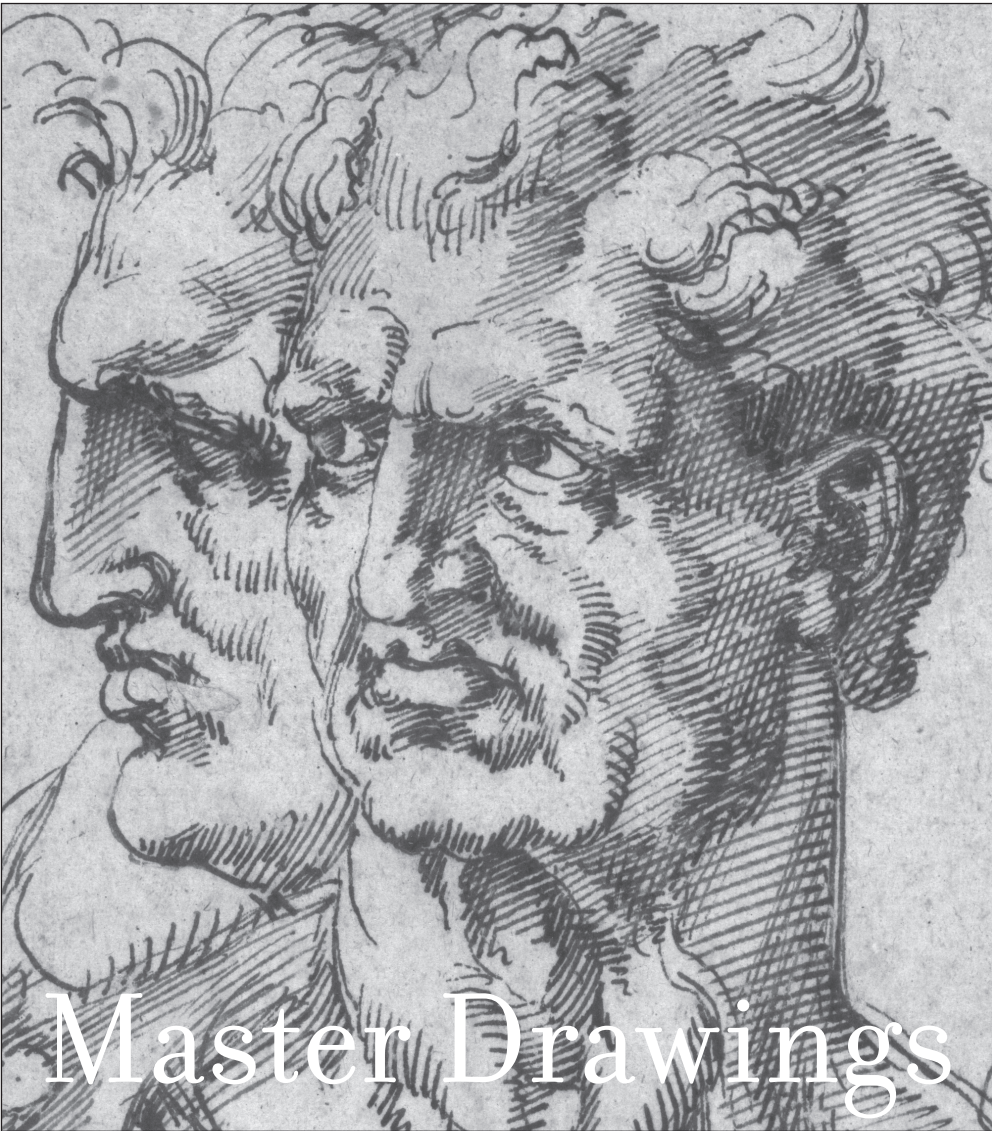
Adam Humphries is a sophomore majoring in instrumental performance. He said while he is glad that Columbia is holding the event, he wished the college would devote its efforts to more contemporary music.

"I think they should do more popular music genres that people our age listen to," Humphries said.

This will be the first time Abell has performed any piano pieces publicly since 1979, which may have something to do with his nerves.

Abell said he developed tendonitis in graduate school that left him unable to practice enough to play concerts, but that he is able to play these pieces because he said they are very basic.

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Continued from PG. 3

Officials say value of acquisition determined by more than financials

loss in 2006. However, in 2003 and 2004, the organization was making a profit. The financial rollercoaster that the Center for American Places has found itself on over the past half-decade wasn't a cause of concern for Columbia's chief financial officer, Michael DeSalle, who examined the Center's finances over a three to five year span, said Andrew Whatley, academic program manager at Columbia.

Kapelke echoed those sentiments. "There are years in which they were on deficits, but there are also years in which they were on budget surpluses," he said. Furthermore, Kapelke said the value Columbia receives in acquiring the Center for American Places is equally as important as the financials.

In addition to possible student internships at the press in the future, Columbia's standing in the creative and intellectual community should also improve because of the deal, Kapelke said. Whatley agreed.

"The college is prepared to underwrite the Center's operations because we believe it adds value to the college in other ways," Whatley said. "The prestige of having a nationally and internationally recognized press publishing works of high quality and high scholarly value is something that puts the Columbia College Chicago name out there [in ways] that we couldn't do without it."

Also, Whatley said, the college is prepared

to underwrite the Center's operations because Columbia believes it adds value to the college in other ways. Student and faculty alike will have opportunities to have works published, and every manuscript submitted to the editorial board will be held to the same set of standards, regardless of who it came from, Kapelke said.

Dan Ballara, a senior marketing communications major, said the acquisition could be positive for Columbia if it brought in more revenue as a result. However, the acquisition could be a bad thing if the Center became a money pit that Columbia continued to invest more and more money into without seeing a return, he said.

Sophomore photography major Cachet Retsof said her desire to publish a book would increase if the Center was easy to access and provided staff to help people along the process.

By acquiring the Center for American Places, Columbia will take on the salaries of an estimated three staffers who will now become Columbia employees.

Although concrete salary figures were unavailable, 2005 tax filings listed the salary of George Thompson, the Center for American Places founder and president, at \$48,000. Kapelke was unsure of what Thompson's salary would be post-acquisition, but gave a rough estimate of \$90,000.

Despite an end-of-year merger date, Amber Lautigar, one of the employees whose salary will be absorbed by Columbia, is already at Columbia working out of the Alexandroff Campus Center, 600 S. Michigan Ave. Lautigar, the Center's operations manager and marketing coordinator, will eventually move to the 218 S. Wabash Ave. Building when that facility is finished.

Lautigar handles the scheduling, mar-

YEAR	REVENUE	EXPENSES
- 2005	\$ 223,879	\$ 331,308
+ 2004	512,923	414,031
- 2003	305,319	315,387
- 2002	337,364	343,033
+ 2001	425,340	335,818
+ 2000	202,574	194,169
+ 1999	136,286	114,586
+ 1998	108,833	79,750
+ 1997	82,192	63,718

+ Profit - Deficit

The Center for American Places' revenue and expense breakdown between 1997 and 2005 according to its 990 tax filings. Tax filing data for 2006 is not yet available.

Allyson McGovern THE CHRONICLE

keting and monitoring of book projects, in addition to getting new manuscripts ready for review by the editorial board, she said.

Additionally, the Center for American Places website has already integrated itself into its new position as being a division of Columbia with multiple references to its new name and partnership with the college.

A press release issued by Columbia touting the acquisition announced relo-

cation plans for the Center for American Places. The Business and Marketing Department of the Center for American Places, which Lautigar manages, will relocate to Chicago while the production plant and editorial offices remain in their current locations, New Mexico and Virginia, respectively.

Kapelke estimates that Thompson will be on campus one week a month.

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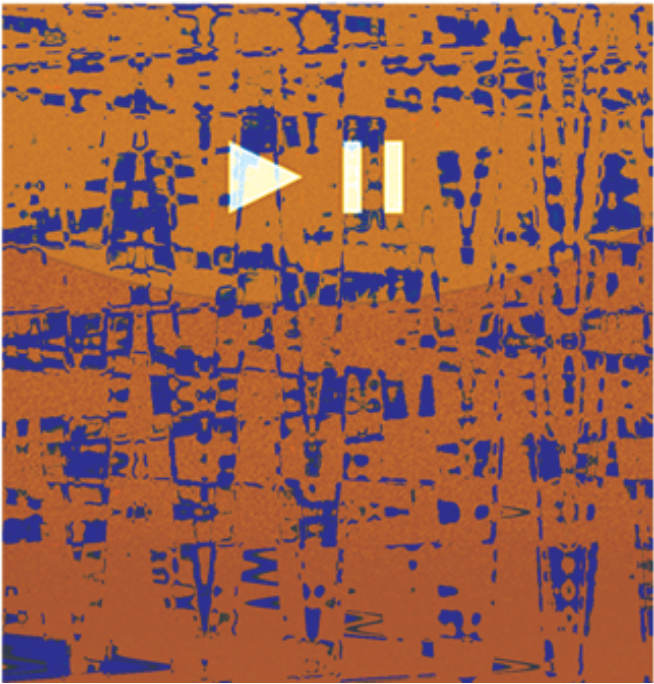
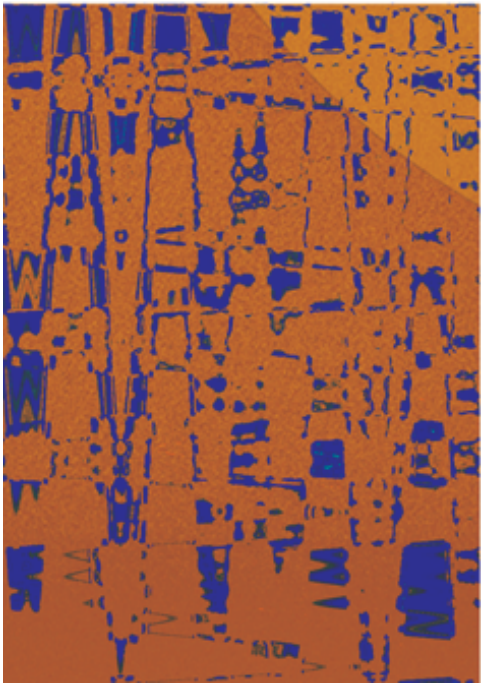
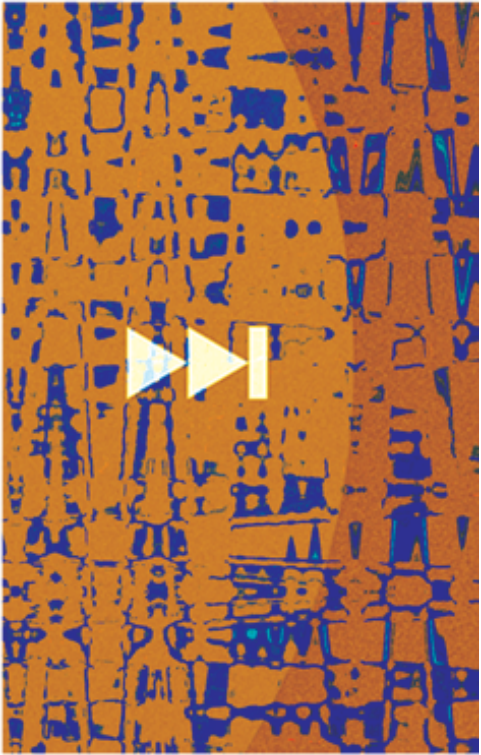
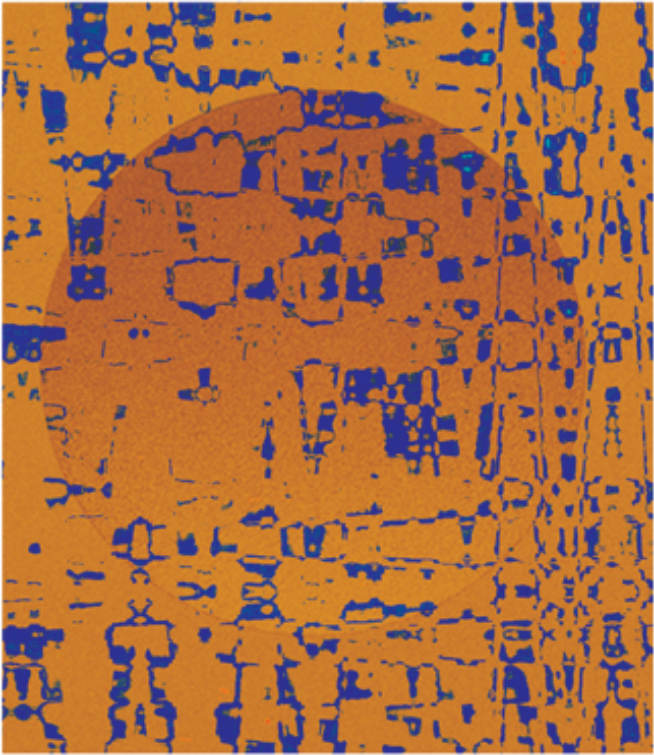
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# Arts & Entertainment

Smucker spreads the word

## ‘Scarface’ leaves his mark on society



by Luke Smucker  
Assistant A&E Editor

A few days ago when I was walking down the street, I noticed a guy wearing a black T-shirt with a picture of Al Pacino from *Scarface* smoking a cigar with the words “The world is yours” written below it in glittery type. *Scarface* is the story of Cuban immigrant Tony Montana, and his rise to fame through the drug trade.

I didn’t really think much about it until I walked a few blocks farther and saw another person wearing a *Scarface* T-shirt. I found myself questioning people’s obsession with Montana’s character.

It amazes me when a character from

a film can transcend its boundaries and become a part of someone’s social identity. What I don’t understand is why this character is so popular. People miss the point Montana was a drug dealer who coveted his boss’s wife and murdered people.

I know America loves to root for the underdog, and that a guy making money from selling drugs is more realistic than some of the other rags to riches plots, but the message that is lost is this isn’t someone who should be idolized. This is a man who was addicted to power and would stab anyone in the back in order to get to the top.

*Scarface* represents the ideas that nothing is free and the only person in this world who you can really trust is yourself. This is a very negative approach to take. Life is much more enjoyable when you can help someone else and when someone is working for the good of the majority instead of finding what makes them the most money. If you do choose to follow this belief, I think there are better people to stand behind than people who promote this kind of mentality. There are people like Howard Schultz, who is the current owner of Starbucks, Schultz

went from being poor to owning a huge industry, but you don’t ever see anyone wearing a Howard Schultz T-shirt.

But a two-hour movie can’t tell you everything about someone, especially Montana. not really giving you a good idea of how your life was spent. The director must highlight the important parts. I think people often see a character in a film and believe the illusion that the movie is real. While Montana was a real person, I am sure that his life was nowhere near as glorious as they make it seem in the film. Real life has real consequences, and usually the things that you do will come back to haunt you.

I really don’t think that *Scarface* or the idea of Montana are things that should be promoted and celebrated the way that they are. People look at these characters for inspiration, but in reality they are a reminder that stepping on people and pushing your way to the top isn’t a legitimate way to get somewhere in this world. The way to become successful is to be humble, to help people out as much as you can and to never give up.

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## Calendar

### Monday

Watch the NFL football game projected on eight big screens tonight at 10pin Bowling Lounge, 330 N. State St. Come at 7:30 p.m. There’s no cover charge.

Call (312) 644-0300 for more information.

### Tuesday

Nerds at Heart, 4437 N. Broadway Ave., will host Dating for Queer Nerds from 7 p.m. to 10 p.m. Admission is \$20 in advance and \$20 at the door.

Call (312) 265-6085 for more information.

### Wednesday

Jim Belushi and reporter Janet Davies discuss what makes the Windy City unique at the Chicago History Museum, 1601 N. Clark St. Tickets are \$12 for non-members, \$10 for members.

Call (312) 280-2660 for more information.

### Thursday

Van Halen will play at the United Center, 1901 W. Madison St., at 7:30 p.m. Tickets range from \$49.50 to \$149.50.

Call (312) 559-1212 to purchase tickets.

### Friday

Comedians Tom Simmons and Chad Briggs perform at The Edge Comedy Club, 777 N. Green St., at 10:30 p.m. Advance purchase for students is \$10 and \$12 for adults.

Call (773) 256-1248 for more information.

### Saturday

The three traveling Second City companies, known as TourCo together, will combine tonight to perform a mix of old favorites and new sketches. Catch the show at 4 p.m. at 1616 N. Wells St. Tickets are \$19.

Call (773) 883-1090 for more information.

### Sunday

The Chicago Festival of Israeli Cinema from Oct. 18 to Oct. 28. will showcase *Little Heroes* at noon, *Three Mothers* at 4:30 p.m. and *Paper Dolls* at 9 p.m. Showings will be at AMC Loews Piper’s Alley 4, 1608 N. Wells St. All tickets are \$10.

Call (312) 742-7994 for more information.

Chrissy Knows Best

## Oh ’93, you were so kind to me



by Chrissy Mahlmeister  
Managing Editor

To me, the ’90s screamed of bright purple and blue Umbro nylon shorts, oversized tie-dyed T-shirts with a yellow smiley wearing dreads saying, “Smile, mon” and tons and tons of butterfly clips.

While those weren’t the best years clothingwise, there are a lot of things that I really miss from the decade, like the pop culture references of “Do do do do you have it? GUTS!” and “Coooooookie Crisp!”

But all great shows and commercials aside, what I miss most are the stellar snacks and drinks I used to scarf down after school while watching “Are You Afraid of the Dark?” Let’s reminisce!

**3D Doritos:** Are you kidding me? Whatever happened to these bundles of perfection? The amount of cheese was just right, and that puffy, airy feel added double the crunch in every bite. I’m sorry but whoever decided to discontinue these was a moron. These dominate cheese puffs so hard.

**DunkAroos:** It seemed in the ’90s snack-

makers wanted to dip everything. From cheese to frosting, apparently just crackers weren’t good enough in this decade. With choice of cinnamon or chocolate chip cookies, I couldn’t get enough of this crazy stuff, especially the frosting.

**Orbitz:** Does anyone remember this soft drink? It had those weird floating balls in it that somehow hovered perfectly in the liquid. To be honest, I was semi-frightened of it, but I still drank it anyway. I’m still shocked that these didn’t sell better. I mean, come on, little colored floating ball things in your drink? How sweet is that? Plus, they just looked awesome. I guess I’m a sucker for cool-looking beverages whether or not they taste good.

**Koala Yummies:** These were the most delicious snacks ever made. Period. I would first look the little koala in the eyes, express my love for him and then tell him it was time for him to take a little nap. I would then rest him on my tongue and let him “sleep” until he melted into a delicious slump of chocolate. Now that I think about this story, I’m a little weirded out, but regardless, these things were tasty and I had a serious emotional connection with these little guys. The name is no PR stint, these really are yummy. Some people tell me they are still sold in stores, but if I can’t find them at my ease, they don’t exist.

**Fruit String Thing:** Basically String Things are fruit roll-ups in another form. They came on those cardboard trays and you could unwind them and make them

into an object. Every time I ate them at the lunch table I would take the fruit string and put it across my teeth like a retainer. It’s actually kind of sad now that I look back at it because I had a huge snaggle tooth at the time, and now I’m obsessed with my retainer for fear of bad teeth ever again.

**Squeeze-its:** OK, these were those fruit drinks that came in soft plastic bottles where you could twist off the top. Each bottle has one of those crazy cartoon faces on it, and I absolutely loved them. I could easily drink three in one sitting. Obviously punch was my flavor of choice. Who really wanted the green apple one? Not me. Anyway, after a long soccer match (who am I kidding? I played defense which meant sitting and picking the grass) I would chug these bad boys.

**Rice Krispies Treats Cereal:** What is better than a cereal that promotes eating Rice Krispies for breakfast? I honestly can’t think of anything better. Not to mention then when I eat a regular Rice Krispie treat, my hands get all gooey and nasty, but with the cereal it’s all on the spoon ready to eat. I don’t know why it was discontinued. Maybe it was because children everywhere were foaming at the mouth in delight of such a spectacle.

So here’s to you, ’90s. You were the cause of many “trades” at the lunch tables everywhere, and you not only filled my stomach, but warmed my heart.

