

11-12-2007

Columbia Chronicle (11/12/2007)

Columbia College Chicago

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Columbia College Chicago, "Columbia Chronicle (11/12/2007)" (November 12, 2007). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/715

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THE COLUMBIA CHRONICLE

The Official News Source of Columbia College Chicago November 12, 2007 Volume 43 Number 11 ColumbiaChronicle.com

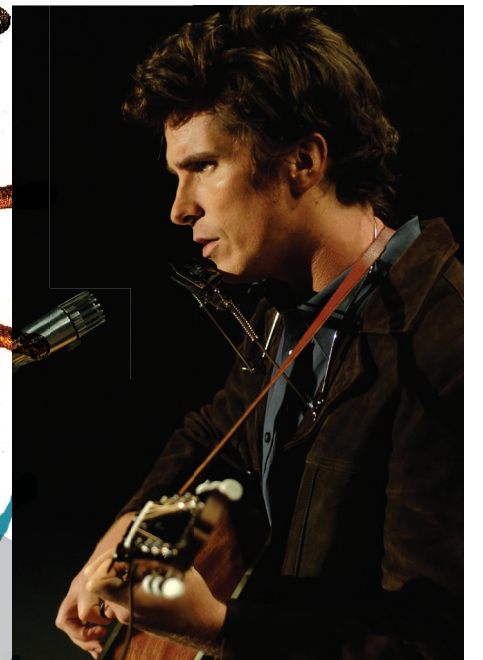


USED FURS GO TO KIND CAUSE

Anti-cruelty group and resale shop partner up to help wildlife

Local resale clothing shop Buffalo Exchange has partnered with The Humane Society of the United States to collect donations of used fur clothing for orphaned and injured wildlife for their Coats for Critters campaign. The used furs are being sent to a rehabilitation center in the state to act as a surrogate mother, comforting and reducing stress of the animals. The campaign collected just shy of 2,000 furs last year.

» SEE PG. 33



THE SIX FACES OF DYLAN

Todd Haynes takes unconventional approach to the big screen biopic

There are few artists more difficult to peg than Bob Dylan. He was a folk icon, a rock 'n' roll singer, a country crooner and even a born-again Christian. In the new film *I'm Not There*, director Todd Haynes has aimed to capture the essence of Dylan, casting various actors as different personas the music legend temporarily embodied throughout his career.

» SEE PG. 23

SEE PAGE 20

Kitten pidgin meets the Bible. Srsly.



by Amanda Maurer
Editor-in-Chief

“Hai! Teh blessigs of teh Ceiling Cat b pwn u, lol!”

Welcome to the world of LOLCats, where cats communicate using instant-messenger-like lingo, don’t use grammar and can’t spell their way out of a litter box. Visit LOLCats.com and find a website where people post photographs of felines with corresponding captions that usually read like a copy editor’s nightmare. But it doesn’t end there. An entire language has been created from the words and phrases used in the captions, and it’s called “kitten pidgin.”

For example, in one photo a tabby sleeps on his side, his arm covering his eyes. The caption reads, “Me takin napz. Come bak ltr k?”

I already knew the LOLCats could easily win over the hearts of sappy people everywhere, but I never expected them to take on one project: To rewrite the Bible—or as it’s put in kitten pidgin—Teh

Holiez Bibul.

Here’s a taste of how the first chapter of Genesis begins:

“1. Oh hai. In teh beginnin Ceiling Cat maded teh skiez An da Urfs, but he did not eated dem. 2. Da Urfs no had shapez An haded dark face, An Ceiling Cat rode invisible bike over teh waterz. 3. An Ceiling Cat sayz, i can haz lite? An lite wuz. 4. An Ceiling Cat sawed teh lite, to seez stuffs, An splitted teh lite from dark but taht wuz ok cuz kittehs can see in teh dark An not tripz over nethin. 5. An Ceiling Cat sayed light Day An dark no Day. It were FURST!!!”

Now can’t you simply imagine a spunky American Shorthair reading that?

Other highlights include the option to listen to an audio version of some of the translated chapters, an occasional photo in typical LOLCat-fashion and even spoiler alerts (see Matthew chapter 1). While not every book of the Bible has been translated, it appears it won’t be that way for long.

In addition to the obvious translation differences, God has been replaced by the LOLCats’ nearly famous “Ceiling Cat,” who not only has his own Wikipedia page, but is known to watch you from, where else, but a hole in the ceiling. How appropriate.

But let’s take a step back for a minute. Kitten pidgin? Wikipedia? Am I really writing an entire column about this? What’s happened to my sense of news? Where have my journalist ethics gone?

Let me explain.

As a journalist, I have this thing for words, and I know other people in my life don’t quite understand it. For example,

only so many people think it’s endearing that one of my favorite books is *The Associated Press Stylebook*. I write it off as a journalist thing. However, sadly, it doesn’t end there. This past week, the managing editor and I were reading through the *Dictionary of Obsolete and Provincial English*, and we couldn’t stop commenting on how awesome it was.

In addition, as an editor it’s one of my passions to work with the English language. Every week I write and edit clean copy, and to do that I need to have a firm handle on the English language, be a good judge when it comes to grammar and know what’s considered an appropriate amount of punctuation.

Basically, I think languages are fascinating, whether it is proper English or kitten pidgin.

So while I’m (sadly) drawn to LOLCats for their cute and humorous photos, I’m similarly impressed by how an entire language has been created from kitten pidgin. Granted the creators mutilated the English language, but they came up with their own style and rules and stuck to them. Imagine the creativity and determination someone needs in order to do that.

No matter what, I hope you’ll agree that it’s an interesting project that’s at least good for a few harmless laughs. If anything, it could be much worse.

And on that note, it would only be proper to end with a little kitten pidgin. kthxbai.

amaurer@chroniclemail.com

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Billy Montgomery	Co-Faculty Adviser

IN YOUR OPINION: Would you attend the International Student Fair?



“Yeah, that sounds interesting, [because] I’m interested in other cultures, instead of the same old American thing.”

Terrence Johnson
Junior
Audio Arts and Acoustics



“Thursday’s my day off so I might go. It’s something different and we don’t seem to have a lot of things like that.”

Stephanie SeRine
Alumna
Film and Video



“Sure, I’m always interested in learning about different cultures. I’d like to find out about other students’ backgrounds.”

Aqua Percy
Junior
Journalism

Corrections

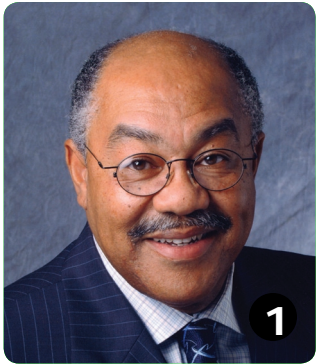
A Nov. 5 Campus News article incorrectly reported that Image Unit is a student group from the Interactive Arts and Media Department. Image Unit is made up of students from the Interdisciplinary Arts Department, who are pursuing their MFA in Interdisciplinary Arts and Media.

Campus News

Columbia's top paid

»Read full story on Page 9

Nonprofit institutions fill out the federal tax form 990 annually. The public document listed the highest salaries at Columbia for the 2005-2006 fiscal year.



Warrick L. Carter
President

\$376,888



Zafra Lerman
Head, Science Institute

\$240,839



Steven Kapelke
VP of Academic Affairs

\$203,535



Eric Winston
VP of Institutional Advancement

\$191,871



R. Michael Desalle
VP of Finance & CFO

\$191,682



Mark Kelly
VP of Student Affairs

\$182,193



Alicia Berg
VP of Campus Environment

\$175,391



J. Dennis Rich
Chair, AEMM Department

\$172,679



Richard Dunscomb
Chair, Theater Department

\$171,541



Leonard Lehrer
Former Dean, School of Fine & Performing Arts

\$167,945



Doreen Barton
Dean, School of Media Arts

\$167,945



Annice Kelly
VP & General Counsel

\$166,896

Columbia in 10 seconds ... or less

The SGA approves small tuition increase, elects vice president

AT ITS Nov. 6 meeting, the Student Government Association approved a \$5 increase to the health center fee, which is included in Columbia's tuition, following a presentation by Mark Kelly, vice president of Student Affairs. Kelly said the increase will allow the Counseling Center to hire two additional full-time counselors.

Also during the meeting, the SGA unanimously elected Lara Magyar, formerly an at-large senator, as its executive vice president.

African-American cinema course approved for spring 2008

THE FILM and Video Department approved adding Studies in National Cinema: African-American Cinema to the spring 2008 curriculum. Vaun Monroe, the faculty member in the Film and Video Department who is teaching the class, said a similar course had been taught at Columbia about 18 years ago. As of press time, only one student had enrolled for the spring class.

Monroe said students can talk to him about possibly waiving the enrollment requirement.

Roosevelt accidentally mass e-mails students' personal info

THE NAMES, addresses, phone numbers, e-mail addresses, GPA, academic standing and ethnicity of nearly 4,000 part time and full time undergraduate students at Roosevelt University were sent out in an Excel file attachment along with an announcement about a summer internship to students' school e-mail accounts.

As of press time, Roosevelt had shut down its server in order to retract e-mails that had not already been opened.

Calendar

Build a branding portfolio

Students can learn how to create a portfolio that best displays a student's branding and identity work. The event will feature design and marketing professionals and will run from 9 a.m. to 11 a.m. on Nov. 13 in the Portfolio Center in the Wabash Campus Building, 623 S. Wabash Ave., room 307.

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

Reading by Rick Hilles, Jo McDougall

These two poets will be at Columbia to read from their works. Hilles' book, *Brother Salvage*, was named the 2006 Foreword Magazine Poetry Book of the Year; McDougall's work has been adapted for the screen and stage. The event is from 5:30 p.m. to 7 p.m. on Nov. 14 in Collins Hall on the 6th floor in the South Campus Building, 624 S. Michigan Ave.

For more information, call Becca Klaver at (312) 344-8819.

'The 11th Hour' film screening

In celebration of America Recycles Day, Columbia's Recycling Program will be screening the documentary *The 11th Hour*. The film will be shown at 4 p.m. and again at 6 p.m. on Nov. 15 in the Hokin Theater, room 109 in the Wabash Campus Building, 623 S. Wabash Ave. The film will also be screened for residents of the The Residence Center, 731 S. Plymouth Court, at 9 p.m.

For more information, call the Recycling Program at (312) 344-7213.

Student Performance Night

This Dance Center program is the culmination of months of work helping students get prepared and gain experience in a professional dance concert. The event is from 8 p.m. to 10 p.m. Nov. 15 in the Dance Center, 1306 S. Michigan Ave.

For more information, call Ligia Himebaugh at (312) 344-8345.

Mixing media: Exhibit combines video, painting

by Derek Kucynda
Assistant Campus News Editor

PAINT SPLASHED over 16mm film and motion-sensing lights come together to create an interactive art experience in a new Columbia exhibit.

The exhibit, curated by Tracy Marie Taylor, the external relations coordinator for the Interactive Arts and Media Department, takes video technology and merges it with different painting and drawing styles. Columbia alumni and professional artists have lent their work and created original pieces for “Bilingual,” which is currently on display at the Glass Curtain Gallery at the 1104 Center, 1104 S. Wabash Ave., until Jan. 11.

Although some may find the two media difficult to combine, Tracy Marie Taylor said the exhibit effectively showcases pieces stuck in the artistic crossroads of film and painting.

“One thing I like about a lot of the work is that even though the end result is film and video, it still has a very handmade, tactile quality,” she said.

While no current students are featured, spring ’07 alumni John Grant and John Hiltabidel are part of the show, as is former chair of the Art and Design Department Sabina Ott, who has a video installation in the gallery. Other professional artists include William Kentridge, David Reed, Fraser Taylor and Jeremy Blake.

Blake, who took his own life this summer, created an installation that uses lights on a screen and as the viewer moves, the colors change or become distorted.

Kentridge, who utilizes stop motion while sketching large-scale charcoal drawings



Paul Nawrocki, a senior film and video major, views a video installation at the ‘Bilingual’ exhibit at the Glass Curtain Gallery, in the 1104 Center, 1104 S. Wabash Ave.

Tim Hunt THE CHRONICLE

on paper, takes a film shot and erases it. He repeats this process and creates a video utilizing stop motion technology.

Tracy Marie Taylor said Fraser Taylor’s piece, “Crevice,” is a good example of the duality of the “Bilingual” exhibit. He took blank 16mm film and painted abstract designs on it, projected it and videotaped the projection.

“The language of abstraction is something so specific to [the] painting, yet it is perfect blend of using both mediums and allowing them to blend together,” she said.

Blake, Kentridge and Fraser Taylor are examples of artists who take the traditional medium of painting and make it come alive through time, motion, film and video, Tracy Marie Taylor said.