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# 'Clayton' director is a natural 'Bourne' filmmaker

Successful screenwriter Tony Gilroy talks about directing his first film, 'Michael Clayton'

by Matt Fagerholm  
Assistant A&E Editor

FOR NEARLY two decades, Tony Gilroy had been watching how films were made from the sidelines. Being brought up by his father, Pulitzer prize-winning playwright Frank D. Gilroy, Tony found himself naturally attracted to writing. He found great commercial success writing screenplays for films like *The Devil's Advocate* and *Armageddon*, before scoring three hits in a row with the *Bourne* trilogy.

When Gilroy finally earned the chance to direct one of his own scripts, the psychological thriller *Michael Clayton*, his experience on numerous film sets informed him about what to expect.

"It's sort of like watching porn for years without having sex," Gilroy said while talking to The Chronicle about *Michael Clayton*, which has quickly become one of the year's most critically acclaimed films.

The film tells the story of Clayton, played by George Clooney, a corporate fixer who finds himself in the midst of a deadly moral crisis. Gilroy said he wanted to create the world of the movie before dipping into it, with the desire to go "behind the scenes" of his characters' skin, blurring the lines between "good" and "evil."

**The Chronicle: How did you convince George Clooney that you were the right man for the job?**

Tony Gilroy: He didn't want to work with a first-time director, and he didn't want to meet with me. By the time I met with him [more than two years later], I think he had heard from a lot of people that I wasn't a freak. Convincing somebody to trust you on that level sort of goes beyond everything; you're really asking for an enormous gift, you're asking a movie star to trust you to do something for the first time. You can't go in and say I know how to make this movie; you sort of have to present your life. I think the important parts of this very long conversation we had were mostly about life and your world view, how you live, how you repair things that you've broken and the mistakes you've made. It was much more of a fundamental life conversation than anything else, because you're asking for such a fundamental level of trust.

**This film is similar to an issue movie,**



Above, screenwriter Tony Gilroy stands on the set of his directorial debut, 'Michael Clayton.' Below, Gilroy prepares to shoot a scene with his lead actor, George Clooney.

MCT



**but it doesn't follow the structure.**

I'm not really drawn to the idea of issue films. The best bit of propaganda I've ever seen is *Missing*, and that's really a character study between Jack Lemmon and Sissy Spacek ultimately. For me, everything's about character. Along the way when I started talking to attorneys and doing research because I already had the charac-

ter, I had a couple attorneys tell me stories about discovery abuse and bad documents and really harrowing stories.

There was a thing on the front of The New York Times just yesterday, front page, about this Home Depot spray grout that was poisoning all these people—seriously bad. The company knows about it, and they restock the shelves with another 50,000

units. It's sort of the JV minor league version of exactly what's going on in this movie. I think that's being replicated all the time. The memo in our film is based on the memo in a very famous case, *Anderson vs. GM*.

**So you're more interested in telling stories about internal conflict?**

I don't think there's anything fresh about this sort of corporate conspiracy or government conspiracy; everybody's kind of past that. What always interests me is human behavior that's inside of you that just sort of f--- with everything that's going inside these organizations that people make.

Somewhat that guy on a loading dock says 'I'm going to restock Home Depot, people have been calling up like crazy, getting poisoned all over the place; I'm going to send out another 50,000 other units.' What's the 20 minutes before he decides to sign that memo, and what happens [afterward] when [he] goes home and puts his kid to bed? I'm interested in that; I think that's the more fresh and universal material. Whenever you're talking about human behavior, you're moving into classic material. When you're talking about evil corporations, you might as well be doing *Swordfish*.

**You're very inspired by the films from the 1970s. What could bring back the spirit of that era of filmmaking?**

I don't know what will bring it back because the economics of filmmaking are so [different]. What you really had [then] was a moment in time where you had ... all of the best people [working] at the top of their games. Now that's all been pushed off to the province of independent films and Sundance. You have people making films with no money, with actors that are [their] 15th choice, with crews that are doing everything for the first time. Take *Five Easy Pieces*; that would be a Sundance movie now. Imagine a version that doesn't have Jack Nicholson. You're missing the vitality.

There's a lot of things that are wrong about slick Hollywood, but there are a lot of things that are [great]—the craftsmanship of it, the balls of it, the toughness of it and the propulsive storytelling. Those two things have now been separated in a way, and they can only be reconnected from time to time. In this case, if it is reconnected, it's because George Clooney comes in and works for free. That's why this movie happens.

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Hot dog eating champion Patrick Bertoletti sits on the far right alongside other competitors in the Major League Eating competition in Las Vegas, Oct. 9.

AP

# Local student wins in wing eating contest

by Ryan Nakashima

TWO HOT dog eating champs faced an upset—not of the stomach variety—when a Chicago culinary arts student trounced them in eating chicken wings.

Patrick “Deep Dish” Bertoletti skinned champion Joey Chestnut and staved off a comeback by Takeru Kobayashi to win the chicken wing “Chowdown” for Spike TV.

Wriggling his body and gnashing his teeth, the 22-year-old downed 4.1 pounds of chicken meat in eight minutes flat in front

of a cheering crowd in downtown Las Vegas on Oct. 9 to win the \$25,000 top prize.

Chestnut wolfed 4.05 pounds for second while Kobayashi came in third, inhaling 3.12 pounds.

Bertoletti, who came into the event ranked 3rd by the International Federation of Competitive Eating, said he used his thumb to squish meat off the bone for speedy ingestion, using the “umbrella technique.” He credited the Buffalo Wild Wings staff for preparing a tasty meal.

“They were warm enough and they were

soft enough. They had the perfect amount of sauce on them,” Bertoletti said. “It was perfect.”

Top-ranked Chestnut, 23, was in his first cheek-to-jowl match up against No. 2 Kobayashi since wresting Nathan’s Fourth of July hot dog eating crown from the Japanese eating machine three months ago. He said the Oct. 9 loss left a bad taste in his mouth.

“It’s bittersweet,” said Chestnut, of San Jose, Calif. “I beat Kobayashi, but I didn’t win.”

Kobayashi was the six-time Nathan’s champ from 2001 to 2006 and came into the contest nursing a sore jaw. While he downed wings like a cartoon character eating corn on the cob, the 29-year-old from Nagano, Japan, said he was more tentative than usual.

“At first, I was a little worried about my jaw, so I ate scared,” he said. “Halfway through I got more excited and ate faster, but there wasn’t much time.”


AP

//Back-to-School 2007

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# Alternative designers duke it out



Judges watch from behind as four contestants concentrate on their designs for the Cut & Paste digital design tournament Oct. 6.

Rachael Strecher THE CHRONICLE

## Artists challenged to create designs in 15 minutes at Cut & Paste tournament

by Jessica Galliard  
A&E Editor

THE COMPETITORS take their positions. Palms resting on computer mouses, a few with their jaws methodically smacking wads of chewing gum and beads of sweat rolling down the side of their faces, the four graphic designers focus on the blank templates in front of them. One competitor, Tewz 1, blocks out all distractions, including the vibrations of the techno music blaring 50 feet from their seats and the cheers and jeers of their supporters and their competitors' supporters.

"Three, two, one, go!" the emcee shouts. The next 15 minutes will make it or break it for the contestants as they concentrate on the task at hand: Create an original digital design on these computers.

Cut & Paste, a digital design tournament pitting graphic designers against one another, landed in Chicago at the Logan Square Auditorium, 2939 N. Kedzie Blvd., Oct. 6. In the span of about two years, the tournament, where designers have 15 minutes to create a design from a given theme on a stage in front of hundreds of people, has grown from an idea for a party started in New York City to a worldwide event that will have reached 11 cities by the end of this year.

"It's been a whirlwind year. It's exciting to work with people who really care about what we do and what we're trying to accomplish," said John Fiorelli, executive director of Cut & Paste. "I really believe that gaining this much momentum from what little we've had will be worth it in the end."

Chicago's 2007 tournament drew a diverse crowd of graphic designers, artists, large groups of supporters of the contestants and the simply curious. Four projection screens, two anchored on each side of a stage, displayed the contestants' designs from their monitors as they were being created.

Fiorelli, who grew up in Glenview, Ill., but now resides in New York City, said the energy at the event made it feel like a celebration, and judges and contestants from

last year's event were really supportive.

"I was just happy to see a lot of faces back," Fiorelli said. "Coming home to Chicago and seeing this happen here was really great for me."

In November 2005, Fiorelli and a few friends brainstormed about creating an event like a rap battle, but for graphic designers instead of rappers. They expected a turnout of about 450 people, but when almost 1,000 people packed the event, Fiorelli said they realized more people across the country must be interested in something like Cut & Paste. In 2006, four cities in the United States—New York City, Chicago, San Francisco and Los Angeles—hosted the tournament.

"We felt like it would be a great party to get together. Who knows how many people will come watch people fiddle with [Adobe] Photoshop for three hours," Fiorelli said. "It seems to be working, and people are really into it, so we took it international this year with the support of our sponsors. They really stepped up and supported us in making this happen."

To be selected as one of the eight designers to compete in the tournament, designers apply months prior to go through a series of interviews, including a 15-minute design test. And though the eight contestants are selected for the tournament a couple of months before the event, they don't find out what themes they will be basing their designs on until one week prior to the event.

This year's Chicago winner, Tewz 1, a painter, graffiti artist, teacher at the South Chicago Art Center and student at the School of the Art Institute Chicago, said he wanted to enter the tournament after finding out about last year's event.

"It's been like months for me preparing for this," Tewz 1 said. "After debating if I was even going to get in and then ... getting in and seeing how dope everyone was, I had a feeling I could possibly [win]. Then to actually do it ... I still don't believe it."

In the first round, the eight competitors were split into two groups of four and competed with the theme "Currency." The five judges gave each of the contestants' works a score from one to 10, and the two contestants with the highest scores from each



Four large screens anchored the stage where designers competed at Cut & Paste Oct. 6 at the Logan Square Auditorium, 2939 N. Kedzie Blvd.

Courtesy CUT & PASTE

group were selected to move to the second round with the theme "Through the Looking Glass." The two of the four contestants with the highest scores in the second round then moved on to the final round with the theme "Premonition."

While a mob of supporters cheered on Tewz 1's opponent Kyle LaMere in the final round, Tewz 1's fans made their way up to the front of the stage.

When the winner was announced, Tewz 1 pumped his fist in the air and was presented with a red velvet crown and stick.

"Everyone was really good, so everyone had to bring their A-game and do it in 15 minutes," Tewz 1 said. "I told people I was going to win. If I didn't win I was going to be eating so much [flak]."

Illustrator Stephan Martiniere, who has worked on projects including *Star Wars: Episode 2*, *Star Wars: Episode 3*, *Titan A.E.* and the cartoon television series "Madeline," was one of five judges at the event. Martiniere said there seemed to be a good vibe at Cut & Paste and this type of event creates exposure for the artists and the work they create.

"The contestants are very different in their own personalities, which is great, and it also translated into very different types of work being displayed," Martiniere said. "The different styles that each one brought to the

contest with imagery is always a pleasure to see that in a group of eight people."

But not everyone was impressed by the designers' works. Adam Pluth, senior art and design major, said he was disappointed by the designs that won.

"I was pretty upset with that; I didn't feel like the stronger pieces were winning," Pluth said. "It seemed like there wasn't much context behind the one that won, and I thought the one that ended up losing had more to it."

Even though the designs came up short for him, Pluth said the concept of the event was cool.

"The fact that the designers have a short amount of time to design and it's a competition ... I've never quite experienced competitive design. I just found that interesting."

Tewz 1 agreed, in that the event is different and a great opportunity for designers to get exposure.

"Right now there are so many hot, creative people out there," Tewz 1 said. "It seems like there's so many people who are designing ... and this event is the one thing that is going to utilize the stuff out there. There's nothing like it. I don't even know what next year will be like."

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# Columbia recognizes warriors of past generations

Festival celebrates Asian women's influence in the arts

by William O'Brian  
Contributing Writer

ALTHOUGH THE Chicago Film Festival will come to a close this week, film fanatics aren't completely out of luck; they still have a chance to catch some screenings, panel discussions and exhibits.

The Center for Asian Arts and Media at Columbia kicked off its month-long series of exhibits, lectures and workshops for the Woman Warrior Festival 2007, "The Generations Before Us," Oct. 4 in the Columbia Library in the South Campus Building, 624 S. Wabash Ave.

The 4th biennial Woman Warrior Festival is presented in conjunction with The Big Read, an initiative of the National Endowment for the Arts designed to revitalize and support reading in American popular culture.

The festival is a celebration of Asian, Asian-American and Pacific Islander women who have influenced and continue to influence the world of film, theater, literature and fashion, inspired by Amy Tan's bestselling book *The Joy Luck Club*.

"Tonight, we're focusing on Asian writers who are women, and various films, and their achievements in general, and Amy Tan is a great example," said Nancy Tom, founder and executive director of the Center for Asian Arts and Media at Columbia.

Published in 1989 by an unknown first-time writer, Tan's *The Joy Luck Club* was also released as a movie in 1993. It tells the story of a relationship between a mother and daughter, several generations of Chi-



The production of 'Flower Drum Song,' both on Broadway and on screen, represents a big breakthrough for Asian-American actors and the Asian-American community in general. The Woman Warrior Festival at the Center for Asian Arts and Media explores the impact of works of art like this one.

Courtesy CENTER FOR ASIAN ARTS AND MEDIA

nese immigrants and their take on the American-immigrant experience in San Francisco's Chinatown.

At the opening reception, Karla Fuller, a faculty member in the Film and Video Department, did a presentation on Anna May Wong, a star from the silent film era, and the issue of "yellow-face," the use of white actors portraying Asian characters, Fuller said.

"*The Good Earth*, a major production in 1937, had Wong slated for the lead, but she lost it to a yellow-face actor," Fuller said. "The film won an Oscar, and ultimately rewarded yellow-face."

The use of yellow-face actors had been very common in both film and theater, using

some of the most popular actors of the day: Mickey Rooney with prosthetic eyelids in *Breakfast at Tiffany's*, Katharine Hepburn in *Dragon Seed*, John Wayne as Genghis Khan, and in a production of *Miss Saigon* with an English actor named Jonathon Pryce as the Eurasian pimp, done as recently as 1990.

The difficulties, as well as the achievements of Asian, Asian-American and Pacific Islander women are the focus of 2007's Woman Warrior Festival, with many events through the month of October.

*The Joy Luck Club* executive producer, Janet Yang, will discuss the film at the Film Row Cinema in the 1104 Center, 1104 S. Wabash Ave, on Oct. 26 at 6 p.m. before a screening of the film. *The Joy Luck Club* screening will

be followed by a screening of Yang's new film, *Dark Matter*.

"This is an event that should not be missed," said Yuchia Chang, managing director at the Center of Asian Arts and Media. "It is a high point of the festival, and Janet Yang exemplifies what the Woman Warrior Festival is all about."

*Dark Matter*, starring Chinese star Liu Ye, Meryl Streep and Aidan Quinn, is a story that follows the life and ambitions of Liu Xing, a brilliant and talented Chinese student, who immigrates to Valley State University to pursue his Ph.D. in cosmology. The film garnered Yang the Alfred P. Sloan Feature Film Prize at the Sundance Film Festival earlier this year.

"There are very few women in the field as successful as Yang," Chang said. "With a Sundance Film Festival award for *Dark Matter* and Golden Globe nominations for Courtney Love and Woody Harrelson for *The People v. Larry Flynt* under her belt, Yang is an example for women all over the world."

In addition to exposing the public to the many achievements of Asian-American women in the arts and media, it also hopes to reach the Asian community at large, Chang said.

"The arts and media are difficult and competitive fields," Chang said. "We hope that the Woman Warrior Festival and people like Janet Yang serve as a much-needed role model for younger generations of not only women, but Asians in general. Our students need to know that it [can] be done."

For more information about the Woman Warrior Festival 2007 and The Big Read, visit [AsianArtsAndMedia.org/](http://AsianArtsAndMedia.org/) or [NEABigRead.org](http://NEABigRead.org).

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Like the misplaced mitten or errant earring, each one of us eventually ends up at the lost and found. When we have been abandoned, cast away, forgotten, set free, moved on, we are confronted with a bleak universe. When we lose sight of the path, however, we are suddenly free to go whichever way we choose. Being at the lost and found is a moment of utmost distress, and at the same time, a place to begin again.

IMAGE Unit, Interdisciplinary Arts Group, is seeking work in all formats based on the theme, *Lost and Found*. Individual works will be selected to illustrate multiple perspectives on the theme including psychological, spiritual, social, individual and cultural interpretations. The selected works will be combined in exhibition at the Hokin Annex at 623 S. Wabash starting October 29, 2007 through January 2, 2008.

**SUBMISSIONS:**  
Please submit artwork or proposals before **Monday, October 15, 2pm**  
Any site specific installations should include a proposal with necessary details.  
Submit to Mark Porter, 1104 S.Wabash Ave., 1st Fl. Glass Curtain Gallery Suites.  
**Late submissions will NOT be accepted.**

IMAGE Unit, Interdisciplinary Media and Arts Group, is a collective of Columbia College Chicago Interdisciplinary Arts and Media MFA candidates dedicated to the principles of collaborative and individual creative excellence.

Lost and Found is presented by [C]Spaces, a division of Student Life.  
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# Money may not grow on trees, but bike frames do

Bamboo bikes are natural, lighter

by Luke Smucker  
Assistant A&E Editor

WHEN CRAIG Calfee tested his first bamboo bike prototype. He said the smoothness of the ride gave him a rush that he hadn't had since 1987. Of all the materials used to make bike frames, carbon-fiber and more common materials such as aluminum, steel and titanium, John Baxter of the United Bicycle Institute said none are as natural and renewable as the bamboo frame that Calfee, has made.

Calfee, owner of Calfee Design, a bike building company located in La Selva Calif., built his first bamboo bike about 10 years ago when he wanted to try making a bike out of other materials using a joining technique he had developed using hand-wrapped fiber.

"I basically had an idea that I could make a bike frame out of almost anything and bamboo quickly became the obvious choice," Calfee said.

Soon Calfee decided to not only build one for himself but a few more for close friends and his family. Calfee said the bikes were getting praise and recognition among bike enthusiasts for their smooth ride, utility and originality. When individual customers and bike vendors who bought Calfee's carbon-fiber bikes began asking Calfee to build them bamboo framed bikes as well, Calfee knew his product was a hit.

Calfee uses smoked bamboo shipped from Taiwan. Calfee said the 12 people working on bikes for the company currently make

two bikes a week, but more could be made if demand increases. Because these bikes are made by hand, they start out at around \$3,500.

Not only is bamboo an environmentally clean, renewable, and cheap resource, Calfee also said bamboo absorbs bumps on the road better than any other material making the riders less tired. The bikes are also very durable he said.

Calfee said although they aren't indestructible, it takes a significant crash to break them, and they are easy to repair. Calfee said he built a bike for a friend in Hawaii. When his buddy crashed the bike, he broke a lot of parts on the bike and also his collar bone. Though the frame split on top, it didn't completely break and Calfee was able to repair the bike. This probably wouldn't have been the case if the bike wasn't made out of bamboo.

Bradley Saul, a bike racer who started a nonprofit group called OrganicAthlete to educate people about the organic vegan lifestyle, saw one of Calfee's bikes on display at a bike trade show in Las Vegas and said he instantly fell in love with it.

"I walked by the booth and saw this bike and was like, 'Wow, if there ever was an OrganicAthlete bike, this is it,'" Saul said.

Saul said he likes the way the bike absorbs the bumps, and he hopes in the future the bikes will become more popular with consumers.

"It is kind of funny that carbon bikes are so the rage now," Saul said. "Here is this bamboo bike which is essentially a carbon-based bike, but in a more natural sense."

Baxter said other than Calfee's design, bamboo-framed bikes haven't been seen



Bamboo bikes aren't just good for the environment, they also ride smoother than carbon fiber bikes.

Courtesy CALFEE DESIGN

since the early stages of development of the bicycle in the late 19th and early 20th centuries. Now bamboo bikes face competition from their carbon fiber counterparts.

Some carbon-fiber bikes cost half as much as a bamboo bike, although the bamboo bikes may be able to absorb more of the bumps in the road.

"I think right now they are kind of a high-end novelty product," Baxter said.

In the future, Calfee said the ability of the bamboo frame to absorb shock will cross over into other bikes through the use of suspension components. Studies have found that the level of vibration damping that riders get from bamboo bikes make's them less tired. It's possible that big companies that sponsor racers will soon realize the effectiveness of suspension bikes, and ultimately, bamboo bikes.

"You'll see suspension bikes in the Tour de France in the future ... part of that will be [a] result of our experiments with bamboo and suspension," Calfee said.