“It might help students step outside of the box and see what other possibilities are available as artists,” she said. “Often, through the use of collaborating with other students [or] mediums, you can open up new possibilities.”

Two years ago, Tracy Marie Taylor put together a film screening. The film pieces were heavily influenced by painting and it was such a great experience that she wanted to expand it to an exhibition. She was then motivated to find other individuals to be a part of an exhibition using these methods of mixed media. Tracy Marie Taylor approached curators from other museums, such as the Museum of Contemporary Art, and spoke to gallery owners, who gave her suggestions of artists who might fit the bill.

After gathering suggestions and doing research to see if the artists were applicable, Tracy Marie Taylor narrowed down her choices and presented their images and resumes to Columbia’s review board and its’ members were impressed, she said.

Chris Lundy, a sophomore film and video major, who was drawn to an installation that turned and looked at him when he passed by, said he is interested in the interactive aspect of “Bilingual.”

“I think there’s very unique, abstract work here,” Lundy said. “It is a very interesting form of expression. I like how some pieces deal with animation.”

Hiltabidel approached his piece as a way of expression, incorporating his knowledge of painting and video to project images of graffiti on the wall.

“Traditional graffiti is just strictly paint[ed] and the way we made it turn out [captures] more of the video process of it,” Hiltabidel said.

Hiltabidel became involved with the exhibit so he could practice utilizing the new technological direction of art. He said he notices more art galleries incorporating screens and projectors with canvases and paintings.

“You want to get out there and show people what the difference between what you see on paper and what you can actually see on video,” he said.

“Bilingual” is currently on display at the Glass Curtain Gallery at the 1104 Center, 1104 S. Wabash Ave., until Jan. 11.

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Adis Sirbubalo Senior Recital
7:30 PM

Tuesday November 13
Know Your Chicago Concert
11:00 AM
Student Concert Series
7:00 PM

Wednesday November 14
Know Your Chicago Concert
11:00 AM
Juan Carlos Lopez in Concert
7:00 PM

Thursday November 15
3CVJE in Concert
6:00 PM

Friday November 16
Jazz Gallery in the Lobby
12:00 PM
Jon Shimmin Senior Recital
7:30 PM

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

Artists of Foreign Policy creates, educates

New student organization addresses worldwide issues through artwork, exhibits

by Ashley Braden
Staff Writer

COLUMBIA STUDENTS are using art to address the world’s problems. Artists of Foreign Policy, a new student organization at Columbia, is made up of artists who embrace their creative abilities and use them to promote change in the world. The group, which began last spring but became officially recognized by Columbia last month, has between 70 and 100 members on campus, according to Artists of Foreign Policy president Rinska Carrasco.

She said the group’s purpose is simple. “We’re here to help you express your voice,” said Carrasco, a sophomore art, entertainment and media management major. “We want you to take any issue [dealing with foreign policy] and show it in an artistic manner—whether it’s through film, poetry, music, stories, anything. We then want to display the work to help educate others.” Artists of Foreign Policy stemmed from an assignment in the fall 2006 U.S. Foreign Policy class in the Liberal Education Department, taught by Patricia Walker. When Walker assigned the students’ final projects, she said she wasn’t expecting such tremendous results. “The students were told to take any issue within foreign policy and create an artistic project,” said Walker, the club’s faculty adviser. “When I saw the quality of the art, I wanted to create an exhibit on campus



Columbia students, Clare Stahlecker and Timothy Andrew, perform during Artists of Foreign Policy’s Stand Up and Speak Out event on Oct. 17.

Andrew A. Nelles THE CHRONICLE

to display them. From that, the studentsspring 2007 semester and most recently decided to make this a club. They had thehosted Stand Up and Speak Out, which desire to continue this process and open itwas sponsored by the United Nations, up to other students on campus.” featured music by the band Fly Phoenix Carrasco, who was among the initialand presented video and lecture presenta-group of students involved with the club,tions about the world’s poverty. said Artists of Foreign Policy is about more “I think [Stand Up and Speak Out] was a than just students doing art projects. great way to show people that the college is “Foreign policy is a very important thingvery much aware of world issues,” Carrasco to know in general,” she said. “There are asaid. “It gave Columbia students a chance to lot of problems politically and our goal isunite with each other not only in Chicago, to raise awareness of those issues in a waybut also on an international level.” that will be appealing to people on campus Stand Up and Speak Out was part of a and in the community.” global project recognizing Oct. 17 as the Although it is a new group to Colum-International Day for the Eradication of bia, Artists of Foreign Policy has alreadyPoverty. Through the efforts of Artists of hosted a couple of events on campus.Foreign Policy, Columbia’s participation The club had its first art show during thewas counted in the 2007 Guinness World

Record for largest number of people to “stand up against poverty” in 24 hours. Annisa Wanat, regional field manag-er of the ONE campaign, an organiza-tion that strives to eliminate poverty in the world, said groups like Artists of Foreign Policy are very influential to their peers, schools, communities and governments. “Students throughout history have been important agents for social change,” Wanat said. “It’s important that all campuses have a socially active student body so they can both explore other ideas and be exposed to them as well.” Carrasco said the group is still planning more events for the upcoming months. Artists of Foreign Policy wants to create another art exhibit within the next semes-ter and is also trying to create a larger show for next year. “Right now, we’re proposing a cultural arts fair that would collaborate with other clubs on campus,” Carrasco said. Mollie Franklin, a sophomore early childhood education major, is not a member of Artists of Foreign Policy, but is passionate about the political and world issues it advocates. “I think what they’re doing is great,” Franklin said. “We are the generation that has the power to make changes. By stand-ing up and sticking together,like they do in this group, we can help people and create change in foreign policy.”

E-mail ArtisticPolicy@gmail.com for Artists of Foreign Policy updates and meeting times.
chronicle@chroniclemail.com

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SPECIAL TO THE CHRONICLE

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

‘From repairman to chairman’

by Allen Turner
Chairman, Board of Trustees

FOR THE last 50 years, I have been sitting by my red telephone, waiting for the dedicated hotline to ring. It has been my fate to wait for work, surrounded by silence—for I am an expertly trained Maytag repairman.

I took my Maytag training with me as I journeyed along my path through what might be considered the normal rites of passage for some Americans. My family was not poor. My dad had a good job and we were a part of the middle class. But there were no summer camps or vacations. There was basketball in the alley, baseball in the schoolyard and Jackson Park on Chicago’s South Side provided greenery. On hot nights in the summer, I slept in the park along with scores of others. We were not an air-conditioned family. It was good.