Though Calfee said he doesn't sell as many bamboo bikes as he does carbon-fiber bikes, the number of bamboo bikes is constantly increasing.

"Whenever you're out in public, you have a conversation piece and you have a statement that tells people, 'Look, you don't have to have these highly energy-intensive industrial materials to make a bike,'" Calfee said.

lsmucker@chroniclemail.com

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# A heated race

A record-setting heat cuts marathon short







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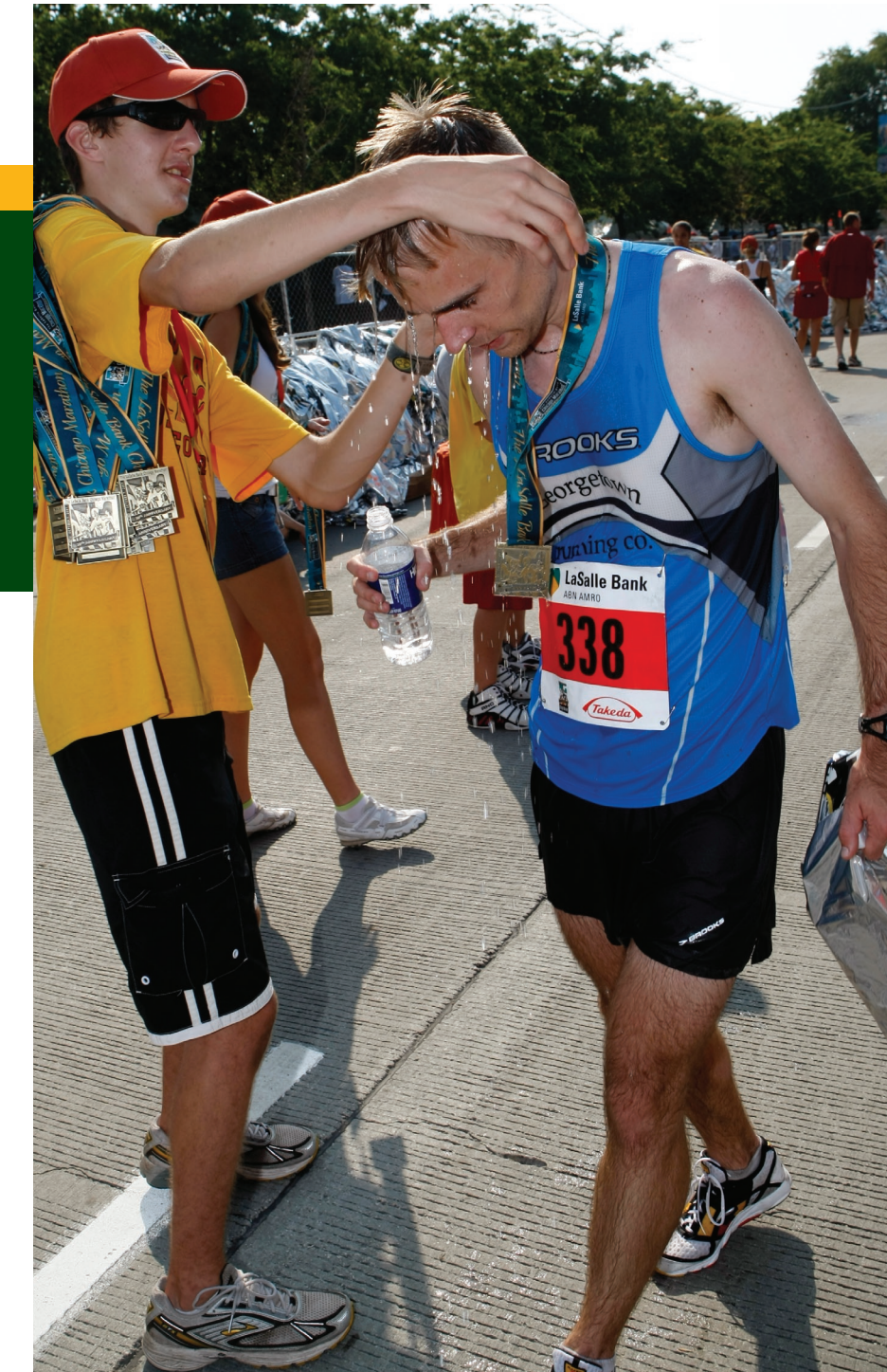


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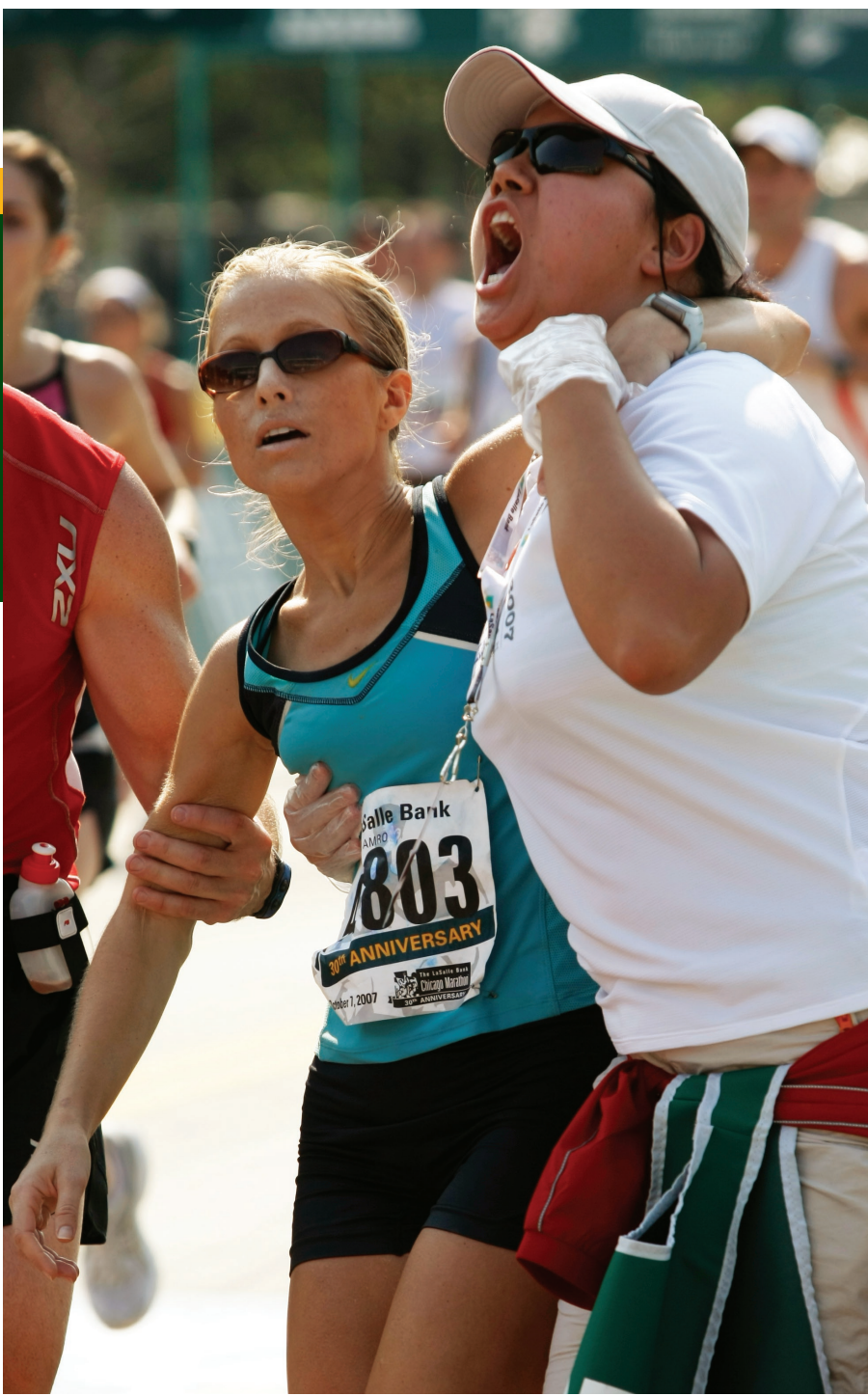


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Rachael Strecher THE CHRONICLE



# Web service encourages users to sell their chores

DoMyStuff.com allows people to assign tasks to anyone bidding for their business

by Luke Smucker  
Assistant A&E Editor

MANY PEOPLE dream of a day when others will fight over who will clean their apartment or mow their lawn; however a new website that is gaining popularity purely through word of mouth, may make this dream a reality. Although this site has only been operating for six months, it already has a following—40,000 strong—across the country.

DoMyStuff.com is a free service that helps busy people to get all of their chores taken care of by any person or company who is up to the task. Users, who are able to complete the task, bid with their estimates of the task's cost. In the end, the poster can to choose the company or person they want to do the job.

David Davin works for Metro Enterprises, a company that pushes him to come up with original ideas for websites. The idea for DoMyStuff.com came about when one of his colleagues, Darron Berkovitz, said he wished he could find a girlfriend. The group realized being able to outsource their lives wasn't such a bad idea—it might be something that people would really be able to use.

Gary Desjarlais, a licensed carpenter in Westland, Mich., likes how easy it was for him to find potential work nearby and although he has yet to land a job, he has told his friends about the website.

Desjarlais likes the idea of the site, but he has found a few problems with the process

of bidding against other people. He said on a few separate occasions, he has seen people bid \$25 on a job that should cost \$300, just to be picked. Desjarlais said no one can realistically afford that kind of pay cut, so the best way to keep bidding honestly and competitively at the same time is to make bids viewable only to the poster.

"I think it would be much better for the person posting the task to have a respectful bid as opposed to some Johnny-come-lately putting in a dollar bid less than mine," Desjarlais said.

The other problem Desjarlais has found is the people who don't want the jobs done right away. Desjarlais said once he was asked to work on a poster's roof, only to find out the poster didn't actually want to have the work done until the following spring.

Although there may be some problems with competition for the bidders, people like Ben Sylvan, a Northwestern grad school student who found his last cleaning person on Craigslist.org, has found DoMyStuff.com to be a great experience.

When Sylvan moved from Boston, he wanted to find someone to clean his apartment, but he didn't want to spend a lot of money on it. Sylvan found DoMyStuff.com to be very easy and convenient because he could sit back and watch people fight over who would clean his apartment. Sylvan has also recommended the site to some of his friends in New York who don't have the time to find a good house cleaner.

"[This] was a lot easier because you can choose the price ... I don't like negotiating," Sylvan said.

Davin said word of mouth and positive experiences like Sylvan's are the only



DoMyStuff.com gives users a reason to never do tasks with the new free outsourcing service.

Kimi Badger THE CHRONICLE

ways that DoMyStuff.com has been spreading. The company has tried to spend as little as possible on the website, and to date, they haven't really spent any money on marketing.

"It's all been word of mouth and growing virally ... we've been getting into news stories from organizations as well," Davin said.

The webmasters really try to let everything slide, because sometimes the uncommon tasks end up being the most beneficial ones.

One user posted that he wanted to have his ears cleaned by someone and though Davin was thinking of pulling the post, he let it slide. The poster soon received a response from a doctor saying he would be willing not only to clean the man's ears, but he would also show the poster how to

properly clean his ears.

"It's kind of funny when you really get people's imaginations going, they come up with some stuff that at first sounds like it might be some kind of joke," Davin said. "But it's not. We give you the benefit of the doubt."

Davin said they are excited about their current project, building a Facebook application that will allow people to use the DoMyStuff.com website through their Facebook.com account.

"That should be out soon and it's a big step," said Davin. "But we have something that people want to see and have a use for."

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# Top 5



Matt Fagerholm, Assistant A&E Editor

## Best comedies I've seen this year—so far

**L'Iceberg:** If Wes Anderson was a silent movie director, his films may have looked sort of like this 2005 Belgian film. It had a limited release in the U.S. this year and revives the golden age of comedy more successfully than any film I've encountered.

**Knocked Up & Superbad:** God bless producer Judd Apatow for giving us a summertime double feature of refreshingly humanistic freaks and geeks, which has raised the bar for contemporary American comedies.

**Ratatouille:** Not only was this the most sophisticated Pixar film to date, it was also one of the funniest. Even its opening short film, *Lifted*, had more laughs than most live-action summer films combined.

**Hairspray:** Just the mere sight of John Travolta, who redefined the alpha-male archetype in *Grease*, playing a pudgy middle-aged housewife in '60s-era Baltimore is bound to produce a shocked guffaw. His chemistry with husband Christopher Walken is surprisingly sweet ... and hilarious.

**Grindhouse:** C'mon guys! It was supposed to be dumb, shallow, laughable schlock. That's what made it so charming. Too bad it's been butchered on DVD.



Luke Smucker, Assistant A&E Editor

## Things not to say to your girlfriend when in a fight

**"Chill out":** I have found women tend to think about what they are going to say for a long time, so telling them to relax and think logically about what they are saying only upsets them more.

**"Is it that time of the month?":** When a girl starts getting aggravated and yelling out of nowhere, I'd like to think there is a reason. Not only will this statement not stop you from getting yelled at, it will set off a whole new list of complaints.

**Say nothing:** You might think saying nothing would be a good idea, just have them let it all out. But not only will they get mad at you for not talking, they'll assume that the reason you're not talking is because you're not listening.

**"Can we wrap this up?":** Asking a girl to sum it all up in the middle of an argument is like saying a cuss word in the middle of a church sermon.

**"You sound like my mother":** If you even bother to say this one, you've just opened the gates to an argument that would have the devil begging for mercy. There's a saying, "Hell hath no fury like a woman scorned." Whoever wrote that knew what he was talking about.



Brett Marlow, Assistant A&E Editor

## Songs that would comprise the mini-soundtrack of my life

**Tom Petty's "This Old Town":** After growing up in a city that felt like a small closed-minded town, this song perfectly sums up that staying there any longer would have been detrimental.

**Liz Phair's "Why Can't I?":** If you think Liz Phair is a sell-out, you're terribly mistaken. However Top 40 this song is, it will forever be one of my favorites as the one song that I can never get out of my head.

**Ben Kweller's "I Gotta Move":** This song basically sums up how I feel about life. I don't think I'm the kind of person who can stay in one spot for very long. Having a sense of adventure and knowing when to pack up and head out to somewhere fresh is much better. I'm down.

**Ben Lee's "Is This How Love's Supposed To Feel?":** Growing up witnessing no healthy relationships and finally pouring my all into one that failed, this song echoes the one thing I'm still wondering about.

**Sheryl Crow's "Leaving Las Vegas":** Have you ever lived somewhere where you felt tied down, getting the life sucked out of you? For her it was Vegas, for me it was my hometown.

# Jack Ass

OF THE WEEK

## Danny Bona-DOUCHE



MCT

The former child TV star apparently can't get enough of the action. After the manly version of "The View"—"The Other Half"—and the myriad of VH1 specials and on-airs he's appeared on, Danny Bonaduce made an appearance on another reality show (surprise!) and flexed his muscles—literally. According to E! Online, Bonaduce tossed "Survivor: Pearl Island" reality star Jon "Fairplay" Dalton over his head at Fox Reality Channel's Reality Awards show on Oct. 2.

The human flipping action happened at a club on Sunset Boulevard in Hollywood. Fairplay was on stage at the awards show being booed, according to TMZ.com. Bonaduce, uninvited, came on stage and told Fairplay "They're booing because they hate you." Fairplay responded with "That's a good thing, right?"

Bonaduce left the stage, but as he was doing so Fairplay jumped onto Bonaduce's front side and made a thrusting motion. The former "The Partridge Family" star then threw Fairplay over his head.

"I just went, like, mouth-first into the stage," Fairplay told The Associated Press.

Fairplay lost one tooth and shifted three others. He underwent two-and-a-half hours of dental surgery, and more is required, according to the AP.

Fairplay filed a police report with the Los Angeles Police Department after the incident. However, the Los Angeles County District Attorney's Office on Oct. 4 decided not to pursue any charges, according to E! Online. The decision was based on "insufficient evidence" that Bonaduce initiated the incident, E! reported.

"The matter is being dismissed altogether and will not be passed down to the Los Angeles City Attorney's office for possible misdemeanor prosecution," said Los Angeles District Attorney spokeswoman Jane Robinson to E! Online.

This type of incident isn't foreign to Bonaduce. According to E! Online, in the 1980s he was ordered to pay \$3,000 to repair a transvestite's nose, which he had punched.

Bonaduce will deal with lawyers enough with the divorce from his wife, Gretchen, according to the AP.

Some people never learn how to play nice.

—B. Marlow

# HOW TO Talk to a Celebrity with Matt Fagerholm

I've talked to a fair share of famous people during my time at The Chronicle, and it's always been a thrilling, yet nerve-racking experience. Thankfully, being at an art school allows one to view such larger-than-life individuals with a perspective positioned further down to earth. Still, it's good to keep a few basic principles in mind when holding a conversation with them.

### Don't act like a fan

I once saw a journalist ask Jerry Seinfeld if he was still "master of his domain." The legendary comic was not amused and let out a stale chuckle before uttering, "There is nothing less funny to a comic than his own material." Celebrities will truly engage in your conversation if you simply treat them like the human beings they are.

### Be informed about his/her career

I'll never forget the mortifying experi-

ence of having dinner with accomplished director Stephen Frears alongside other American students at the Cannes Film Festival. One young man asked Frears how he felt after directing his first major film, *The Queen*. When Frears informed the gentleman that he had in actuality been directing films for the past four decades, the poor guy immediately apologized for his ignorance. "That's not ignorance," Frears fired back, "that's bordering on stupidity!" I had to come to the rescue by asking Frears about his film *High Fidelity*, so the filmmaker wouldn't bolt from the table in disgust.

### Know who you're talking to

I left the Chicago critics' screening room after viewing a new film that I had mixed feelings about. Most of the critics had left, and I was standing waiting for an elevator when a woman emerged out of the theater and stood beside me. I

hadn't recalled seeing her at a screening before, so I decided to start up a conversation with her. As the elevator doors opened, we began chatting about the film we had just seen. She kept herself tight-lipped for the most part, while I delved into the film's shortcomings about being too predictable and sappy.

Yet as we exited the building, I admitted that the film did have strong performances, and its director had a lot of potential. The woman gave a polite grin and thanked me before we parted ways. It was her thanks that sent me racing back to my office, desperate to check IMDB.com. Sure enough, the shy, pretty woman I was talking to in the elevator was the film's director. And it wouldn't have bothered me so much if she wasn't the daughter of Clint Eastwood.

No, this punk does not feel lucky.





# 'Darjeeling' follows a familiar train of thought

With his latest, Wes Anderson proves he's a 'Limited' director

by Matt Fagerholm  
Assistant A&E Editor

HE MAY be the equivalent of a rock-star for the contemporary art-house crowd, but if Wes Anderson truly wants to preserve his place as one of our great young artists, he needs to start learning some new songs. Nothing can be said for *The Darjeeling Limited*, his fifth feature-length film, that wasn't already said about his previous work. That's a considerable letdown, regardless of the film's merits—and there are several. Yet one gets the feeling that since Anderson was named "the next Martin Scorsese" by Scorsese himself, he has comfortably resided within the confines of his precious style without ever challenging himself. This is what sets him apart from truly great artists like Scorsese, or even Paul Thomas Anderson, though *Darjeeling* often hints at the potential lying beneath his stale artifice.

Jason Schwartzman, Adrien Brody and Owen Wilson are three estranged brothers who embark on a spiritual journey through India in hopes to recreate a bond. Schwartzman has just broken up with his girlfriend, who is played by a nude Natalie Portman in Anderson's short film *Hotel Chevalier*, which was cut from the American theatrical release but can be found online. Anderson begins *Darjeeling* by urging the audience to see *Chevalier*, although Schwartzman basically summarizes all the film's action while reading aloud one of his "fictional" stories.

Brody has secretly fled from his pregna-

nt wife to meet up with his brothers. Their father was recently killed, and Brody wears his dad's prescription sunglasses out of mourning, though is usually forced to flip them up onto his forehead, probably because he can't see a thing—a prime example of the film's ultra-subdued humor.

Most engaging of all is Wilson, whose bandaged face covers the gruesome scars from a botched suicide attempt. The poignancy of life imitating art has rarely been this palpable, such as when Wilson studies his scars in the mirror and observes, "I guess I've still got more healing to do."