At the age of 14, my first job was checking coats at the Museum of Science and Industry. I was fired for not showing up consistently. My mother was happy since she thought the 50 cents an hour they were paying was inadequate (another 15 cents was the least they could have done, she said). Then I went to college and law school, tool kit still by my side. Working while studying was not always easy, but I knew I had to keep at it. The pay was

critical encounters:



good, and I needed the cash for tuition and living expenses. I also waited tables, worked in the library and saved some money. Next, I bought a Chevrolet. Later, I married my high school girlfriend. My two kids are really nice and four grandchildren are icing on life’s cake.

I had no aspirations to be at the top. It never seemed like a realistic goal. An average guy from Hyde Park High School on Chicago’s South Side, with no connections, knew that “OK” would be OK. I just kept trudging along, working hard. I got lucky and good things happened. Sometimes you are in the right place at the right time. I had some talent, but getting noticed was the issue. Being noisy and assertive served me well. I headed some Chicago arts institutions, became chairman of the board of some businesses and moved on up. It has been a steep, but fun climb.

And here I am, looking back and wondering how it happened and how quickly time has passed. I deeply appreciate the success that came my way. My desire to



The author, Allen Turner, is the chairman of Columbia’s board of trustees. Courtesy MEDIA RELATIONS

help others grows out of surprise, when I look at where I am, coupled with the memory of where I began.

To head Columbia College Chicago is a great honor and privilege. I am truly happy to be in the trenches with the faculty, staff and students. Wonderful things are happening here and the future is bright and unlimited.

But, I also keep my tool kit ready and keep my ear out for the Maytag hotline to ring. It is good to have a backup profession. If my other stuff doesn’t work out, I’ll be ready.

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 about what you think. Hopefully, you will feel inspired to write your own narratives, which you can send to me through our website, colum.edu/criticalencounters.
-Stephanie Shonekan

OPENING RECEPTIONS THIS THURSDAY

Sketchy 6

Reception: Thursday, November 8, 5-7 pm

Hokin Gallery, 623 S Wabase Ave, first floor

Sketchy 6 is the sixth annual exhibition of sketches, drawings and sketchbooks of the students, faculty and staff of Columbia College Chicago. The exhibit explores the process of art and the thought progression of the artist.

FOR MORE INFORMATION, VISIT CSPACES.COLUM.EDU

Lost and Found

Reception, November 8, 5 - 7 pm

Hokin Anenx Gallery, 623 S Wabash Ave, first floor

“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.”

Lost and Found is curated by IMAGE Unit, a collective of the Columbia College Chicago Interdisciplinary Arts and Media MFACandidates dedicated to the principles of collaborative and individual creative excellence. IMAGE Unit invited Columbia students of all disciplines to submit works based upon the theme “lost and found.” The exhibition features a broad range of artworks from traditional photography to multimedia installation.



Travel the world without leaving Chicago

Columbia’s international students to share food, dance, art from their home countries

by Ashley Braden
Staff Writer

STUDENTS CAN experience the cultures of foreign countries this month without a passport, plane ticket or guidebook. The International Student Organization is hosting an International Fair on Nov. 15 in the Conaway Center in the 1104 Center, 1104 S. Wabash Ave. The event, which is free and open to the public from noon to 5 p.m., will highlight the cultures of 43 different countries—the birthplaces of current international students at Columbia. The fair will feature ethnic food, performance art, music, film and other art representative of each country, information about academic programs for students interested in studying abroad and a raffle drawing with prize giveaways. The fair will take place during International Education Week, an initiative by both the U.S. Department of State and the U.S. Department of Education, during which schools, businesses and organizations across the globe are sponsoring and participating in international programs. Mark Kelly, vice president of Student Affairs, said he is pleased the International Student Organization is involved on campus. “I think the international students, although they make up a small percentage of the student community, are a very important part of education,” Kelly said. “Students need to have a larger world



Guatemala and India, among others, will be two of the countries to be on display at the International Fair on Nov. 15

Kimi Badger THE CHRONICLE

view and our international students offer a window to see that.” Juan Galindo, president of the International Student Organization, is directing the event. “The goal of the fair is really to raise global awareness,” said Galindo, a junior music major. “It’s an opportunity for students to learn about the customs and cultures of other countries.” In addition to coordinating the event, Galindo will be profiling his country of Guatemala. His display will include pictures, general information about the country’s culture and folkloric costumes. Other international students will be presenting other cultural art, which includes a screening of an award-winning film from Taiwan, a performance by Japanese band featuring Columbia students and traditional dances of China. Galindo said the fair was also created to attract more interest to the International

Student Organization. “It’s an attempt to gain visibility to our group,” Galindo said. “There are 160 international students, but only about 10 active members in the club.” Mihir Desai, a sophomore film and video major, will represent India at the fair. His exhibit will offer a sampling of traditional Indian food and pictures of the country. He also invited his mother to teach a workshop on how to wear a sari, a traditional garment worn by Indian women. Desai said this is the first time he has participated in an International Student Organization event. “This event is significant because there aren’t very many international students [at Columbia],” Desai said. “Many people don’t know much about other countries and want to learn. It’s important to have exposure to the world, it’s important for everyone.” Desai said the fair is also valuable for

future international students. “It shows people in other parts of the world that Columbia acknowledges their countries and wants to educate and expose the students to them,” Desai said. Carley Manning, 24, a Chicago resident, has friends at Columbia and frequently attends events at the college. She said she is interested in the International Fair. “There are a lot of students that attend Columbia that are from other parts of the world or have roots in other countries,” Manning said. “It’s important that their cultures are represented here, too.” *The International Student Fair, a free event open to the public, runs from 12 p.m. to 5 p.m. on Nov. 15 in the Conaway Center in the 1104 Center, 1104 S. Wabash Ave.* chronicle@chroniclemail.com

Art of the Library

Thursday, November 15th 5-7pm

Reception on 3rd floor of Library

624 S. Michigan Avenue

Refreshments Served

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Columbia COLLEGE CHICAGO
Library

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Expert calls Carter’s salary ‘generous’

Annual tax form names top 12 paid administrators, faculty at Columbia

by Beth Palmer
Campus News Editor

PRESIDENT WARRICK L. Carter’s total payment package, which reached \$623,073 last year, makes him the fifth highest paid president of all public and private colleges in the state and the tenth highest paid president in the nation among colleges offering master’s degrees, according to data compiled by The Chronicle of Higher Education.