Like Anderson's recent films, *Darjeeling* often resembles an illustration in a children's book populated by melancholy adults. Yet while *The Life Aquatic* pasted fairly realistic characters against a blatantly artificial backdrop populated by stop-motion animated creatures, this film places three Andersonian caricatures within the tantalizingly tangible environment of India, which often upstages the foreground action.

The mere idea of a rich American trio seeking spiritual enlightenment amongst foreign poverty seems to hold various satirical possibilities, and the film does realize this, if only occasionally—such as when Wilson approaches a shoe-shiner and immediately gets his shoe stolen. Eventually, Wilson reveals his true mission to track down their mother, who was absent at their father's funeral. When his brothers appear surprised by this destination, Wilson says that he included it in the itinerary, "But I put it under TBD."

There are several smiles, chuckles and

even a few decent guffaws to be had while watching *The Darjeeling Limited*. The throw-away gags always prove to be the funniest, such as when Brody laughs when reading Schwartzman's story, only to tell his brother that he was just thinking about something unrelated. There's also the repeated exchange of a belt that is possibly the most hilarious thing in the movie. Anderson's use of color is always interesting, especially how he makes various shades of yellow follow Schwartzman's character, but his endless series of jarring pans are becoming nothing more than grating distractions.

Among the exquisite supporting cast are the gorgeous Amara Karan and the great Irfan Khan—also featured this year in *The Namesake*—both of whom are wasted. Even Anderson-regular Anjelica Huston gets to flash her bottomless eyes as the boys' elusive mother before promptly vanishing.

As Anderson, 38, is a product of generational excess, his films seem to be increas-

ingly comprised of nothing but excess. He has become the voice of our iPod generation, as his characters stride in slow motion to the single audible rhythm of vigorous guitar-strumming. As our self-absorbed youth have their heads stuck in the clouds, so are the inhabitants in a Wes Anderson picture confined in the idiosyncratically quirky furnishings of their own creation.

When the three brothers in *Darjeeling* attempt to perform foreign rituals way beyond their frame of reference, they just come off as silly hollow spectacles—which is what too much of Anderson's work is quickly starting to resemble. He is still among our most gifted young filmmakers, yet one wishes he would break off into new terrain instead of simply coasting down the rails of a circular track.

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From left to right: Jason Schwartzman, Adrien Brody and Owen Wilson star in 'The Darjeeling Limited.'

AP

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STORY BY  
DEREK RUGGENDA

Elements of graffiti and urban life act as a multi-faceted background of the life of John "Crash" Matos. He is the type of artist who enjoys painting pop culture pieces that echo the work of Andy Warhol. When he paints, a colorful, introspective world is open to the public. Pop culture reflections are littered with abstract, 2D images reminiscent of Sunday comic strips.

Matos is an artist motivated by living and breathing in New York City. From tagging trains to landing exhibits around the world, he paints everything from graffiti to a bleak black and white skyline, always tying back to the city that never sleeps. He spent his early days as a graffiti artist with Lenny McGurr, known in the graffiti subculture as Futura 2000, tagging different surfaces and building upon their trademarks. As laws became more stringent, McGurr shifted his focus to graffiti fashion, hoping to find the new "it" graphic fashion while infusing mainstream style with street credibility. Graffiti style has changed throughout the past few decades with artists combating anti-vandalism laws, to hip-hop influencing many different designs for the past 25 years, to mainstream designers such as Jean Paul Gaultier and Marc Ecko designing more "urban" inspired clothing. Graffiti art has saturated our culture far beyond the brick wall as stores have become trendier, hiring graffiti artists to design exclusive brands to satisfy fans of street wear.

Back in the '70s, Matos had a close friendship with McGurr. McGurr, like Matos, began tagging New York City subway cars and walls in the early '70s, when both realized they had a talent for doing graffiti art. Matos said McGurr has since become involved with designing clothes for companies like Subware, Zoo York, Nike and clothing store Untitled, under the clothing brand Futura.

Before designing clothes with major clothing companies, McGurr and fellow graffiti artist "Stash" started the Recon clothing brand in 1998, according to RedSquareClothing.com, a website that sells different graffiti and street wear brands. Currently, Recon clothes and shoes are sold at stores in Tokyo, New York City and San Francisco, in addition to online clothing stores like Purist.com and FatBuddhaStore.com.

Untitled, which has two Chicago locations in Wicker Park, 1941 W. North Ave., and in Lincoln Park, 2707 N. Clark St., carries the Futura clothing

brand. Untitled also has street wear from urban fashion brands like Freshjive and Obey, as well as Staple and Recon.

Graffiti artist "Dwel" is another artist who marketed his art around Chicago. In 2003, two stores bit the hook: Wicker Park's Leaders 1354 store, 1400 N. Milwaukee Ave. and Hyde Park shoe store Phli, 5210 S. Harper Ave. Both stores currently have Dwel's "street-inspired" clothing and shoes. Dwel also decorated the interior walls of Phli with his artwork and designed the interior walls of Leaders 1354, giving the stores a vibrant and urban look.

Dwel said he was inspired to design clothes by Dave Jeff, the CEO of Phli. He said he was also motivated by the urban atmosphere of Chicago, which directly encouraged his type of artwork.

"Being a young teenager in the early '90s, I was directed and influenced by hip-hop," Dwel said. "Being an artist and being part of that, my natural thing was graffiti."

Graffiti has also been influential in the music industry, as artists started wearing graffiti or street-inspired clothing. Hip-hop music soon became synonymous with graffiti and street art, according to senior film and video major Stephen "Elf" MacDonald.

Even though he works and attends class at Columbia, MacDonald spends his off-campus time watching and learning the art of graffiti. He learns by copying the style of other graffiti artists and applying it to his own work. His passion lies in watching others and their work. After being part of an unsuccessful feature film documentary about how graffiti artists live, MacDonald became more knowledgeable on the subject. He notices that marketing groups are starting to pick up that the people in their 20s enjoy trends like graffiti and hip-hop.

The early days of hip-hop are when street fashion began, MacDonald said. Elements like rap, break dancing and graffiti art became popular during the '80s, he said.

"Hip-hop is really big, and graffiti is still seen as the artwork that comes out of hip-hop," MacDonald said.

As hip-hop evolved through the last 20 years, the trends continued to sharpen as the genre turned mainstream, Dwel said. He said more street-inspired clothing became popularized within the urban community and it remains as popular as ever.

MacDonald and Dwel noticed the same trend picking up with the mainstream audience in the last few years.

"Urban fashion and hip-hop, as a whole, is real commercial and





mainstream [now]," Dwel said.

Hip-hop and urban fashion, or street wear, might have a commercial connection, but aside from the commerciality of street wear, there is a difference. He feels that street wear is any clothing inspired by what's going on in the streets, whether it's the individual wearing the clothes or artwork on it.

Dwel simply wants to become successful and he's looking to get paid to do graffiti fashion and move away from the stereotypical graffiti artist.

"I'm not trying to be an old man out here tagging and not getting paid, especially when there are places and people who would pay for your designs," Dwel said.

Well-known designers have also recognized the "street style" and its popularity. Artist and designer Stephen Sprouse regularly utilized graffiti in his later work, attracting the attention of Marc Jacobs, the artistic director of Louis Vuitton. Before his death in 2004, Sprouse collaborated with Louis Vuitton to create graffiti-print handbags. The same handbags are now part of an exhibition at the Phoenix Art Museum called Graffiti Art and Fashion. The exhibit is currently open until Feb. 24.

About 370 miles northwest, Los Angeles' Crewest Gallery and new retail company, Cocaine Mule, unveiled their "HANGTAG" exhibit, featuring companion bags and accent packs designed by graffiti artists.

Eddie Alvarado, a graffiti artist who specializes in designing street wear that features elements of graffiti, said he has noticed designers, such as Jean Paul Gaultier and Marc Ecko, observing the trend and capitalizing on street wear with their fashion shows in the '90s.

Gaultier was notorious for shifting his focus, whether it was street-wear or more high-end, unusual fashion, and Ecko, who is well-known in the street wear industry, has continually utilized graffiti in his designs, MacDonald said.

In addition to designing for other stores, Dwel also sells his clothes independently. Dwel is taking a more mainstream approach, selling to whoever wants to buy.

"For graffiti artists getting paid to do what they love to do, it's long overdue," Dwel said.

Dwel used to sell and promote his designs on his MySpace page, but after other graffiti artists were arrested for posting their work and exposing their signature tag on MySpace.com, Dwel uses resources other than the Internet to publicize his artwork.

"I've got buddies right now that are sitting in county and when they went to court, the police brought pages of documents of what they posted, which incriminated them," Dwel said. "It's like a double-edged sword, you can get more exposure, but you can also get in a lot of trouble depending on what names you use."

Matos and other graffiti artists like Dwel, Alvarado and MacDonald said the early 1970s marked the beginning of modern graffiti, while fashion shifted its focus to expanding identity and capitalizing on the T-shirt craze in the '70s.

Modern graffiti fashion, as opposed to the iconic images that preceded it, feature more angular lines and references to urban landscapes.

In 1973, a surge of graffiti artists began taking over East Coast cities like Philadelphia and New York City, Matos said. It became such an expansive art style that it posed a problem for the police and political figures of the time, who considered graffiti as vandalism. It was a time where future graffiti fashion artists like McGurr and Stash, among others, tried to fight the system that threatened to destroy their art, Matos said. Laws began to take effect, and cleaning crews worked effortlessly to fight the surge of graffiti, Matos said. Soon graffiti artists like Matos were unable to combat the increased security.

Even though graffiti blasters are prevalent, as long as there are artists who continue to do graffiti, there will always be platforms for them to hit, MacDonald said.

"There's a market out there, and they [have] got to hit it," Alvarado said. "[But] I'm trying to keep it at a level where people can afford my clothes."

Alvarado plans to continue designing and bringing street wear to the next generation of consumers.

"There's a kids' line coming out as well, so we can get the shorties wearing some stuff," Alvarado said.

Like Alvarado and many other entrepreneurs, Dwel has the mentality of a merchant.

"With clothes, I just deal with everyone as they come. A lot of people and stores have started to show interest," Dwel said. "Basically, anybody's who's willing to buy, I'm willing to sell [to]."

"HIP-HOP IS  
REALLY BIG AND GRAFFITI IS STILL SEEN AS THE  
ARTWORK THAT COMES OUT OF HIP-HOP."

- STEPHEN MACDONALD





# The ladies come back to Chicago

Women’s festival returns for first time since 2001

by Jessica Galliard  
A&E Editor

SURE, LILLITH Fair may have died out, and Estrojam was only a little over a month ago, but women still have places to celebrate being women.

Ladyfest, a festival highlighting the achievements of women in the arts, will return to Chicago Oct. 18-21 for the first time since 2001, when Chicago hosted Ladyfest Midwest. This year’s festival, called Ladyfest Chicago, will feature women musicians, authors, filmmakers, crafters and designers at film screenings, art exhibitions, workshops and concerts, with all proceeds from the festival to benefit two local women’s organizations.

Instead of spreading out the locations of the venues throughout the city to create diversity in the festival, organizers of Ladyfest Chicago decided to keep the events in the West Town area, Ladyfest Chicago organizer Beth Capper said.

“We were kind of split about it,” Capper said. “In the end we decided to keep it in kind of a proximity, and we wanted to pick venues that kind of have good local landmarks in this area. [The venues are] really supportive, they’re really open and they’re really willing to work with us.”

The first Ladyfest was started in 2000 in Olympia, Wash., by a group of female writers, artists and musicians. Since then, almost

100 festivals have been independently organized worldwide. Most of the festivals depend highly on volunteers, and although the original Ladyfest inspired the idea to bring the festival to more cities, the different festivals are not related.

Capper, who relocated from Brighton, England to Chicago in September 2006 and also worked on the Ladyfest Brighton festival in 2005, began discussing the idea of another Ladyfest in Chicago with her co-workers at Venus magazine. But when she went to Estrojam, a music and culture festival featuring female artists, and heard that many people in Chicago didn’t see the need for an additional women’s arts event that seemed the same as Estrojam, Capper said she thought there was room for another festival and thought Chicago venues would be great for hosting another women’s event.

“I could see the potential to recreate something like what I was previously involved in [at Ladyfest Brighton], but in a bigger city,” Capper said. “Chicago has a lot of different communities. I definitely thought when I went to Estrojam there were things that [left] a lot of room for something else, that we could do something very different.”

Workshops at the festival will include a basic bike repair session with Minnesota-based female bike gang The Sassettes, a makeup session called Get Gussied Up and Gender F\*ck where women can get tips on hiding or achieving cleavage and use provided makeup and



One of almost 30 groups scheduled for the festival, New York City hip-hop duo Bunny Rabbit, will perform at Ladyfest Chicago Oct. 20.

Courtesy LADYFEST

hair supplies to get ready for the concert that night and an art show on opening night.

Experimental Chicago musician Anni Rossi will perform in the festival on opening

night. Rossi said before getting involved, even though she wasn’t very familiar with Ladyfest, she knew that it was a festival based around women’s projects in different cities, and she is looking forward to the film screenings at Ladyfest Chicago as well as a variety of different music acts.

“I’m expecting to see a pretty broad scope of music from all over the country,” Rossi said. “I think I’ll kind of see a new community that will come out for the fest.”

Rossi said Chicago festival-goers will most likely be accepting of Ladyfest, particularly the way it is musically centered.

“It seems like there’s always shifting music venues in Chicago,” Rossi said. “There’s either really DIY venues that are hard to keep up and running, and then there’s like The Metro or The Empty Bottle, and they only cater to certain types of artists or lean more on the corporate side. There’s some need for an event to focus on the movie in a good venue.”

All proceeds from the festival will benefit the Chicago Women’s Health Center and Rape Victim Advocates, both local organizations that support women in crises.

Capper and other volunteers have worked to host benefit concerts, craft fairs and bake sales to prepare for the this year’s festival.

Jeff Noble, a computer programmer who lives in Mt. Prospect, Ill., said he has been to one Ladyfest benefit show at South Union Arts, 1352 S. Union Ave., and the Ladyfest event in Columbus, Ohio in 2004. Noble said he plans to go to Ladyfest Chicago this year for the line-up of bands, specifically the band Partyline.

“[I’m looking forward to] the music and being around people who have similar values and beliefs that I do, like feminism, [being] pro-choice, just being in support of female music,” Noble said.

*The Ladyfest Chicago Opening Night Party will be at 7 p.m. at the Heaven Gallery, 1550 N. Milwaukee Ave., 2nd floor on Oct. 18. Venues for readings, exhibitions, workshops and concerts will also include AV-Aerie, 2000 W. Fulton St., Suite 310, and Quimby’s, 1854 W. North Ave. Admission is \$7 at the door, all ages. For more information or to view the full schedule, visit LadyFestChicago.org.*

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# Museum madness



Rose Marshack of Poster Children performs at the Museum of Contemporary Art, 220 E. Chicago Ave., Oct. 7. The concert included seven of Chicago's biggest independent bands as part of the MCA's 40th anniversary festivities.

Russell Augustine THE CHRONICLE

# New yoga flies high

by Ryan Nakashima

JUSTICIA FRIESE remembers the moment she wanted to fly.

She was at a yoga class last year when the instructor asked her if she wanted to try some new tandem poses. He would get on the ground, on his back with his arms and legs in the air and she would hang, suspended, on his outstretched limbs. He was the “base,” and she was the “flier.”

“After Daniel flew me, I said, ‘I have to do this,’” Friese said.

About a year later, she’s working to bring “flight” to St. Louis through AcroYoga, a blend of yoga and acrobatics, with a dose of Thai massage. Akal Yoga, 141 W. Jackson Blvd., in Chicago, hosted an AcroYoga workshop in September, but no classes are currently offered in Chicago.

“AcroYoga is partner aerial yoga and stretching with massage, and it’s a lot easier than it looks,” said Friese, 28.

Much of AcroYoga actually looks a lot like something we can all recognize: a parent, lying on his back, holding his child playfully in the air above him. Only with AcroYoga the child is a full-grown adult who often performs demanding physical moves—though the playfulness remains a part of the practice.

For Friese, a local yoga instructor and former gymnast, AcroYoga offers an entirely new dimension to yoga.

“My yoga practice had gotten really internal,” she said. “I found AcroYoga when I was ready to open up, when I was ready for that kind of connection.”

AcroYoga requires trust and the ability to

communicate with a partner who is either supporting, or supported by, another partner. When communication breaks down, or one partner goes beyond his or her abilities, the practice falls apart.

“In AcroYoga honesty is more important than the poses even,” Friese said.

Elizabeth “Za” Goodbrake, 29, of University City, Mo., who practices with Friese, said though she loves it, there has been some adjustment for her.

“It seemed like a natural progression,” she said. “I’d been practicing alone for eight years. It was time. But at the same time, it was difficult to share your [yoga] mat, because it’s your space. You’ve cultivated that space for years.”

The practice, Friese explained, has two forms. One, in which the base allows the flier to hang and stretch, using gravity to extend the spine, is known among AcroYogis as flying therapeutics. In this form, the flier and base switch places after a while, and the flier gives the base a massage—a thank-you for all of the work they’ve been doing—in between.

“It’s a way to reciprocate,” Friese said.

The second form is more acrobatic, with the base and flier moving through a sequence of challenging poses—handstands, balances, swings and spins.

Friese and her fellow AcroYogis practice regularly. But Friese wants to open up the practice to as many people as she can.

“I’ll fly anytime, with anyone who’ll let me,” she said. “I fly as many people as I can. It’s so playful. It makes you feel like a kid.”

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# Teen makes millions from homegrown designing website

by Katherine Yung

LIKE A scene out of a reality show or a Disney movie, Southgate, Mich. teenager Ashley Qualls' moment has arrived.

The 17-year-old entrepreneur, designer and self-professed computer geek was in New York City recently, pitching her wildly successful website, WhateverLife.com, to ad-buying agencies for the country's big-

gest companies. The website offers layouts and graphics for MySpace pages and also tutorials on building websites. She made an appearance on "The View."

"This is in some ways her coming-out party," said Robb Lippitt, Qualls' business consultant.

On the cusp of national fame, Qualls is planning to expand WhateverLife.com,

which gets more visitors than Oprah.com. She wants to start a social network for the millions of teenage girls who flock to her website for free designs to decorate their MySpace pages.

WhateverLife.com generated \$1 million in revenue last year and is on track to do the same this year. Already, Qualls has turned down outside funding for her site and a verbal offer from someone willing to pay \$5 million to buy her company.

"I'm stubborn and I'm independent," she said from her pink office in the basement of her house. "I like the feeling that it's my company, and I want to have the say-so in everything."

Don't mistake Qualls for another smart-but-spoiled teenager. She is growing up fast, but possesses instincts for life and business that elude many girls her age.

She hired her mother to be her business manager and pays three of her friends, all high school seniors, to work for her after school and on weekends. She said she is more interested in working on her website than in learning how to drive. And a year ago, Qualls bought a house in a new subdivision, where she keeps three Himalayan cats and a Rottweiler named Thor.

"She's really creative," said best friend Bre Newby, adding Qualls was voted most likely to succeed in the eighth grade.

Despite a 3.9 grade point average, she dropped out of high school after her sophomore year to work full time on WhateverLife.com, a decision that she said shocked her family, friends and teachers. She now is studying to get her GED, followed by an

associate's degree in graphic design.

While other teenagers were playing sports and watching television, Qualls was teaching herself how to write HTML code so she could build websites.

"I love it," she said. "You can create so many things. The possibilities are endless."

In December 2004, Qualls borrowed \$8 from her mother to buy the WhateverLife.com domain name. She started the website as her personal graphics portfolio, intending to use it as a way to share her designs for MySpace pages with her friends.

When it comes to web traffic, WhateverLife.com currently ranks No. 825 out of 20.3 million websites, drawing 2.4 million visitors worldwide during the last 30 days, according to Quantcast, an Internet ratings service. Oprah.com is No. 997. Qualls said on average, 72 percent of her site's audience makes a return visit.

Qualls has been relying on other companies to sell ads for her site, but she's hoping WhateverLife.com can start to sell ad space directly to advertisers.

That likely will mean adding a full-time salesperson and manager and setting up an office outside Qualls' home.

Qualls said she has thought about attending design school in New York, which she calls her "dream city."

But with the wisdom of an adult, she acknowledges that her life is changing too quickly for her to make any concrete plans.

"It's ever-changing every day," she said.



Ashley Qualls surfs her phenomenally successful website, WhateverLife.com.

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# Premium Blend

with Free Agents

FREE AGENTS, an emerging hip-hop group hailing from Chicago, includes members Tre Martin, Jarrel Moore, Billy Dalton and Daniel Dantzler—with rap names Tre Style, Young Rel, Illinois and RiP. The Free Agents all grew up in the Chicago area and formed the group when they were sophomores in high school. Dantzler is a freshman arts, entertainment and media management major at Columbia.

Breathing new life into hip-hop music, Free Agents steer clear of traditional topics in their songs and focus on a more positive message. *The Re-Introduction*, their CD released in late June, features songs like “For You,” which talks about single mothers and students who are struggling to put themselves through college.

The Chronicle spoke with the band members about what separates them from those already making hip-hop music.

**The Chronicle: What inspired you to form Free Agents?**

Tre Style: Well, we were originally trying to do our own thing as solo artists, but when we came together it was one big movement.

Young Rel: When we found out that we were all rappers, it just made sense to work together. It fit.

**What roles do each of you play in the group?**

Illinois: Me and Tre are nothing special

really. We [are] just rappers and writers.

Young Rel: I rap and write too, but I also put together the beats. I’m the producer.

RiP: I guess you can call me the manager. I critique their music; I helped design the album cover.

**What artists or groups influence you?**

RiP: Well, my older brother was into hip-hop, so I have to count him as an influence. But I was into Michael Jackson and LL Cool J growing up. Today, I like Kanye West, Common and Lupe Fiasco. And of course, Jay-Z and [P.] Diddy influenced me from the business side of it.

Illinois: I listened to a lot of Jay-Z growing up, but now I listen to Lupe Fiasco.

Young Rel: When I was growing up, I was into a lot of east coast music. My biggest influence would have to be Tupac. But today, I listen to local music like Kanye West and Lupe Fiasco.

Tre Style: I [have] a lot of influences like Jay-Z, NAS, Tupac ... the list goes on.

**What does the name Free Agents mean to you?**

Tre Style: We [are] free. We [are] our own team. We do what we want, we say what we want. It’s all about being free.

RiP: It means we [are] going away from the typical. We try to set our own trends and style. But it means a little more than that to me. F.A. doesn’t just stand for Free Agents, but it stands for “Family Affair” too.



Above, from left to right, Free Agents’ Tre Martin ‘Tre Style,’ Jarrel Moore ‘Young Rel’ and Billy Dalton ‘Illinois’ said it’s all about being free. Below, Free Agents manager, Daniel Dantzler, ‘RiP’ is a freshman arts, entertainment and media management major at Columbia.

Courtesy FREE AGENTS

We’ve been through so much together. We [are] more than a group, we [are] a family.

**RiP, how is Columbia helping you achieve your goals and the success of Free Agents?**

RiP: Columbia is teaching me how to network with other people. Even this interview, I would have never got the chance to do this if I wasn’t down here. I’m a part of Columbia’s Urban Music Association, which is where I can meet other people I’m going to be working with someday. Columbia is teaching me the business side of music; there is only so much you can learn on your own, on the streets, and I’m learning the rest right here.

For more information on Free Agents, visit their MySpace at [myspace.com/farecords](http://myspace.com/farecords).

—E. Redmond



## HOROSCOPES

- 

ARIES (March 21-April 19) You and your partner need to get serious about your plans. Living for the moment is fun, but living for the future’s hot.
- 

TAURUS (April 20-May 20) Put your attention back on the job. You can reap some great rewards. This is a rare opportunity. Don’t waste it goofing off.
- 

GEMINI (May 21-June 21) If you have a strong leader, you can sit back and relax. Go along for the ride and you’ll end up in the perfect place. If not, find an excuse to split.
- 

CANCER (June 22-July 22) Keep chugging away. You’re achieving your goals, even though it seems to take forever.
- 

LEO (July 23-Aug. 22) This is one of those days when everything seems possible. Amazingly, it almost is. Begin new adventures now.
- 

VIRGO (Aug. 23-Sept. 22) The job’s more difficult than anticipated, but you can cope. Just take it one step at a time, and stick to your schedule.
- 

LIBRA (Sept. 23-Oct. 22) You’ve been seeking truth, and perhaps philosophical logic. That answer and many others are very close right now. Reach out and grab them.
- 

SCORPIO (Oct. 23-Nov. 21) Slow and easy does it. Simply produce the results according to your agreement and great riches will be yours. Selling antiques works, too.
- 

SAGITTARIUS (Nov. 22-Dec. 21) You’re naturally very insightful, and today you will be awesome. The answer is so obvious you wonder why you never saw it before.
- 

CAPRICORN (Dec. 22-Jan. 19) Give yourself plenty of quiet time for thoughtful contemplation. Easily and naturally, you’ll have a comforting revelation. You’ll know why you waited.
- 

AQUARIUS (Jan. 20-Feb. 18) An absolutely marvelous experience is in store. One of your friends is about to have a blinding revelation. Or your team finally wins a game.
- 

PISCES (Feb. 19-March 20) You naturally think outside the box. Due to your suggestion, a barrier that seemed impenetrable is simply blasted away. You make the impossible look easy.

# CHECK ME OUT



Tim Hunt THE CHRONICLE

GREG RIECK

MARKETING COMMUNICATIONS  
SENIOR

Dressed in a crisp, white cotton T-shirt, faded blue jeans and dark shades, senior marketing communications major Greg Rieck sported bright white Chuck Taylors and a sleek fedora to take the casual look to the next level.

Going a different route, Rieck said he shops for most of his clothes online and at Urban Outfitters.

But his black fedora, Rieck pointed out, isn’t something just anyone can pick up at a clothing store or order online.

“I had this custom made,” Rieck said. “It fits the way you want it to.”

Although it looks like his outfit took a considerable amount of time to put together, Rieck said he usually finds what is clean and looks good when he wakes up in the morning.

“I try to dress to be comfortable, weather-wise, too,” Rieck said.

—J. Gallart



# REVIEWS

  
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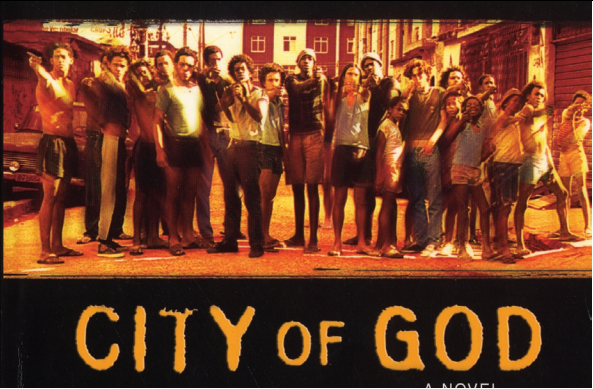
  
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WORTH A GIGGLE

  
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## PRINT



### ‘CITY OF GOD,’ BY PAULO LINS

I’m sure most of you have heard of the incredible film *City of God* about the slums of Rio de Janeiro, Brazil, but you may not know that it was based on a book. The book has even more stories that give an extensive view into the young gangsters’ lives. —*Q. Milton*













### ‘SIN DOLOR,’ BY T.C. BOYLE

A child is born without the ability to feel pain, and it has a profound affect on a doctor at a local clinic. T.C. Boyle is a master of the seriocomic novel, and his forays into the short story form are often equally successful, but here is the rare effort that falls short of his considerable abilities. —*W. Giglio*













### ‘WHEN THE MESSENGER IS HOT,’ BY ELIZABETH CRANE

Full of hilarious short stories about women handling everything from dating issues to loss, Crane successfully pulls off the beauty of being a real human being in a world that doesn’t quite make sense. Her writing style has such a distinct and yet poignant voice that speaks to everyone. —*D. Nelson*











## MOVIES / DVD / TV



### ‘FUNNY FACE’ 50TH ANNIVERSARY EDITION

The musical is one of my favorites from immortal composers George and Ira Gershwin, and the film restoration is gorgeous. But the extras are surprisingly meager for a 50th anniversary edition. There’s no commentary track, but the shorts *The Fashion Designer and his Muse* and *Parisian Dreams* are worth a look. —*S. Harvey*













### ‘PLANET TERROR’ DVD

This is a carefully planned, over-produced, infinitely stupid ode to the unplanned, under-produced, infinitely stupid “grindhouse” films Robert Rodriguez watched when he was a child. It’s dreck that thinks it’s good, disguised as dreck. —*W. Giglio*



no smiles







### ‘HEROES,’ SEASON TWO

My questions have finally been answered. Peter Petrelli is alive, Hiro Nakamura is mucking up history again and Claire is still selfless enough to boil her hand to get her mom’s ring out of a pot of water. It’s too bad the Nikki/Jessica story came back, though. I could do without a story about a stripper’s superhuman strength. —*J. Galliard*











## MUSIC



### THE PIPETTES: ‘WE ARE THE PIPETTES’

This debut album is a modern, rock ‘n’ roll take on 1960s all-girl-groups with songs that seem to get stuck in my head forever. The Pipettes have created a clever niche for themselves by combining classic feel-good tunes with an edgy sound. And they also wear matching outfits. —*B. Schilkerman*













### BEN LEE: ‘RIPE’

Indie-rocker Ben Lee takes a different approach to his latest release and has no problem admitting that it’s down-right pop music. The album’s tracks are laid back, upbeat and amazing. Ignore the indies and their sell-out claims and check out “Sex Without Love,” “Blush” and “Just Say Yes.” — *B. Marlow*

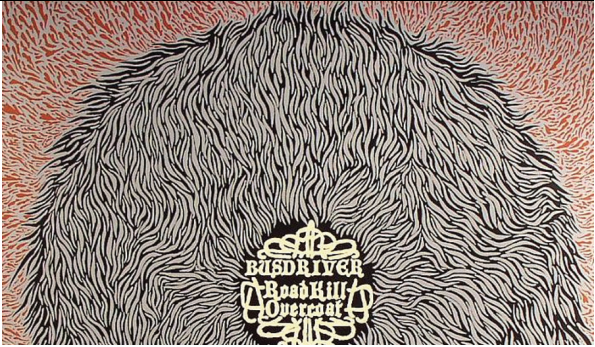












### BUSDRIVER: ‘ROADKILLOVERCOAT’

He’s in the same genre and label, Epitaph Records, as Sage Francis, Dangerdoom and Atmposphere, but, I really didn’t like this record, his ninth album. It has the overplayed sound of Outkast’s *Speakerboxxx/The Love Below*. —*B. Palmer*











## RANDOM



### STARBUCK’S BACON AVOCADO AND SPINACH FETA WRAPS

With more people skipping breakfast, these wraps are the perfect grab and go meal. The bacon, egg and avocado wrap is an eccentric, yet tasty mix, while the spinach feta wrap with egg seriously tastes like a pizza, just better. —*D. Kucynda*













### MARRIEDTOTHESEA.COM

This daily webcomic should become part of your daily routine if you appreciate dry, cheeky, inappropriate humor. The authors, Drew and Natalie Dee, start with a lithograph and add the funniest and most random caption to possibly accompany said lithograph. —*S. Harvey*













### HOMEMADE MARSHMALLOWS

Honestly, I didn’t even think there was such a thing as “home-made” marshmallows, but thanks to Amanda Maurer, I have divulged in one of the world’s best kept secrets. Her hands are magic and so are these fluffy beauts that ooze perfection. —*C. Mahlmeister*













Crossword

### Crossword

ACROSS

1 Coll. sports grp.

4 Give over for protection

11 Letters on Cardinal caps

14 Kind of pit or paper

15 Ontario city

16 Little piggy

17 Writer Umberto

18 Waldorf's Muppet crony

19 Thurman of "Pulp Fiction"

20 Perched upon

22 Sailing masters

24 Subtrahend's partner

28 Get some extra shuteye

29 French pastry

31 German pinscher

34 Larceny

38 Expected to arrive

39 Choose by vote

42 Cot or cradle

43 Dutch painter

46 Places for rings

49 Extra supply

52 Renounces

55 Handled the helm

59 Single attempts

61 Go it alone

62 Take a chair

63 Caspian's neighbor

67 Pronounce

68 Freudian self

69 Went to bed

70 AST part

71 Male offspring

72 Vibrating effect

73 Witness

DOWN

1 Mr. T's outfit

2 Desert plants

3 Emulate Bing

4 Aliens, briefly

5 \_\_\_ on your life!

6 Chorus syllable

7 Kind of IRA

8 Except if

9 "\_\_\_ Dallas"

10 Harass

11 Tree remnant

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#### Solutions

12 Actress Marisa	52 Medicine measures	57 Gladden
13 Singer Rimes	53 Architect Jones	58 Author Arthur Conan
21 Brownish purple	54 ___ Hall	60 Willowy
23 Thomas of clocks	University	64 Soldout sign
25 Get it wrong	56 Ponselle and Parks	65 Sushi choice
26 Iditarod destination		66 Small ruckus
27 Clock face		
30 Contemptuous expression		
31 Lic. to pull teeth		
32 ___ of the blue		
33 Mayberry aunt		
35 Receding tide		
36 Fixed charge		
37 49-ers' 6-pointers		
40 Cleveland team, to fans		
41 Jogging gait		
44 Aphrodite's child		
45 Deadpan comic Bob		
47 Falsehood		
48 Mine products		
50 Noisy sleeper		
51 Landed property		

Sudoku

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

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

### Joke of the Week

Q: Why don't seagulls fly over the bay?

A: Because then they would be bagels.

Comic Relief

Columbytes @ THE MOVIES By Akeem Lawanson e-mail: hillmeupp@yahoo.com

Now, should you take the red pill, I will show you how deep the rabbit hole goes.

Red pill it is...

Woah! That's pretty deep!

styrofoam & CRACKERS By Akeem Lawanson e-mail: hillmeupp@yahoo.com

Wow! What a lovely comic book panel!

It has such a beautiful glow! Very nice...

It's Kryptonite... I'll be sure to alert the "crypt"-keeper of your impending death....

GAGGGOO!

FART

Dedicated to Tatiana Matos...because her love of superman makes me want to kill him faster than a speeding bullet could wait a minute!



# Commentary

## Editorials

### Mayor announces largest tax increase in 18-year tenure

Mayor Richard Daley has announced his new budget proposal, and it's bigger than last years'. A response to the city's nearly \$200 million deficit, the new budget calls for new taxes and increased fees amounting to \$298 million in new money, bringing its total to \$5.6 billion, which represents a \$700 million increase in spending, according to the Chicago Tribune.

The package proposes doubling the fees for several minor parking violations like parking outside diagonal margins, parking between 3 a.m. and 7 a.m. on snow routes and blocking access to driveways, fire lanes or alleys. City sticker fees for SUVs will go up 33 percent, and the fee for an expired parking meter will go up 66 percent.

Additionally, sewage and water fees will rise by \$45, and every bottle of water bought in the city will be tagged with a 10-cent tax. The biggest increase, however, will come in the form of property taxes, which would be raised by 15 percent, generating \$108 million in revenue for the city.

Chicago's WGN-TV News reports that Daley blames the deficit on the "slumping" real estate market, which has failed to generate the same kind of tax revenue the city had grown accustomed to. This may be true, but in times of recession is it really smart to take money out of the pockets of consumers and start spending it?

In a speech at City Hall, Daley revealed the

pressing reason for the huge tax increase. "Healthy communities need healthy anchors—libraries," he said, according to the Chicago Tribune. The mayor has been very vague when questioned about the specific reasons for the new taxes. But in his speech at City Hall, he tried to soften the blow of the increases (the largest of all the increases during his tenure as mayor combined) by saying the money will be going to build new libraries in under-served communities, as well as shoring up the budget of the existing libraries.

If this is a political trick, it's a very clever one—people who question funding for new libraries are easily construed as anti-intellectual, callous or troglodytic. By wrapping the budget around hallowed public institutions committed to education, Daley has made it harder to criticize the tax increase. If it's not a political maneuver, then the new taxes (with no hard plan detailing how they will be spent) are appalling.

Healthy communities do need healthy anchors, but at a time when the CTA is a mess, the public highways are constantly under construction and there is a large budget deficit, libraries aren't the most frugal way to spend the city's money. Infrastructure should be taking center stage for Chicago, and while libraries are an invaluable part of any civic collective, they aren't a priority in the here and now.

### Marathon sinks Olympic dream

Last week 40,000 runners participated in the Chicago Marathon. Three hundred of those people were carted off the road in ambulances. One of them died. Even though race officials had known it would be an unseasonably hot day in which temperatures reached 88 degrees, runners complained there were water shortages all along the course. Halfway through the race, with thousands having yet to cross the finish line, race officials called it off, asking many runners to go back to the starting line. Those who were still running or were closer to the end of the race were asked to walk, stop or go home.

And this city thinks it can host the Olympic Games?

The 2016 Olympics are a long way off, but Chicago will probably have to ace the upcoming AIBA World Boxing Championships to even have a chance at getting the summer games to come to the Windy City.

The embarrassing end of the race showed a lack of foresight and preparation on the part of the city. The weather and the amount of race participants were known factors, so it should have been a simple matter of mathematics for race organizers to ascertain the proper amounts of water, food and medical attention the runners would need. But city officials didn't know the proper equations for the marathon, and now they can only hope that unfortunate lapse won't cause the city to fail the Olympic test. Meanwhile,

the CTA is still feeling the pressure of an impending "Doomsday" when its lack of sufficient funding will force the CTA to increase fares, cut routes and lay off workers.

A massive city that wet the bed during its annual marathon, what should have been its coming out party, and has a crippled transit system—one doesn't hold out much hope for Olympic interest. Especially when Olympic officials are making it clear Chicago isn't high on their wish list.

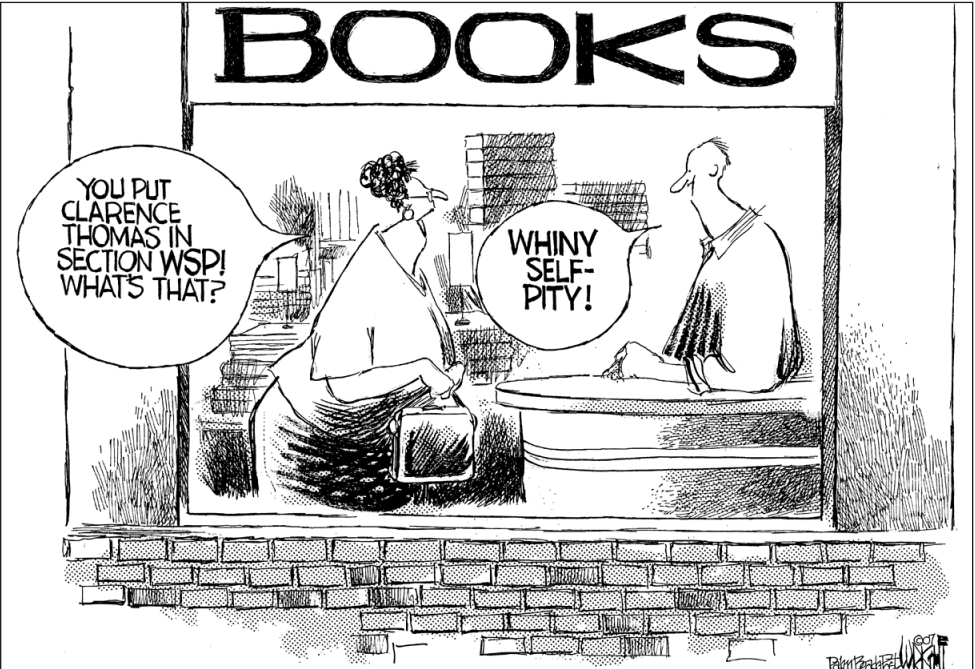
On Oct. 4, several days before the marathon, U.S. Olympic Committee chairman Peter Ueberroth said in the Chicago Tribune that "There's no criticism of Chicago 2016. I'm not saying they're doing anything wrong. I'm telling you they're in third or fourth place." There are certainly huge criticisms now after the disaster of the Marathon, and cities like Tokyo; Rio de Janeiro, Brazil; Prague, Czech Republic; and Madrid, Spain are surely listing them to every Olympic official who will listen.

The Chicago Olympic Committee has made the point that there will be far less runners in the Olympic marathon, which won't include much more than 200 runners. But Chicago didn't fail this test because the race was too big. It failed because organizers and race officials were not prepared.