Carter’s base salary for the last fiscal year, which began last September and ended in August, increased by 8 percent from the previous year, according to tax documents, but experts said that jump is not unusual.

According to Columbia’s 2005-2006 federal 990 tax form, Carter’s total compensation package included \$376,888 in base salary; \$7,888 in expense account and other allowances; and \$238,297 in contributions to his employee benefit plan.

Raymond D. Cotton, a Washington, D.C.-based attorney with Mintz Levin, specializes in college president compensation packages. He said Carter’s \$376,888 base salary, which has risen 6.6 percent a year on average since he came to Columbia in 2000, has increased at a slightly above average rate.

“In higher education, the average range is 4 to 6 percent,” Cotton said. “Once in a while I see a 3, once in a while a 7.”

Cotton said Carter’s \$238,297 in contributions to employee benefit plans seemed high. However, Cotton said the amount made sense when further broken down: the benefits include \$100,000 in compensation to be received upon retirement and an \$85,000 bonus, according to Michael DeSalle, vice president of Business Affairs and CFO.

Columbia’s board of trustees decides to award bonuses to administrators, but the board’s chairman Allen Turner did not have a comment as of press time about the amount recently awarded to Carter.

“The numbers are generous, they’re not ridiculous,” Cotton said. “The only thing [the bonus] can mean is this president is considered highly successful by your board.”

Higher than Carter on the same list of top paid master’s degree offering colleges in the U.S. is the president of Northwestern University, who received a \$814,572 total payment package in 2005-2006, according to Paul Fain, a staff reporter at The Chronicle of Higher Education, who covers executive compensation.

Fain said Carter’s 8 percent raise “is not outlandish,” but his base salary in 2005-2006 makes him the fifth highest paid president of all public and private higher education

TOP BASE SALARIES			
Source: Federal tax form 990			
	2004-2005	2005-2006	Percent raise
Warrick L. Carter President	\$348,159	\$376,888	8%
Annice Kelly General Counsel	\$157,426	\$166,896	6%
Mark Kelly Vice President of Student Affairs	\$173,727	\$182,193	5%
Alicia Berg Vice President of Campus Environment	\$166,997	\$175,391	5%
R. Michael DeSalle Vice President of Finance	\$184,541	\$191,682	4%
Zafra Lerman Head, Institute for Science Education and Science Communication	\$237,273	\$240,839	2%
Steven Kapelke Vice President of Academic Affairs	\$200,558	\$203,535	1%

Emilia Klimiuk THE CHRONICLE

institutions in Illinois.

While Carter’s base salary remains the highest at the college, Zafra Lerman, head of the Institute for Science Education and Science Communication, received the second highest salary in the 2005-2006 fiscal year with \$240,839.

The 2005-2006 federal 990 form also showed DeSalle and Mark Kelly, vice president of Student Affairs, received expense accounts for the first time.

DeSalle said the \$2,040 and \$1,356, respectively, go toward parking.

Steven Kapelke, provost and senior vice president, also received an expense account for the first time, \$7,500 as a housing allowance, DeSalle said.

The college had been giving Kapelke the allowance in previous years but had not included it on the form, he said.

“Columbia never reported this on the 990 before because we did not think it appropriate. Upon further analysis, we felt we should start reporting it,” DeSalle said in an e-mail.

New names among Columbia’s top-paid included Dennis Rich, chair of the Arts, Entertainment and Media Management Department who earned \$172,679; Richard Dunscomb, chair of the Theater Department, who earned \$171,541; and Doreen Barton, dean of the School of Media Arts, who earned \$167,945.

Eric Winston, vice president of Institutional Advancement, earned \$191,871 during 2005-2006, his first year at Columbia. Winston’s inaugural salary is 15 percent greater than Sam Ross, the former vice president of Institutional Advancement, who earned \$166,448 in 2004-2005.

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Northwestern University wins PETA's praise

University among top 40 colleges offering vegetarian cuisine in dining halls

by Jodi S. Cohen

NORTHWESTERN UNIVERSITY makes it easy to be a vegetarian: the vegan pancakes, sans milk or eggs; the tofu franchise for an elegant lunch; chickenless nuggets for a guilt-free guilty pleasure; or the tofu pumpkin pie planned for Thanksgiving.

"It's not like we just open up a box of tofu and put it in a pan," said John Ferraro, who scours recipe websites and visits local vegetarian restaurants to look for creative ways to cook tofu. "We season it, we grill it, we saute it."

All that labor over a hot stove has made Northwestern a finalist for the most vegetarian-friendly campus in the country, an award given by People for the Ethical Treatment of Animals, a group better known for criticizing colleges for conducting research on animals.

Based on nominations from students, PETA listed 40 colleges in the running, with top honors to be awarded next month. Northwestern was cited for its "nutritious human vegan food."

Also on the list are the University of Montana, which serves tempeh sloppy joes, and Boston University, where students can dine on vegan sorbet.

At Northwestern, 20 percent of the 6,600 recipes used in the dining halls are vegetarian or vegan, a number that has grown substantially in recent years in response to student demand and the availability of more products from food suppliers, officials said. Vegans do not consume animal prod-

ucts, including dairy and eggs.

"At a lot of places, when you say you are vegetarian, they try to feed you eggplant. I don't like eggplant," said Sam Berry, a Northwestern sophomore who often chooses vegetarian items because she keeps kosher. "Here they'll have veggie burgers, or they'll replace normal meat with vegetarian options."

Going beyond macaroni and cheese, Northwestern has more than 100 offbeat vegetarian recipes. The school's contract with food service provider Sodexo requires it to serve at least one vegetarian and vegan entree and soup at lunch and dinner.

Marsha Dawkins, executive chef at Allison Hall, one of Northwestern's six cafeterias, has learned how to massage seitan, a wheat gluten, to look like chicken nuggets or chicken strips for fajitas.

"We cut it into thin strips and saute it to make it crispy," she said. "Some kids think it's meat."

John Krickl, another Northwestern chef, said when he started

cooking at the university about six years ago, the vegetarian options typically consisted of pasta and beans in one section of the dining hall.

"After awhile, we found that was nice but there was a lot more out there," he said. "The students asked us for more choices, more variety."

Freshman Jessica Cheng, a recent vegetarian, said that Northwestern made it easy to give up meat.

"It's not like I'm starving," she said, looking over lunch offerings: Veggie burgers. Tofu franchise. Spaghetti with "meat" sauce. Baked potatoes, steamed green beans, cheese pizza, fruit, salad. And the vegan

"There has never been a better time to be a vegetarian. We wanted to highlight the amazing options at Northwestern."