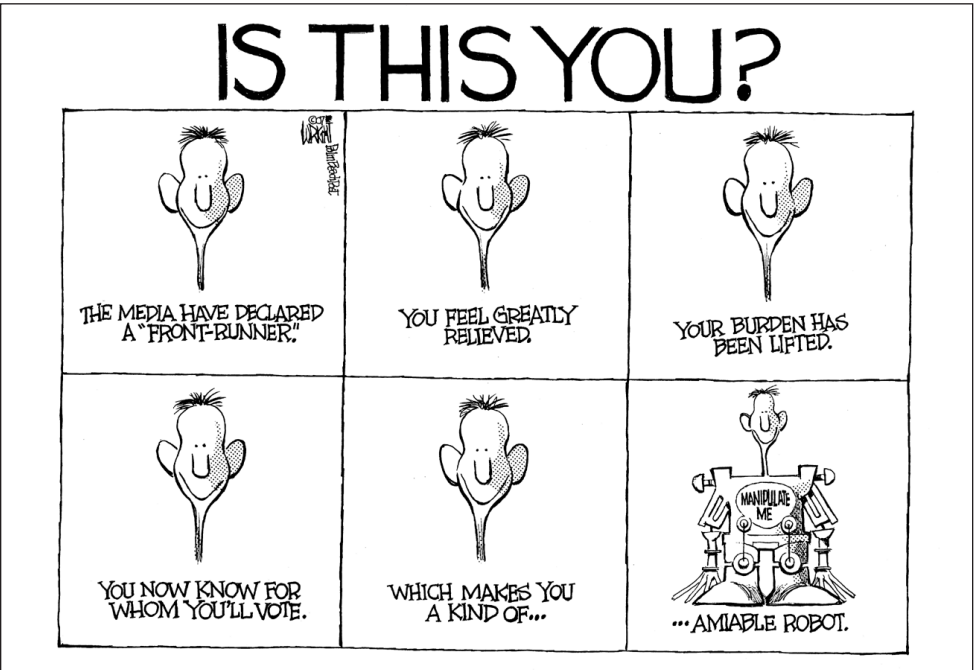
If the trend continues through the upcoming boxing events, Chicago can expect its chances of hosting the Olympics to disappear, if they haven't already.



MCT



MCT



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

—The Columbia Chronicle Editorial Board



# Chavez’s plan for a moral revolution



by **Wes Giglio**  
*Commentary Editor*

“We’re one of the countries that consumes the most whisky per capita in the world. We should be ashamed. I’m not willing to continue offering dollars to import whisky in these quantities. What kind of revolution is this? The Whisky Revolution? The Hummer Revolution? No, this is a real revolution!”

So sayeth Hugo Chavez, Venezuelan President, on national television in his native country. Not content with the social-political revolution Venezuela has already undergone, Chavez wants to change the people’s social ideology. Recently he’s been on a morality kick, promoting the concept of the New Man: a product of the revolution who eschews vices like whisky and cigarettes, exercises and drives Venezuelan eco-friendly cars. Chavez has cited the revolutionary leader Ernesto “Che” Guevara as an example of this New Man, despite the embarrassing frequency with which Guevara was photographed smoking.

Unfortunately, his campaign isn’t just words. On Oct. 8 his government announced the already steep taxes on alcohol and tobacco would go way up, in hopes of curbing their ingestion in Venezuela. That means the taxes on cigarettes will go to 70 percent, and taxes on alcohol will go up 50 percent.

Chavez has also announced a crackdown on “beer trucks.” These are trucks which drive through neighborhoods selling beer without a license. Chavez has vowed that all of these trucks, if caught, will be seized.

These measures have met, predictably, with dissent from Venezuelans. Ernesto Gonzales, a shopkeeper who was interviewed at an auto show, said, “If I drink my bottle of whisky, it’s because I worked for it. I made the sacrifice and therefore I can drink whatever I want.”

Equality means many things to many people, but one thing it means to just about everybody is that you can do whatever you want with your money and time. Prohibitive “morality” taxes are considered intrusive and presumptive, and they should be. No matter what Chavez, an admitted occasional smoker, thinks the New Man should be doing, he doesn’t have the right to tell him what to do. That’s a habit of dictators.

There’s one more thing Chavez is trying to crack down on—Barbie dolls, and the breast implants he sees as attendant to them. From a recent speech reported in the Tribune: “Now some say, ‘When my daughter turns 15 years old, we’re going to give her

phony breasts.’ What a horrible thing! It’s the latest degeneration.” Indeed, 15 is much too young to get yourself some implants. I doubt, in fact, that any serious doctor would perform such a surgery. However, it’s not the place of the government to tell women what to do with their bodies any more than it is their place to tell them what to eat or wear.

Drinking and smoking are dangerous habits, but they’re not illegal. Chavez has released a long list of suggestions for healthier, presumably New Man-ier living, including less hot sauce and cholesterol, and more exercise and observance of speed limits. This kind of list is just fine, commendable even, as long as it stays a simple list of suggestions. This is the place for alcohol and cigarette mandates as well.

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Venezuelan President Hugo Chavez at the United Nation in September 2006. MCT

# Drug ads mislead teenagers, target wrong substances



by **Steve Baltrukonis**  
*Copy Chief*

You’ve seen it before. A couple of teenagers smoking marijuana indoors. They’re laughing. They’re happy. They’re having a grand ol’ time. It’s all fun and games until one pulls out a gun and shoots the other one in the face. These are government-funded anti-marijuana ads, and they’ve never been particularly realistic. Lately they’ve regressed into cartoons of a dog telling a kid that he’s no fun anymore.

In recent months, though, a new kind of drug ad has made its way onto the airwaves and the pages of newspapers like the Chicago Reader. These are a bit more vicious and tend to go for the jugular, showing a meth addict’s crumbling teeth and sore-ridden lips with an ironic-yet-disturbing slogan like “You’ll never worry about lipstick on your teeth again.”

Similar government-funded ads have been pervasive since the vague-yet-menacing “This is your brain on drugs” campaign. Over the past five years, slightly more than \$1 billion have gone into the ads. Ads the Government Accountability Office dubbed useless in a study from August 2006.

I’m not here to condemn anti-drug commercials on the whole; methamphetamine is more worthy of its own anti-drug campaign than most. In the years since it’s moved from the West Coast, its death and abuse numbers have grown to match those of heroin in some areas. The problem that I

have with anti-drug ads is in their tactical use of lies concerning relatively harmless drugs like cannabis. To produce false, anecdotally-based commercials tends to water down credibility when later subjects concern a real, highly-addictive nuisance like meth. These commercials attack harmless drugs, which is a problem for two reasons. 1. No one knows what the truth is when you’re used to lies, and 2. the truly deadly socially acceptable drugs (booze, anyone?) are being ignored.

Long-term use of methamphetamine causes severe psychosis, malnutrition, brain damage, death and “meth mouth,” as graphically illustrated in commercials. Short-term use can cause stroke, heart attack, damage to the cardiac and vascular systems, and, in some cases, death. Another problem is the erratic and violent behavior brought on by the psychosis. This makes a crime committed by a jonesing meth head all the more dangerous.

So there’s no dispute concerning the dangers of meth. However, the “facts” that are critical of marijuana use—even heavy use—

are begging to be disproved. In fact, most have. Yes, studies cited by the National Institute on Drug Abuse have shown that marijuana can harm the lungs and “impair short-term memory [and] verbal skills.” The document in question, however, seems to forget to follow this up with further studies by the institute which state that the “cognitive impairment from heavy marijuana use” reverses in about a week, even among those who had “smoked marijuana a minimum of 5,000 times during their lives (the equivalent of at least once a day for 13 years).” In tests of cognitive function, there was no difference between the hardcore stoner and the non-user after a week’s time

Another study from the University of California, Los Angeles School of Medicine proves that habitual marijuana smokers do not experience a greater annual rate of decline in lung function than nonsmokers. Both the long-term cognitive impairment argument and the lung harm argument go up in smoke. I’m not here to convince you that you should run off behind the bleach-

ers and light up. My point is that teenagers do smoke reefer. They have since before the 1960s brought herb to the national consciousness, and they’re not about to stop. And frankly, it’s doing a lot less harm than the government would have us believe. The real danger is when kids take that first puff (and the National Institute on Drug Abuse claims that 50 percent of 12th graders have at some point in their life is a fair average. Varying studies make claims ranging from 30 percent to 60 percent and even higher) they’ll realize that they’re not about to mow down a child on her bike or shoot their friend in the face. Their dog won’t even tell them how uncool they are. They may realize that the government’s been telling a little white lie about a little green plant. And that, more than anything, encourages the youths of today to ignore governmentally-funded warnings about the dangers of a little crystal meth.

So is the solution to get rid of drug ads? Absolutely not. The solution is to shift money away from campaigns against drugs like marijuana (which unequivocally does not cause death according to a 10-year study by Kaiser Permanente, the integrated managed health care organization). Where should we put the money? Into ads against ACTUAL harmful drugs.

Although concrete numbers are shockingly absent concerning national deaths from methamphetamine usage, the closest I found to a solid number was a 2005 count of 257 meth-related deaths in Washington. Let’s have a conservative estimate and multiply that by the number of states in the union, and you come up with 12,850.

Now let’s compare that guesstimation to the Center for Disease Control’s estimation of alcohol-related deaths excluding accidents and homicides: 21,080. Now where are the damning ads for that?

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The owner of a cannabis cafe exhibits his wares in Amsterdam, where marijuana is legal. MCT



# RIOT FEST 2007

SATURDAY,  
NOVEMBER 17  
(ALL AGES)

**NAKED  
RAYGUN**



STIFF LITTLE FINGERS

7SECONDS

NEKROMANTIX

THE QUEERS

LOWER CLASS BRATS

THE METHADONES

SHOT BAKER

HEART ATTACKS

THE COPYRIGHTS

Tickets: [www.ticketmaster.com](http://www.ticketmaster.com)

or any Ticketmaster Outlet

Tickets available by phone: 1.312.558.1212

THE  
CONGRESS  
THEATRE

2135 NORTH MILWAUKEE AVENUE  
CHICAGO IL

SUNDAY,  
NOVEMBER 18  
(ALL AGES)

**BAD BRAINS**

THE CASUALTIES

DILLINGER FOUR

THE BOLLWEEVILS

YOUTH BRIGADE

ZERO TO SIXTY

DEMIS & DAN FROM 80 FINGERS LOGIE

FLATFOOT 56

DEALS GONE BAD

THE FRANTIC

AND MORE....

Part of the proceeds of Riot Fest 2007  
will go to benefit John Stabb &  
J. Robbins of Government Issue.



[www.riotfest.org](http://www.riotfest.org)





» MARCH:

Continued from Back Page

Supporters of the act are hopeful, but believe Bush will veto it

“It should have been on equal rights and sexuality and Matthew Shepard,” Smith said. “The things on the war in Iraq had nothing to do with LGBT rights.” Smith said a vigil would have brought out more of an emotional reaction from the community. Nikki Selik, a sophomore film and video major and member of Common Ground, agrees and said the speakers were not inclusive. One of the speakers was the Rev. Liz Steadman, the chaplain at Northwestern University, whose speech was about God’s love for all people. Steadman’s speech did not take into consideration people with different religions or no religion, Selik said. But Selik said she was moved by the energy of the march around Lakeview. The march went around the neighborhood through Halsted Street, Belmont Avenue, Clark Street and Addison Street before returning to the starting point. There was police protection throughout the march, which is part of the permit process, Thayer said, but there were also extra precautions because the Cubs game took place the same night. Thayer estimates that 300 people attended the march. While the marchers moved through Lakeview and Wrigleyville, people high-fived them and some joined in. “I was really impressed by how much support we got from the people that we walked by,” Selik said. “We made our mark.” But despite any criticism or confusion, Thayer said the issues discussed and the fervent tone of the march was deliberate, Thayer said. “I felt that a more forthright approach is generally more effective in getting what you want,” Thayer said. “The other side is more likely to take you seriously rather than think ‘Oh these meek people, we can just string them along,’” he said. Thayer, who spoke about the war in Iraq at the rally, said the war affects the gay community because funding for the war cuts programs like housing for people living with AIDS. But he said it’s also important for the gay community to support others, like Iraqi civilians. “You cannot call for or request assistance and solidarity from other communities unless you’re prepared to actively assist other communities when they are facing violence or discrimination,” he said. The Matthew Shepard Act would provide protection for those facing violence and discrimination. It would also provide federal funding for local law-enforcement agencies to investigate and prosecute hate crimes, Clark said. He explained that in 1998 when Shepard was killed, the case was investigated and prosecuted, but because they couldn’t access federal funds, the

community was burdened financially, since it was a long and demanding case to try. Therefore, people lost their municipal jobs. “It’s a very clear bill that we’re talking about; people [are] being beaten, victimized and murdered for who they are,” he said. “I would hope the president would listen to that and really take it into consideration when he signs it.” But Thayer said he assumes Bush will veto it, which is why it was not brought up at the rally. —Brad Clark, advocacy director for the Matthew Shepard Foundation

The Matthew Shepard Foundation is “hopeful” the bill will be approved, Clark said. “It’s a very clear bill that we’re talking about; people [are] being beaten, victimized and murdered for who they are,” he said. “I would hope the president would listen to that and really take it into consideration when he signs it.” But Thayer said he assumes Bush will veto it, which is why it was not brought up at the rally.

bschlikerman@chroniclemail.com



Speakers at the Matthew Shepard March on Oct. 6 in Lakeview spoke about the war in Iraq, saying it affects the gay community because it cuts housing funds for people living with AIDS.

Chuck Wu THE CHRONICLE

ESTABLISHED IN CHARLESTON, IL  
IN 1983 TO ADD TO STUDENTS GPA  
AND GENERAL DATING ABILITY.

**8" SUB SANDWICHES**  
All of my tasty sub sandwiches are a full 8 inches of homemade French bread, fresh veggies and the finest meats & cheese I can buy! And if it matters to you, we slice everything fresh everyday in this store, right here where you can see it. (No mystery meat here!)

**#1 PEPE®**  
Real applewood smoked ham and provolone cheese garnished with lettuce, tomato, and mayo.

**#2 BIG JOHN®**  
Medium rare choice roast beef, topped with yummy mayo, lettuce, and tomato.

**#3 TOTALLY TUNA™**  
Fresh housemade tuna, mixed with celery, onions, and our tasty sauce, then topped with alfalfa sprouts, cucumber, lettuce, and tomato. (My tuna rocks!)

**#4 TURKEY TOM®**  
Fresh sliced turkey breast, topped with lettuce, tomato, alfalfa sprouts, and mayo. (The original)

**#5 VITO®**  
The original Italian sub with genoa salami, provolone, capicola, onion, lettuce, tomato, & a real tasty Italian vinaigrette. (Hot peppers by request)

**#6 VEGETARIAN**  
Layers of provolone cheese separated by real avocado spread, alfalfa sprouts, sliced cucumber, lettuce, tomato, and mayo. (Truly a gourmet sub not for vegetarians only..... peace dude!)

**J.J.B.L.T.™**  
Bacon, lettuce, tomato, & mayo.  
(The only better BLT is mama's BLT)

**★ SIDE ITEMS ★**

- ★ Soda Pop
- ★ Giant chocolate chip or oatmeal raisin cookie
- ★ Real potato chips or jumbo kosher dill pickle
- ★ Extra load of meat
- ★ Extra cheese or extra avocado spread
- ★ Hot Peppers

**FREEBIES (SUBS & CLUBS ONLY)**  
Onion, lettuce, alfalfa sprouts, tomato, mayo, sliced cucumber, Dijon mustard, oil & vinegar, and oregano.

**THE J.J. GARGANTUAN™**  
This sandwich was invented by Jimmy John's brother Huey. It's huge enough to feed the hungriest of all humans! Tons of genoa salami, sliced smoked ham, capicola, roast beef, turkey & provolone, jammed into one of our homemade French buns then smothered with onions, mayo, lettuce, tomato, & our homemade Italian dressing.

**JIMMY JOHN'S®**  
Since **JJ** 1983  
WORLD'S GREATEST GOURMET SANDWICHES  
Corporate Headquarters Champaign, IL

**PLAIN SLIMS™**  
Any Sub minus the veggies and sauce

- SLIM 1 Ham & cheese
- SLIM 2 Roast Beef
- SLIM 3 Tuna salad
- SLIM 4 Turkey breast
- SLIM 5 Salami, capicola, cheese
- SLIM 6 Double provolone

**Low Carb Lettuce Wrap**  
**JJ UNWICH™**  
Same ingredients and price of the sub or club without the bread.

**YOUR CATERING SOLUTION!!!**  
**BOX LUNCHES, PLATTERS, PARTIES!**  
DELIVERY ORDERS will include a delivery charge per item.

★★★★JIMMYJOHNS.COM★★★★

OK, SO MY SUBS REALLY AREN'T GOURMET AND WE'RE NOT FRENCH EITHER. MY SUBS JUST TASTE A LITTLE BETTER, THAT'S ALL! I WANTED TO CALL IT JIMMY JOHN'S TASTY SANDWICHES, BUT MY MOM TOLD ME TO STICK WITH GOURMET. SHE THINKS WHATEVER I DO IS GOURMET, BUT I DON'T THINK EITHER OF US KNOWS WHAT IT MEANS. SO LET'S STICK WITH TASTY!

*Jimmy John*

**GIANT CLUB SANDWICHES**  
My club sandwiches have twice the meat and cheese, try it on my fresh baked thick sliced 7-grain bread or my famous homemade french bread!

**#7 GOURMET SMOKED HAM CLUB**  
A full 1/4 pound of real applewood smoked ham, provolone cheese, lettuce, tomato, & real mayo!

**#8 BILLY CLUB®**  
Choice roast beef, smoked ham, provolone cheese, Dijon mustard, lettuce, tomato, & mayo.

**#9 ITALIAN NIGHT CLUB®**  
Real genoa salami, Italian capicola, smoked ham, and provolone cheese all topped with lettuce, tomato, onion, mayo, and our homemade Italian vinaigrette. (You hav'ta order hot peppers, just ask!)

**#10 HUNTER'S CLUB®**  
A full 1/4 pound of fresh sliced medium rare roast beef, provolone, lettuce, tomato, & mayo.

**#11 COUNTRY CLUB®**  
Fresh sliced turkey breast, applewood smoked ham, provolone, and tons of lettuce, tomato, and mayo! (A very traditional, yet always exceptional classic!)

**#12 BEACH CLUB®**  
Fresh baked turkey breast, provolone cheese, avocado spread, sliced cucumber, sprouts, lettuce, tomato, and mayo! (It's the real deal, and it ain't even California.)

**#13 GOURMET VEGGIE CLUB®**  
Double provolone, real avocado spread, sliced cucumber, alfalfa sprouts, lettuce, tomato, & mayo. (Try it on my 7-grain whole wheat bread. This veggie sandwich is world class!)

**#14 BOOTLEGGER CLUB®**  
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# Contraceptive deal reached

 ‘Morning-after’ pill has to be dispensed by pharmacies

by Christopher Wills

ILLINOIS PHARMACISTS who object to dispensing emergency birth control would be allowed to step aside while someone else filled the prescription, under a deal that could settle a lawsuit against the state.

That person—not required to be a pharmacist—would contact a pharmacist at a different location, then follow directions for dispensing the so-called “morning-after” pill.

The compromise means pharmacists would not have to offer a drug they oppose on moral grounds, but minors who need it—adults can obtain emergency contraceptives without a prescription—would not be turned away and have to find a different pharmacy.

“It seems to be a thoughtful settlement,” said Pam Sutherland, president of Illinois Planned Parenthood, on Oct. 10. “This gives them an out and it still makes sure the woman gets her prescription.”

The settlement would end a lawsuit against the state by several pharmacists and Walgreen Co. over a state rule requiring pharmacies to fill prescriptions for emergency contraception.

It requires a change in state pharmacy rules, so it must be reviewed by the legislative panel that sets those rules before it can take effect.

If taken within 72 hours of intercourse, the morning-after pill—a higher dose of regular hormonal contraception—significantly reduces a woman’s chance of becoming

pregnant. It works by preventing ovulation or fertilization and interfering with implantation of a fertilized egg, which some people consider the equivalent of abortion.

Gov. Rod Blagojevich introduced the rule more than two years ago, saying pharmacists had an obligation to fill all prescriptions despite any personal qualms. Someone in need of emergency contraception should always be able to get it, “No delays. No hassles. No lectures,” he said.