—Ryan Huling, college campaign coordinator for PETA2



The vegetarian options at Northwestern University have made it one of the most vegetarian-friendly campuses in the country, according to PETA.

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soup of the day, mushroom barley.

"There has never been a better time to be a vegetarian," said Ryan Huling, the college campaign coordinator for PETA2, the youth division of the animal rights group. "We wanted to highlight the amazing options at Northwestern. They have shown they have some strong dishes available this year."

He said PETA chose the schools based on comments students made through the social networking websites MySpace and Facebook, as well as e-mails sent to the organization. PETA also looked over uni-

versity menus. Berry said she does hear negative comments about the food.

"A lot of people are complaining there are too many vegan options," she said.

To that, Northwestern officials promise there will be a regular pumpkin pie on Thanksgiving as well, complete with eggs and milk.

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Professor proves brain stays young while body ages



Through experimenting with rats, Marian Diamond has found new information about the brain.

by Dave Newhouse

MARIAN DIAMOND changed science. She discovered in the mid-1960s that while the body ages, the brain doesn't have to grow old.

If you say "rats" to such thinking, Diamond can prove you wrong. She unlocked the brain's true potential through experimenting with rats.

Diamond, a distinguished professor of anatomy at University of California, Berkeley, determined that the brain can stay young through stimulation, which can be achieved through her five-point plan: diet, exercise, challenge, newness and tender loving care.

In other words, eat properly, stay in reasonable shape, stimulate the brain by challenging it, search for new ways to motivate brain power and strive for love and affection because the brain reacts better to harmony.

Diamond's five-point plan serves as a deterrent to dementia and Alzheimer's disease among senior citizens.

"There's no doubt in my mind you have to feed the brain," she said.

Diamond is challenged by every student who sits in that chair, she said, pointing across the desk in her office in the Life Sciences Building on Berkeley's campus.

"They come in here asking questions and you better have the answers," she said.

She also uses her research to stimulate young minds.

"I have grandchildren," she said. "What could be better, deciding new things for

them, to stimulate their brains?"

She has four children, four grandchildren and a husband, Arnold Scheidel, who teaches anatomy at UCLA. They see each other on school weekends, which they've been doing the past 25 years.

Diamond feels her own brain growing.

"It's hard to put it in words, but you're very pleased when you plan something and when you need it for the student, you still have it," she said. "You know you're still processing recent memory."

In 1960, Diamond became the first female faculty member in Cal's science department, achieving full professorship in 1974. She still teaches anatomy with her 81st birthday two weeks away.

For exercise, on weekdays, she swims a half-hour every morning, does tai chi and lifts weights.

As for diet, she watches what she eats and is proud that her figure hasn't ever been more girlish.

"I feel pretty good," she said. "I have the achy joints, but working with the students, I truly love it."

Her passion for teaching is ageless.

"It's so much fun to watch students learn and to feel them feel better about themselves when they do learn," she said.

There's no retirement age for faculty, but there is a catch.

"As long as a professor is productive and is successful at getting good ratings," Diamond said. "But if our rats had showed an opposite [scientific result], I wouldn't be here."

A half-century ago, while teaching at Cor-

nell, she read a Science magazine article about how three Cal professors—Mark Rosenzweig, David Kresh and Ed Bennett—had determined that rats have different brain chemistry.

After joining Cal's faculty, Diamond began her own rat experiments in 1964. She dealt with rats of all ages and found she was able to increase their life expectancy through TLC, i.e., petting them often.

Her resultant success and her unending enthusiasm for her work has led to 800 lectures around the world, although she has cut back considerably of late to be with her grandchildren.

Besides studying rats, she has studied Albert Einstein's brain, a photo of which is inside her office computer. But she can't see genius from just a photo of his brain.

Intelligence is more complicated than that. So is motivation.

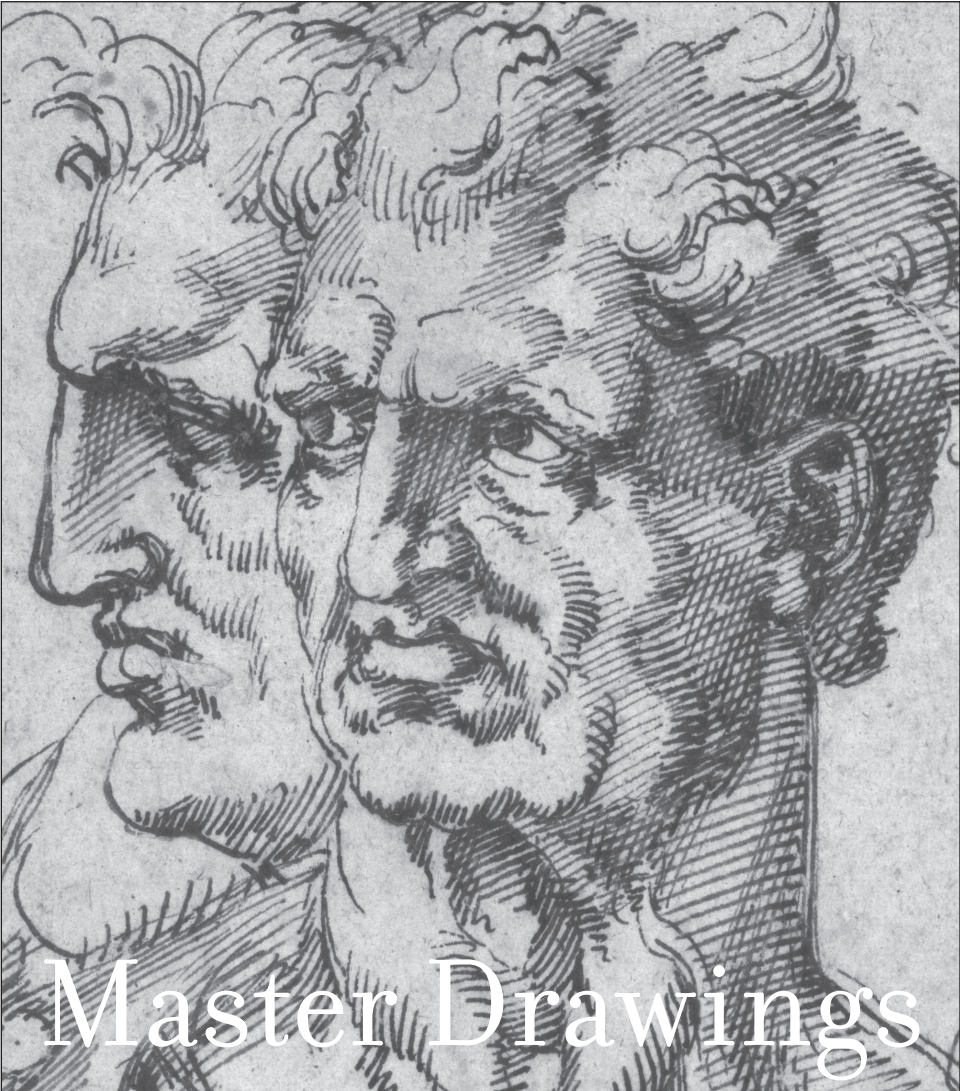
"I've inherited good genes," she said of her father, a physician, and her mother, a lover of the classics. "And I've had good students."

Diamond's not certain how much longer she'll teach, but she won't ever retire. She loathes the word "retire" just from its dictionary meanings: "To withdraw, retreat, go away ...". She much prefers "redirect."

"Retire is negative," she noted. "Redirect is positive."

And redirecting the brain, she has proven, is better than retiring it.


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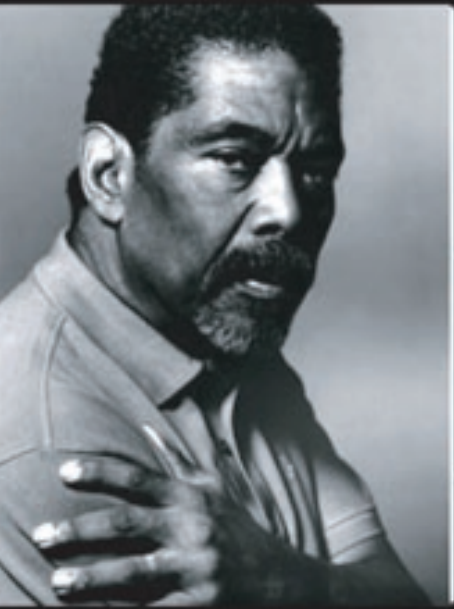



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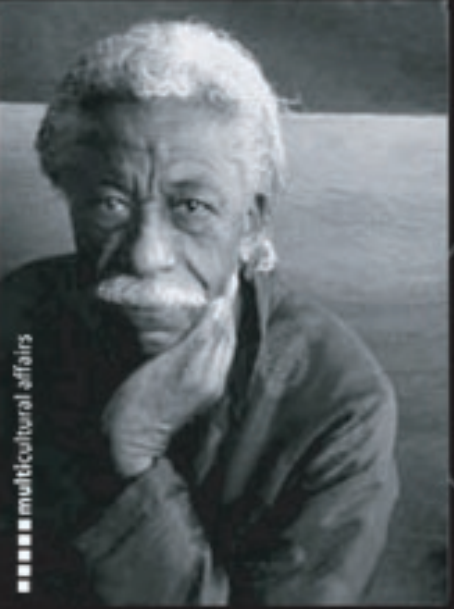




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Arts & Entertainment



Dancers take the floor at last year's American Indian Center's 53rd Annual Pow-Wow. The theme for this year's three-day event is 'honoring all nations.'

Courtesy WILLIAM PERL

Pow-Wow unites American Indians

American Indian Center of Chicago to host largest gathering in Midwest

by Brett Marlow
Assistant A&E Editor

FEATHER DANCERS, traditional Native American food and original arts and crafts—they're a few things one can find at the 54th Annual American Indian Center of Chicago's Pow-Wow beginning Nov. 16 in conjunction with Native American Heritage month.

The three-day event begins Nov. 17 and runs through Nov. 18 at the University of Illinois of Chicago Pavilion, 1150 W. Harrison St. The Pow-Wow, hosted as a fundraising event for the American Indian Center of Chicago, is a festival that celebrates and educates the public on American Indian heritage

and culture through the likes of dancing, singing, music and the arts, according to William Perl, a retired board member for the American Indian Center of Chicago.

"It's a celebration of life and we do that through singing and dancing," Perl said.

The Pow-Wow works as an event for gathering, rekindling with old friends and making new ones, Perl said.

Rita Hodge, director of the Native American Support Program at the University of Illinois-Chicago, said there are two types of pow-wows. One type is a traditional gathering pow-wow and another is a contest pow-wow, like the American Indian Center's, where groups come from all over to compete in dance, Hodge said.

This year's theme for the Pow-Wow is "honoring all nations." And since there are no Native American reservations in the

state, the Pow-Wow and the city act as a hub where different tribes can get together and be honored, Perl said.

"Chicago is a hub for all tribes. We have been told that ever since the American Indian Center has been established, hundreds and hundreds of Native Americans have passed through Chicago and have utilized the center's services," Hodge said.

A large part of the Pow-Wow is the dance, Perl said. Dancers, including previous champions, and members of various American Indian tribes, travel across the country to compete in Fancy, Grass, Jingle-Dress and other forms of American Indian dance at the Pow-Wow. Dancers range in age from kids to adults to seniors.

More than 200 dancers perform at the

»SEE POW-WOW, PG. 16

Redford challenges students

Film legend discusses his new film 'Lions for Lambs'

by Luke Smucker
Assistant A&E Editor

WHEN ROBERT Redford walked into the room, he had a smile on his face that made the stuffy hotel suite seem warm and comforting. Redford possessed a humble sincerity, and he didn't want to talk about his extensive acting and directing career. Instead, he was more concerned about the future of the nation and wanted the message of his current film to impact anyone willing to listen.

In *Lions for Lambs*, Redford directs the

film and plays a college professor who finds passion inside two students who grew up in poverty. Redford's character helps them see their true potential to make a difference in society. The Chronicle recently sat down with Redford to talk about the issues surrounding the film, and what he hopes people will take away after watching it.

The Chronicle: This movie had a very strong message for this generation. What do you think we, or even yourself, could do to live up to that?

Robert Redford: Well, I am doing whatever I can as an artist—making films like this, starting organizations like Sundance.

»SEE REDFORD, PG. 27



Robert Redford directed and stars in 'Lions for Lambs,' a film about a professor's relationship with his two students who have loads of potential.

Courtesy DAVID JAMES

Calendar

Monday

The Radio City Rockettes will appear at the Evanston Public Library, 1703 Orrington Ave., at 2 p.m. to read holiday stories and teach how to high-kick. The reading is free and open to the public.

Call (847) 448-8600 for more information.