His rule put the responsibility on the pharmacies. If one of their employees did not want to fill a prescription, the store had to make another pharmacist available onsite.

Some companies, such as Walgreens, reacted by indefinitely suspending any pharmacist who objected to providing the Plan B contraceptive. Several pharmacists then sued the state to block Blagojevich’s rule, and Walgreens joined their lawsuit.

The settlement, first reported by The (Springfield) State Journal-Register, was filed last week. It does not include any exchange of money, attorneys said.

“We think it’s fair for us as well as our pharmacists. It allows us to continue to care for patients,” said Walgreens spokeswoman Tiffani Bruce.

Francis Manion, an attorney for those pharmacists, said the settlement is technically an agreement between Walgreens and the state. Although his clients are dropping their lawsuit, they aren’t part of the compromise to let a remote pharmacist oversee filling the prescription.

That’s because the agreement spells out that any pharmacy selling contraception must also sell the morning-after pill, said

# Protesters scale building for rainforest



Members of the Rainforest Action Network hung a 50-foot banner from the Chicago Board of Trade on Oct. 10, denouncing certain companies for their role in the destruction of the rainforest. The protest disrupted the morning commute as police and fire officials closed down part of Jackson Boulevard to deal with the situation.

Russell Augustine THE CHRONICLE

Manion, who works for the American Center for Law and Justice. His clients didn’t want to sign off on that, but generally like the rest of the compromise.

One of the pharmacists who originally sued the state questioned the safety of having a pharmacy technician or store owner fill prescriptions.

“I don’t know how that pharmacist in another store will know if the technician actually takes the correct package from the shelf or not, which is one of the things that the pharmacist must do—assure that the right drug is going out,” said Highland resi-

dent Richard Quayle, who lost a \$100,000 job with Walgreens because he did not want to fill Plan B prescriptions on moral grounds and has dropped out of the lawsuit against the state.

The Department of Financial and Professional Regulation denied that safety would be a problem. Only trained technicians and store owners would be able to fill the prescriptions and the remote pharmacist would have them double-check their work.

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# HIV/AIDS prevention practices lacking

 Experts say more needs to be done to keep rates from going up

by Dana Nelson  
City Beat Editor

WITH HIV rates constantly rising and no decrease in sight, experts have come to a new conclusion: wearing a condom is not enough to prevent the spread of STIs. Not only that, but prevention programs aren't targeted to the communities that need them the most.

Gregorio Millett, a behavioral scientist for the Centers for Disease Control HIV/AIDS Prevention, and Ron Stall, professor and chair of the Graduate School of Public Health at the University of Pittsburgh, talked about the increasing numbers of the HIV population and better ways to prevent the spread of HIV on Oct. 10 at 6

p.m. at the University Center, 525 S. State St. The panel was called "Gay, Sexy and Healthy: Strengthening Prevention for Men Like Us" and was part of a two-day HIV Prevention conference by the AIDS Foundation of Chicago.

Millet presented data from the past 26 years on the high rates of HIV transmission among black and Latino men who have sex with men (MSM). The CDC is currently looking at Native American and Asian/Pacific Islander HIV/AIDS statistics and will release a new report in 2008, he said.

However, the data currently compiled about minority groups doesn't look good.

"If you look at HIV diagnoses by race and ethnicity, you find that black and Latino MSM comprise the largest proportion of HIV diagnoses in 2005, [the latest data available]," Millett said.

Between the ages of 15 and 22, there is a 14 percent prevalence rate of HIV in black MSM;

between age 23 and 29, it is 32 percent and by the age of 32, nearly half the population of black MSM are HIV positive. Anywhere from 3 to 10 percent of the U.S. population are MSM, though the exact numbers are unknown, said Jim Pickett, advocacy director for the AIDS Foundation of Chicago.

"These are incredibly sobering results," Millett said. "We have one in two black MSM in the United States who are potentially HIV positive. It's the only community in the United States where the prevalence rates are as bad as those you find in sub-Saharan Africa."

The rate that HIV is spreading is also horrific, Stall said. He compiled several studies to show HIV is spreading at a 1.9 percent incidence rate, which is the rate at which HIV is spread in a year. In the black community, it's spreading at a 4 percent incidence rate.

For example, with the 4 percent rate, by age 30, 40 percent of black MSM are HIV positive, Stall said. By age 40, 60 percent are HIV positive.

Stall said people have known about the rate HIV was spreading 20 years ago and so far haven't been able to do anything about it.

"This is not something that may unfold sometime in the future," Stall said. "This is probably a phenomenon that is unfolding all around us right now. I can guarantee you one of the things they will talk about in future centuries is 'What were we thinking when we did not deal with this?'"

Millet said of the 129 effective prevention programs in the U.S. for blacks, most of them target heterosexuals and only one is targeted for MSM. As the program was created in 1992, Millett said it doesn't target any of the issues faced today, such as hooking up on the Internet.

He said there are no effective programs for Latinos.

While Millett said little about prevention options for Latinos, he said the problems in the black communities were obvious.

"We all know that over the last few years of the epidemic, even though we have such high infection rates in the

black community, black media is loath to discuss HIV/AIDS," Millett said. "And it's not just the black media; it's the black church, it's a general silence that's happening in the community. And the silence is deafening."

Stall said there were many more factors influencing the spread of HIV, such as substance abuse, depression, partner violence and childhood sexual abuse.

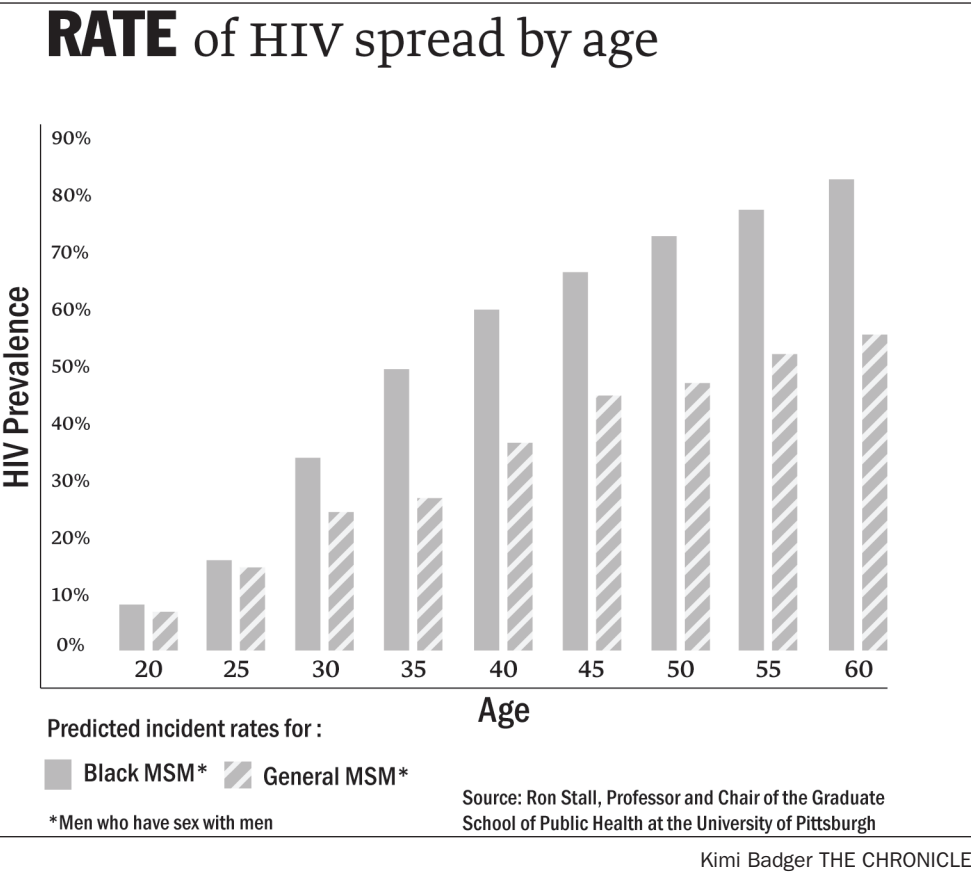
"The more problems they have, the more they have high-risk sex and the more likely they are to be positive," Stall said. "These intertwining epidemics ... are driving HIV risk and HIV infections."

He said to lower the rate of HIV infections, a prevention program would have to focus on all facets of a human being, not just on wearing a condom and limiting the number of sex partners.

Stall also spoke about stigma in the community and how that increased the spread of HIV. He said if gay men were legally allowed to have domestic partnerships or marriages, depression would lower in the community, which would in turn lower the spread of HIV. Stall also mentioned racism and homophobia as a factor, stating those who were harassed or abused as youth because of their race or sexual orientation were more likely to engage in risky behaviors.

During a question and answer session following the panel, Timothy Shayde, a Chicago resident who has had AIDS since 1995, said he faced many of the problems Stall mentioned. However, what bothered him most was that he couldn't find the help he needed after his diagnosis.

"When you go to people and you want to tell them what's going on with you, they really don't want to hear it," Shayde said. "Or if they do want to hear it, they only want to hear so much. It really hurts me that in the gay community, they don't want to be bothered either. I just need to get the message out there that people who really need the help don't get it."



## » GAVIN:

Continued from Back Page

Local painter encourages young artists to study art history and visit art museums

or drawings. I grew up seeing art around me all the time. My father was involved with patterns [and] fabric. My grandfather was a cabinet maker and was well-educated in furniture history and fine arts, so I think maybe I absorbed a little bit of that from him.

**What inspired you today or what was the last thing that inspired you?**

I have been trying to condense in my paintings a state of being. A painting is the medium where an experience can be instantaneous. If you think of music, poetry or literature, they stretch experiences in sequences of moments. A painting can give it all to you at once. Over an extended period of time, if you contemplate it, you might be able to get a lot more out of it, but it's that play between the immediacy that gives it meaning.

**Many of your art pieces are watercolor and oil paintings. What do you enjoy most about using those techniques?**

Each medium has a specific physical characteristic, behaves in peculiar ways and reacts with light in different ways.



Alain Gavin holds up one of his large paintings at his studio at 1422 Central St. in Evanston on Oct. 10. Rachael Strecher THE CHRONICLE

Watercolor is all about the water. It flows, osmosis and fermentation. The paint must be allowed to marry the paper in its own way. With oils, you're working with gels; it's pasty, translucent and viscous. One layer of watercolor must be sufficient to create a beautiful relationship between paper and a pigment. With oil paintings, 17 layers would bring a depth and richness unobtainable in any other way.

**What are some challenges artists face today?**

I don't think the challenges today have changed very much and I don't think challenges have changed in [more than] a century. It's important to communicate something relevant. You need to have an esthetic value system both personal and yet aware of contemporary trends. The courage to be audacious, like [Henri] Matisse said. To produce, to

get it out there, get it done. I find that showing and exhibiting are not the problem. Being fluent in multiple media is now an option and a requirement for young artists where it wasn't when I first started as an artist. The challenge is to really make a statement that will knock people out when you show your work to someone, it should wow them.

**Do you enjoy being in America?**

Oh, absolutely. There is a sense of freedom. Every country has some kind of hierarchy, but I think that in France it is much more instilled and you are more aware of what your role is in that society, both in the sense of where you came from and also the profession that you pick. I think America succeeds in the arts because there aren't those boundaries.

**What is your advice to artists to gain experience and exposure?**


If they are lucky they should try to find a mentor or a teacher who is generous with his knowledge. They should study art history. I think it is very important to go and see the best. Go to the Metropolitan Museum of Art in New York, to the Louvre and see what the very finest looks like because I think it imprints you to a certain internal standard that you can later try to match.

To learn more about Alain Gavin, visit CACOnline.org.

stabares@chroniclemail.com



# Chicago hotel hosts first ghost conference

 **Ghoul fanatics convene, explore paranormal experiences**

by **Ashley Braden**  
Staff Writer

HULL HOUSE, Wrigley Field, Harpo Studios and the John Hancock Center—all are historical landmarks of Chicago. All are also said to be haunted. Halloween weekend this year may confirm or extinguish these claims.

The first annual Chicago Ghost Conference will be held Oct. 26 and Oct. 27 in the Florentine Ballroom of the Congress Plaza Hotel, 520 S. Michigan Ave. The event, which is open to the public and costs \$40, will show presentations and exhibits about the paranormal—incidents, events or occurrences without scientific explanations—presented by experts in the field, while also allowing guests to explore and learn about Chicago’s haunted history.

Ursula Bielski, author of six books, including *Chicago Haunts: Ghostly Lore of the Windy City*, Chicago historian and founder of Chicago Hauntings tours, initiated the creation of the Chicago Ghost Conference.

“My initial idea was to have a panel discussion at [a] Chicago public library, but other people around the country were excited and wanted to speak and exhibit,” Bielski said. “This is the first large-scale [ghost-related] thing that’s ever been done [here].”

Bielski said the Congress Plaza Hotel is a perfect location to introduce the conference’s

200 expected guests to haunted Chicago.

“It is very beautiful, but something about it is very unsettling and disturbing,” Bielski said. “The hotel was built to house travelers to the [World’s Columbian Exposition of 1893] and the ballroom was built over a roller rink. The security guards said they can hear music and roller skates, but open the door to the ballroom and it’s silent.”

However, the location of the conference is only one of its spooky aspects. Bielski invited several paranormal experts, enthusiasts and entertainers to attend and speak at the conference.

According to Bielski, the main speaker is Sally Rhine Feather, who is the director of the Rhine Research Center, which researches and investigates paranormal science, and is the founder of the Psychic Experience Group (PEG), a support group for individuals who have encountered unusual, spontaneous psychic situations.

At the Chicago Ghost Conference, Rhine Feather will be discussing her involvement with the field of parapsychology and recounting stories of her experiences.

Mark Macy, a paranormal scientist and researcher with a focus in channeling spir-

its through the use of electronic equipment, will demonstrate how his “Luminator” works. The Luminator is a machine that produces an electromagnetic field, allowing its user to take Polaroid snapshots of spirits, Bielski said.

Macy is also the founder of the International Network for Instrumental Transcommunication, a group dedicated to researching and contacting ethereal beings.

Other guests presenting include paranormal investigator Brian Leffler and author of the Haunted Heartland series John Kachuba. Bielski said all presentations, exhibitors providing information to guests interested in learning more about ghosts, psychic experiences and raffle drawings will take place in the ballroom.

“Ghostly Talk,” a radio program about the paranormal, will also broadcast from the event.

Although many ghost-hunting groups and investigators, such as the Indiana Ghost Trackers, will be attending the event, Bielski said the goal of the conference is to bring professionals, amateurs, skeptics and believers together to educate each other on the unknown.

“There is so much to learn when you study the paranormal,” Bielski said. “You

learn mostly about things that happened in the past; you can begin to understand history and people.”

Bielski is also encouraging students to attend the ghost conference.

“I believe that it’s important to open up younger people’s minds to the possibilities of the paranormal,” Bielski said. “Maybe they’ll take an interest to it and want to study it further.”

Caitlyn Verduzco, a graduate student studying arts, entertainment and media management at Columbia, said paranormal beings were “bogus.”

“I don’t believe in things I can’t see,” Verduzco said. “You can convince yourself to believe in anything—ghosts, the monster under your bed—if you try hard enough. I feel the same way about religion, aliens and all that stuff.”

Allison Williams, a sophomore art history major, is also a paranormal skeptic but is considering attending the conference.

“I’ve never seen a ghost or had a paranormal experience, so I don’t really know what that’s like,” Williams said. “I’m interested in learning more about it, though. I’m open-minded to the idea of ghosts.”

*Tickets may be purchased at the door on the day of the event, but pre-ordering tickets is suggested. Reservations for the Chicago Ghost Conference can be made at [www.ChicagoHauntings.com](http://www.ChicagoHauntings.com) or by calling (888) 446-7891.*

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# Illinois politicians strive for immigration reform



Gutierrez and Durbin work together to approve legislation

by Silvana Tabares  
Assistant City Beat Editor

POLITICAL LEADERS said they want to expand the rights of immigrants during a conference on immigration and social justice.

Congressman Luis Gutierrez and Sen. Dick Durbin (D-Ill.) continue to urge Congress to provide a path to U.S. citizenship for undocumented immigrants. They addressed their proposals for comprehensive immigration reform during the three-day 13th annual



Congressman Luis Gutierrez delivers a keynote address on immigration reform at Northeastern Illinois University on Oct. 9.

Tim Hunt THE CHRONICLE

Equity In Action conference held from Oct. 8 to Oct. 10 at the Northeastern Illinois University main campus, 5500 N. St. Louis Ave.

Gutierrez has proposed legislation that would allow an estimated 12 million undocumented immigrants to earn legalization in the U.S., while Durbin has a plan to only provide legal status to undocumented college students.

Gutierrez, who presented his keynote address the morning of Oct. 9, said under his proposal undocumented immigrants would receive a visa good for six years that would allow them to travel, receive a social security card and a work permit. But they must pay a \$1,500 fine, go through a background check, pay federal taxes, work and obtain competency in English and civic classes within the six-year period. Under his plan, undocumented immigrants would be given permanent residency after six years and would be eligible to apply for U.S. citizenship.

“We need comprehensive immigration reform in this country for our national security, for our economic security, for a sense of justice. That really needs to permeate every time we talk about our immigrant community,” Gutierrez said.

Along with his proposal, Gutierrez also supports the Development, Relief and Education for Alien Minors Act, commonly referred to as the DREAM Act, a bill that would allow undocumented students to achieve legal status and receive financial aid in college. He said young children who immigrated with their family are not responsible for the actions of their parents.

“We should guarantee their acceptance

into our society,” Gutierrez said.

For undocumented students to qualify for the DREAM Act, they must have arrived in the U.S. before age 16, have a high school degree, no criminal record and lived in the U.S. for five years.

Durbin discussed how he has tried to pass the DREAM Act in Congress during his afternoon keynote address at the university and how he wants to help undocumented students obtain legal status.

“In our country and in most countries we don’t hold children responsible for the decisions of their parents,” Durbin said. “And all they’ve asked for is a chance. I would like to see these young people get a chance.”

Luz Mancera, 20, a sophomore majoring in justice studies at Northeastern Illinois University, would be eligible for the DREAM Act if it passes. Mancera is able to go to college in Chicago because Illinois is one of 10 states in the U.S. that allows undocumented students to pay in-state college tuition. The DREAM Act would allow her to receive federal student loans and gain legal status.

Eduardo Araba Jr., 22, a sophomore business administration major at Northeastern Illinois University, said he agrees a legislation to legalize immigrants would help undocumented students.

“I believe it’s an issue that needs to be addressed quickly because it affects many people,” Araba said, who is also a representative for the Student Government Association at Northeastern Illinois University.

But others like Alex Bianco, a radio major at Columbia, said the DREAM Act might lead to more people to immigrate to the U.S. and take advantage of its privileges.

“I think it’s completely unfair for those



Sen. Dick Durbin (D-Ill.) answers questions and shakes hands following his speech on immigration at Northeastern Illinois University on Oct. 9.

Rachael Strecher THE CHRONICLE

that were born in the U.S.,” Bianco said.

Durbin said one benefit for undocumented students to receive legal status is the voluntary option to join the military. But Chris Poulos, a junior sociology major at Northeastern Illinois University disagrees. He said the option forces undocumented immigrants to join the military because their status does not allow them to apply for financial aid to pay for college.

“It’s misleading [and] he makes it appear as if it’s a conscious decision,” Poulos said, who is part of the Campus Antiwar Network at the university.

Durbin said he is working with Gutierrez to approve the DREAM Act.

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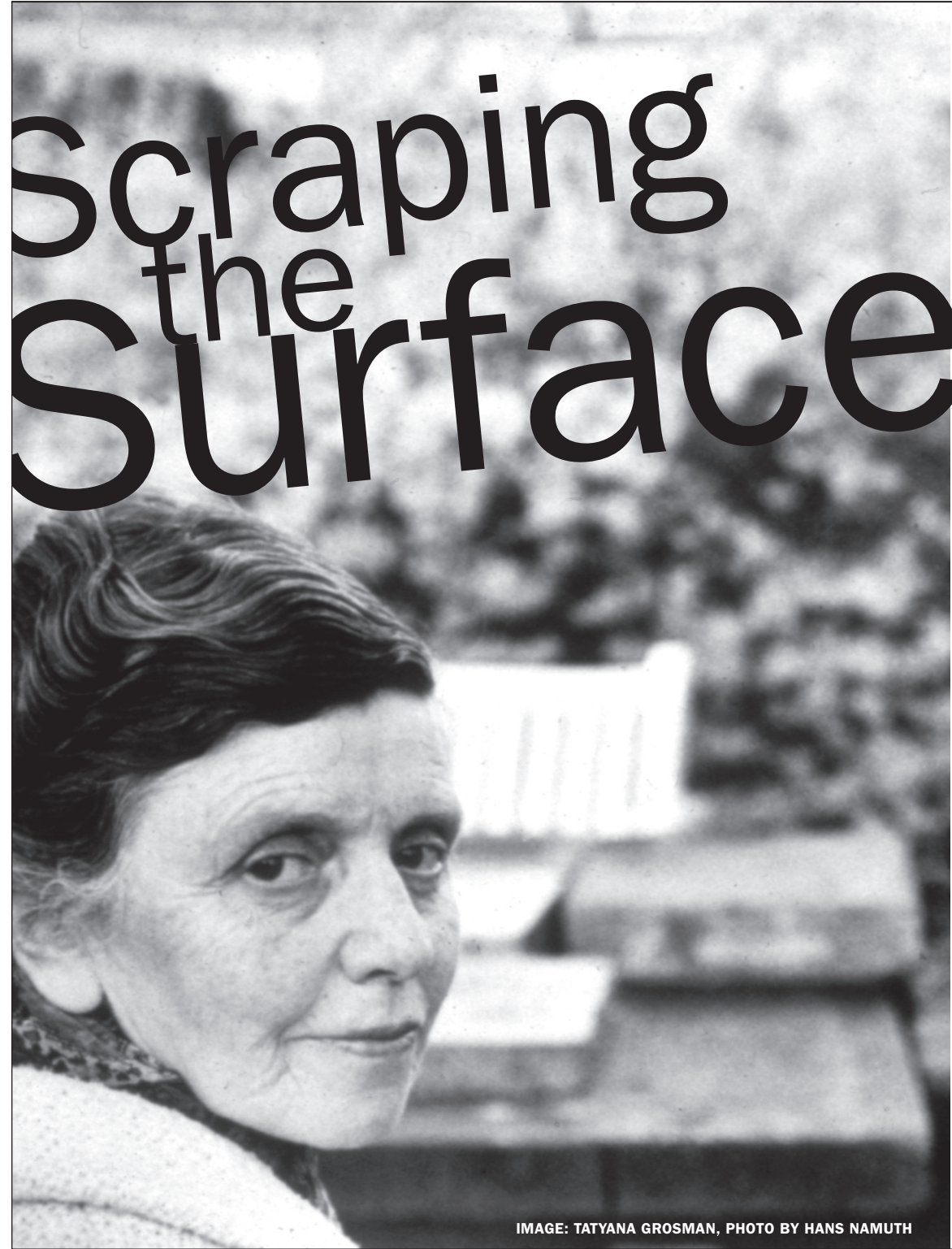


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# Wounded Warriors Act adds mental care

 **Veterans receive more comprehensive aid with bill**

by Dana Nelson  
City Beat Editor

ONE OF the complaints voiced most often by veterans is the issue of comprehensive health care. The Veterans Disability Benefits Commission, Disabled American Veterans, Veterans for Peace, Veterans for America and other national veterans' organizations have all expressed the need for both short- and long-term care that aids the physical and mental trauma that results from war. Nearly five years into the war, the veterans' pleas may soon be answered.

On its way to Congress is a bill that adds care for veterans suffering from traumatic brain injuries, Sen. Dick Durbin (D-Ill.) announced Oct. 8 at Chicago's Tribute to Freedom sculpture across from the Field Museum, 1400 S. Lake Shore Drive.

The Dignified Treatment of Wounded Warriors Act is an addition to the Department of Defense Authorization Act, which is renewed every year and authorizes

spending for the war under certain provisions. The Wounded Warriors Act sets aside \$73 million for comprehensive health care for veterans with brain-related injuries.

Durbin, who helped author the bill, said it would include screenings of soldiers before and after they enter the armed forces, so that patients will no longer have to prove the damage caused by war when they come back.

"It's bad enough that they have to go overseas and fight our enemies and then they come home and fight our government," Durbin said.

According to a report by the Veterans' Disability Benefits Commission that analyzed the benefits and services available to veterans and their families released Oct. 10, veterans returning from Iraq were receiving inadequate care and medical advice, especially for brain-related injuries.

The main provisions of the bill are for

*"It's bad enough that they have to go overseas and fight our enemies and then they come home and fight our government."*

—Sen. Dick Durbin (D-Ill.)

the treatment and care of brain injuries and post-traumatic stress disorder, which aren't visible wounds and are therefore often overlooked, Durbin said. In Iraq, these kinds of injuries are becoming more widespread due to the use of improvised explosive devices, or IEDs, which are homemade explosive devices designed using materials at hand. Durbin said IEDs can cause sudden, violent head movements and often lead to a traumatic brain injuries, such as concussions.

"When you talk to the specialists, they say each one of those [concussions] takes a little bit of a toll on the person, and they don't realize it much later when it becomes more difficult for them," Durbin said.

James Balcer, 11th Ward alderman and Vietnam veteran, said he hadn't experienced as many explosions in Vietnam as soldiers in Iraq currently face.

"These explosions, these IEDs, are hurt-

ing our people," Balcer said. "If our nation can spend money on all sorts of [pork-barrel] projects, we certainly can spend millions for our men and women that are serving our country."


Other aspects of the bill establish a higher standard of care and referrals to medical professionals if a patient feels their standard of care is not being met. There is also outreach to and education for family members about traumatic brain injuries.


Trevor Montgomery, an Iraq veteran who approves of the new bill, said the Veterans Administration Hospitals weren't providing adequate care for returning veterans, though he never suffered some of the injuries others had.


"I see a lot of people my age that want to serve their country and they want to do what's right, and it's the country's duty in return to help these people out," Montgomery said. "Especially the people who have given the greatest sacrifices, who have taken injuries and are coming home with disabilities."

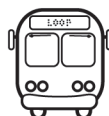
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# Scoop in the Loop: Pins for patriotism



by Dana Nelson  
City Beat Editor

One of the things that irritates me the most about this presidential campaign is the alleged “patriotism” everyone seems to be slinging at each other. Never mind debating the actual issues—the war in Iraq, health care, education, the environment, our civil rights, I could go on and on—these politicians are actually taking time to throw mud at each other over whether or not their opponents are “patriotic” enough to be president.

I’m not entirely sure how the whole debate got started, but Barack Obama said he doesn’t wear a lapel pin in the shape and color of the American flag because he believes it became a substitute symbol for patriotism, rather than actual patriotism.

“I’m less concerned with what you’re wearing on your lapel than what’s in your heart,” Obama said Oct. 4 while campaign-

ing in Independence, Iowa, according to ABC News. “You show your patriotism by how you treat your fellow Americans, especially those who serve. And you show your patriotism by being true to your values and ideals. And that’s what we have to lead with: our values and ideals.”

Naturally, this has led to uproar and a media circus following the exact reasons why any of the presidential candidates do or do not wear pins. And those wearing pins, or at least those supporting those wearing pins, are offended because Obama implied they were fake patriots.

Some people have even decided not to vote for Obama because of this debate. Because of something as small as a pin in the shape of a flag.

First of all, and this may just be an off-the-wall assumption, but doesn’t running for presidency imply some kind of patriotism? While it doesn’t necessarily mean you stand for the values our country was founded on, or even the principles our people now believe in, it does imply that you, in some way or another, want what you believe is best for the country. That’s a kind of patriotism.

Secondly, when I walk down the street and see people wearing flag pins, I don’t necessarily think they’re more patriotic than I am. You could have painted stars and stripes all up and down your skin and I wouldn’t necessarily think you were patriotic. I might think you’re crazy and a little

obsessive, but not patriotic.

To me, patriotism falls more along the lines of what Obama said. It’s in your heart, it’s in your values and ideas, it’s who you are and how you represent your country.

But it’s more than that.

I also believe in the old kind of patriotism; the kind where you criticize and fight your government. The kind of patriotism where you challenge what you read in newspapers and what spokespeople have been trained to say. I believe in the kind of patriotism that calls for citizens to care. And by care, I don’t mean wear a flag pin; I mean vote and let senators, representatives and aldermen know what you think.

Yes, the government was established the way it was so that we can go on with our daily lives without having to worry about laws and legislature, but at the same time, it is part of our responsibility to ensure the government is following the rules it set forth for itself when the Constitution was established.

I’m not going to say you shouldn’t wear a flag pin, or the colors red, white and blue, or those flag boxers you’re so fond of, but just wearing something that represents America doesn’t mean you represent America.

Looking like a patriot isn’t the same thing as behaving like one. And with the upcoming election, there’s no better time to show our colors than now.

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## Calendar

### Monday Oct. 15

If you’re into the link between religion and politics, check out this panel discussion at the Goodman Theatre, 170 N. Dearborn St., at 6:30 p.m. The Illinois Humanities Council’s The Public Square will present “Myth of Separation: Politics, Religion and Secular Space,” which was inspired by Sarah Ruhl’s “Passion Play: a cycle in three parts.” Tickets are free, but reservations are required.

For tickets, call (312) 443-3800.

### Saturday Oct. 20

Join Mayor Spookenburg for the Go Green Halloween State Street Parade, starting at State and Randolph streets at noon, to emphasize the importance of Chicago’s environmental movements. The Midnight Circus will perform after the parade and performances by “Wicked” cast members will follow.

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

### All week

Join in the city’s Chicagoween festivities by heading over to the Ghostly Games 2007 in Daley Plaza, 50 W. Washington St. The Midnight Circus, citizens of the Haunted Village, will be competing in their own version of the Olympics. Also, check out jazz-funk hybrid Liquid Soul, which performs at 5:30 and 7:00 p.m. every Thursday through Sunday.

For a complete listing of times the Midnight Circus will be performing, visit [CityOfChicago.org](http://CityOfChicago.org).

## In Other News

### Highest property tax hike

Mayor Richard M. Daley proposed a 15 percent property tax increase in City Council Oct. 10, according to the Chicago Tribune. He also wants to raise taxes on bottled water, liquor, restaurant meals and telephone bills. The mayor intends to increase fines for parking tickets, and sport-utility vehicle owners would pay an additional \$30 a year for a city sticker. Alderman Bob Fioretti (2nd Ward) said he opposes the property tax hike, but he didn’t say if he is against the other increases, according to the Chicago Tribune. Budget hearings will take place in November before the City Council votes on the mayor’s proposal.

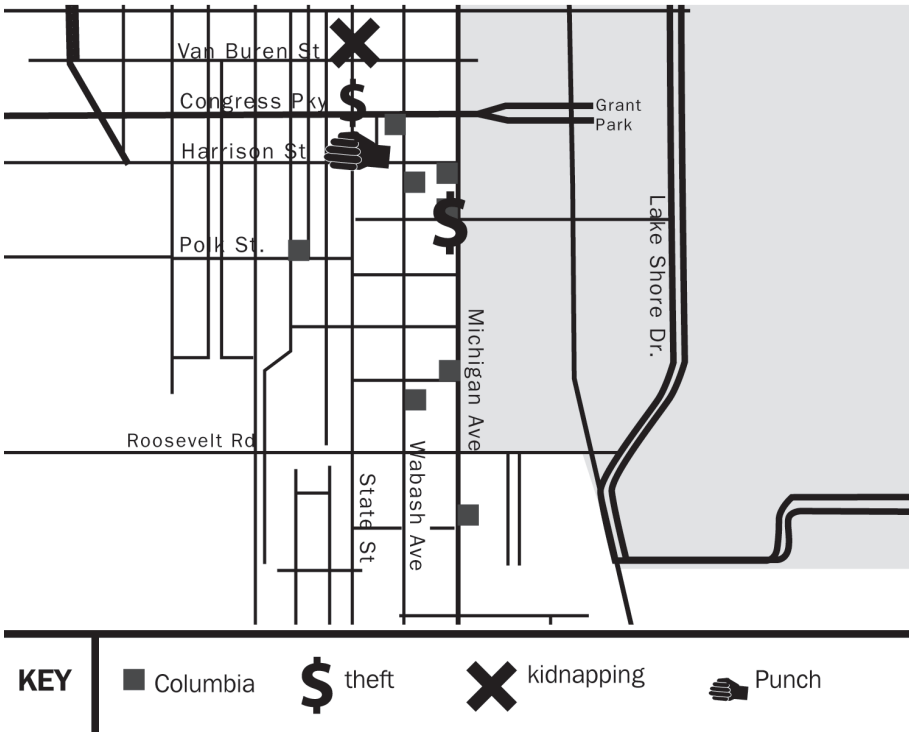
### Activists arrested

Five members from the Rainforest Action Network, who protested at the Chicago Board of Trade, 141 W. Jackson Blvd., to stop the development of agricultural business in rain forests, were arrested Oct. 10, according to the Chicago Tribune. Several of the demonstrators climbed up the side of the building to the 23rd floor to spread out a 50-foot banner protesting U.S. agriculture companies. No injuries were reported, but congestion caused by fire trucks and ambulances led the CTA to reroute buses for two hours. The protesters were charged with criminal trespassing and criminal damage to property.

### Party cab banned

The city’s Department of Consumer Services is not allowing taxi driver John Rees to drive his party cab, known to many Chicago residents as a cultural icon, until he follows city codes, according to the Chicago Sun-Times. The cab is decorated with sticky labels, stuffed animals and lights which is prohibited by the Department of Consumer Services. Jennifer Martinez, a spokeswoman for the Department of Consumer Services said the decorations impair the driver’s vision and is a safety hazard to passengers and pedestrians. Rees plans to appeal the violation.

## OFF THE BLOTTER



Kimi Badger THE CHRONICLE

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

### Sucker punch

The manager of 7-Eleven, 525 S. State St., reported to police that a 27-year-old male attempted to punch him and the assistant manager after a verbal altercation on Oct. 7. The offender left the scene but returned and was arrested.

### Sad song

A 23-year-old male reported to police that his viola, a brown case and bow were stolen from the 7th floor of the South Campus Building, 624 S. Michigan Ave., on Oct. 8. The victim set the case down on a desk and it was gone when he returned. The items are valued at \$8,000.

### Wallet woes

A 64-year-old male reported to police that his wallet was stolen from the Harold Washington Library Center, 400 S. State St.,

on Oct. 6. He said he put the wallet, valued at \$10, on the circulation desk and stepped away for a moment. When he returned, the wallet was gone.

### Snatched

A 17-year-old female and a 23-year-old male were kidnapped walking north near 400 S. State St. on Oct. 5, they reported to police. The report said a 35-year-old male came up behind them and put a knife to the female victim’s back. He told her not to scream and walked them to Van Buren Street and Plymouth Court. The offender asked the female victim personal questions, fondled her breasts and buttocks and took her cell phone and \$140 in cash. The offender then put the knife on the male victim and forced him into the backseat of a vehicle, driven by another offender. They fled north on Plymouth Court. The female victim ran back to State Street and took the bus home. The offenders have not been captured and the report did not say what happened to the male victim.



# City Beat

## LGBT march crowds Lakeview streets

 **Matthew Shepard rally focuses on politics**

by **Becky Schlikerman**  
Assistant City Beat Editor

AMONG THE bustling nightclubs and restaurants and despite the Cubs playoff game, people took to some streets of Lakeview. Supporters held picket signs with messages such as “celebrate diversity” and chanted “equal rights now.”

Hundreds of people marched on Oct. 6, starting at Halsted and Roscoe streets, for the ninth annual Matthew Shepard March for Lesbian, Gay, Bisexual and Transgender (LGBT) Freedom, organized by the Gay Liberation Network. Though the rally evoked the name of Shepard, a Wyoming male who was killed for being gay, the rally focused on other LGBT and general issues like the war in Iraq, to the dissatisfaction of some attendees.

The event came at the heels of the Senate’s approval of the Matthew Shepard Local Law Enforcement Hate Crimes Prevention Act, which is hate crime legislation that includes protection for sexual orientation, on Sept. 27.

Although the Matthew Shepard Foundation was not involved with the Chicago rally, they are involved with the Matthew Shepard Act, which adds protection for people being



The route of the march for the ninth annual Matthew Shepard March for Lesbian, Gay, Bisexual and Transgender Freedom passed nightclubs, bars and Wrigley Field on Oct. 6 in Lakeview. Many of the marchers held signs with political messages unrelated to LGBT rights.

Chuck Wu THE CHRONICLE

attacked for any reason, including lesbians, gays, bisexual and transgender people, said Brad Clark, the advocacy director for the Matthew Shepard Foundation.

The foundation was started in honor of Shepard, a student at the University of Wyoming who was kidnapped, beaten and

left to die for being gay in Laramie, Wyo. in October of 1998, Clark said.

The rally, held around the anniversary of Shepard’s Oct. 12 death, has different themes each year, said Andy Thayer, cofounder of the Gay Liberation Network. This year, one of the major themes was the need for inter-

national solidarity in gay issues as well as human rights issues, he said.

The keynote speaker was Nikolai Alexeyev, a Russian LGBT activist, who spoke about the discrimination issues the LGBT community faces in Russia. Alexeyev has organized the Gay Pride Parade in Moscow for the past few years, but has faced opposition from the mayor of Moscow.


The other speakers were Dana Kurtz, an attorney representing three lesbian females who are suing the City of Chicago for a hate crime, battery and assault among other things; Stephanie Fisher, from ANSWER Chicago, speaking about a transgender immigrant who died in custody of immigration officials in the United States, and Lloyd Kelly and Robert Thomas, from the Let’s Talk Let’s Test Foundation, speaking about their experiences as black homosexuals.

Despite the rally’s name, the content was varied and some who attended the rally said a few of the speeches were not congruent to the event.

Jon Smith, a sophomore theater major and president of Common Ground, a LGBT group at Columbia formerly known as Q-Force, said he knew it wasn’t going to be a “vigil” but felt as though the topic of the Iraq war was “out of place.”

»MARCH, PG. 41

# A journal of dreams

 **French artist writes down daily ideas that inspire him to paint**

by **Silvana Tabares**  
Assistant City Beat Editor

AFTER GROWING up in a family that cherished artistic tradition, Alain Gavin knew his future would be in creating art.

Born in Paris, Gavin moved to the U.S. with his family at age 11 and studied at the Brooklyn College at age 13. He lived in New York City until he received a teaching position in Chicago at Chicago State University in 1974. He has been teaching oil painting, watercolor and design classes at the School of the Art Institute of Chicago since 1976.

His artwork has been featured in the Brooklyn Museum and the Art Institute of Chicago. He is part of the Chicago Artists’ Coalition, a networking organization for artists.

In his storefront studio that he calls Gavin’s Studio in Evanston, Gavin keeps a daily diary of ideas that inspire him. He paints a few hours every day and works with a variety of art techniques. He spoke

to The Chronicle about his artwork and how life in America inspires him.

**The Chronicle: What has influenced you more, American or European art?**

Alain Gavin: I think there was a great deal of France in me by the time I came here. I know that the trips I did to the Louvre [Museum] with my French art teachers and the culture as a whole instilled a sense of reverence for history, traditions, systems, structures that were in France. When I came here, I [was enrolled in] art school since the age of 13. I just love to go to the museum and have the freedom and the chance to experiment and find my own way. I think both countries created who I am.

**What type of art did you learn about as a child?**

All of my uncles made drawings of [Eugene] Delacroix based on his painting

»GAVIN, PG. 43



Though he lives in America, Alain Gavin is more influenced by European art.  
Rachael Strecher THE CHRONICLE

## HIV/AIDS epidemic hurts minorities most, experts say



Andrew A. Nelles THE CHRONICLE

Silence in the black community may be a factor in the rapidly increasing rates of HIV transmission, said Gregorio Millett (above), behavioral scientist for the Centers for Disease Control HIV/AIDS Prevention department. Millett spoke at “Gay, Sexy and Healthy: Strengthening Prevention for Men Like Us” on Oct. 10, a part of the HIV Prevention Conference by the AIDS Foundation of Chicago. Other possible causes include poor prevention programs, social stigma, substance abuse, partner violence and depression, said Ron Stall, professor and chair of the Graduate School of Public Health at the University of Pittsburgh, who also spoke at the panel.

»SEE PG. 43

### Chicago Artists Month

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