Tuesday

The Museum of Contemporary Art, 220 E. Chicago Ave., will host Bingo/tango night. Play the classic game, then learn how to tango with professional Argentine tango dance instructors. The event is from 6 p.m. to 8 p.m. and is free to the public.

Call (312) 280-2660 for more information.

Wednesday

The Goethe-Institut Chicago, 150 N. Michigan Ave., Suite 200, will show *The Last Bridge*, a film about a German doctor who is kidnapped during World War II. The 1954 German film will show with subtitles at 6 p.m. for free.

Call (312) 263-0472 for more information.

Thursday

The editor of Design Sponge, a daily blog about home and product design, will host a "Biz Ladies Meet-up" event at Jayson Home and Garden, 1885 N. Clybourn Ave., from 7 p.m. to 9 p.m. The event is free, but RSVPs are preferred.

Visit DesignSpongeOnline.com to RSVP.

Friday

Mingle with artists and check out more than 300 pieces of art on display at Allegoric at the Chicago Country Club, 1100 N. Damen Ave. From 7 p.m. to 11 p.m., works from illustrators, designers and other artists will be on display.

Call (312) 919-0036 for more information.

Saturday

Laurie's Planet of Sound, 4639 N. Lincoln Ave., will host a party at Hideout, 1354 W. Wabansia Ave., at 9 p.m. to celebrate its 10th anniversary. Punk group Miss Alex White, folk musician Adam Fitz and garage rock group Vee Dee will perform. The event is \$9, and 21 and up.

Purchase tickets at HideoutChicago.com.

Sunday

Learn how to work the turntables at the Old Town School of Folk Music, 4544 N. Lincoln Ave. Held from 1:30 p.m. to 4:50 p.m., the class is \$40.

Call (312) 644-3776 for more information.

Smucker Spreads the Word

The terrible trilogy trend



by **Luke Smucker**
Assistant A&E Editor

The film industry is at a standstill. Film-makers are running out of original ideas and instead of single, original films, many movies that hit movie theaters are just continuations of the films we saw the year before, even if a trilogy isn't in the original plan of a film.

Pirates of the Caribbean: The Curse of the Black Pearl is an example of a movie that, according to the behind-the-scenes documentary, was originally destined to not have a sequel, but due to its popularity, two more movies were added. For some trilogies, such as *Star Wars* or *Lord of the Rings*, having multiple films is necessary to tell the story. But other films should just stop at one. How many times do we have to be beaten over the head with *The Terminator*, *The Fast and the Furious* and *Rocky* or *Shrek* sequels before enough is enough?

Most of the time, sequels do not add anything new to the movie. It's the same idea masked with a fresh coat of paint, older actors and a new title. The problem with many filmmakers is that they refuse to leave classic movies alone. Yes, it is easier and safer financially to make movies that are destined to make money based off the previous film's sales, but if a filmmaker makes a movie that does well, the answer

should not be to re-create the experience. The answer should be to come up with other experiences for viewers, and not to sell them a film they've already seen again and again.

When I go to a movie, I want to see a story with a beginning, middle and an end. If that means the movie has to be longer than an hour-and-a-half in order to accomplish that, that's fine. What I don't like is sitting through a two-and-a-half hour film only to find that I have to wait a year for the sequel and another year for a third film for some closure to the story.

This summer, I saw *The Bourne Ultimatum*, and I was happy to see Jason Bourne find some sort of closure to his problems. However, I recently read on CinemaBlend.com that Matt Damon said he wouldn't mind starring in yet another *Bourne* movie and I wanted to smack myself in the forehead. How many movies does it take to tell a story? I was really ready to be done with Bourne and although the last movie was done very well, I have no intention of delving into another series.

Sometimes moviemakers should ask themselves, what does this character have left to accomplish? In the *Bourne* trilogy,

Bourne had to figure out who he was, and why everyone was out to get him, and I intently watched his journey through three films as Bourne got back at the people and government who had done him wrong. I truly thought there was nothing left for Bourne to accomplish, but I guess the film industry thought otherwise.

As long as viewers support the trilogy trend, these companies will keep the sequels flowing. I urge moviegoers to step outside of their realm of comfort and see a movie that isn't a sequel to a movie they've already seen. Sure, there's a chance that it might not be great. But at least you will have seen a movie with a plot that hasn't been run into the ground by previous films.

While movie trilogies may attempt to draw you in with the knowledge that another film will follow a year later, moviegoers should remember this is not some TV series we're watching where the plot must be cut into segments. These are movies, works of sensory art that should stand on their own instead of requiring sequels to complete them.

lsmucker@chroniclemail.com



MCT

Chrissy Knows Best

You're all that and a bag of chips ... sike!



by **Chrissy Mahlmeister**
Managing Editor

Outdated words are da bomb, especially from the '90s. I'm totally biased because I grew up in that decade, but, duh, those phrases are still totally sweet.

When I started thinking of all the words I used to say, I started to wonder how these gems made their way into extinction and how others even lasted as long as they did.

Yoink: I used this word to death. Basically, it means to skillfully steal or take something, but with the person right there in plain view. You yell "YOINK" mid-steal and it makes the other person feel dumb for not noticing. This was perfect for me back in my klepto days because my thieving never failed to make someone feel bad.

Cool beans: If you said this phrase in the '90s, you were anything but cool. I said it all the time. It mostly festered within

the tweens amongst their Yak Baks and Smackers. Beans aren't even cool. I still don't get it. Who made this thing up?

You go, girl! Oh God, even hearing this phrase reminds me of my poofy-haired gym teachers doing leg lifts and yelling this out literally every three minutes. But then I remembered the source of this unstoppable girl power: the Spice Girls. It was at that sweaty moment during gym class that I realized I hated Posh Spice's chiseled jaw more than ever and vowed to never, ever join a sorority in fear of crappy-girl domination.

Phat: I love how the '90s was one huge scheme to misspell as many words as possible (see: Yak Bak). This obviously meant you are awesome and/or really hot. "Dang girl, you phat." Not like anyone said that to me at the time because I was about 10, but still. I loved this one particularly because it confused the heck out of most parents. "Honey, did that man just say you were fat?"

Sike: Another terrible '90s misspelling, the word "psych" was the ultimate form of trickery. Basically, someone would say a statement like "I miss the 'Ricki Lake' show ..." but then they would follow it with a big, fat "sike!" to completely throw their cohort off guard. What was once thought to be a true statement is now completely false. The mean kids in my grade used to pull this all the time by saying they liked my haircut but then, sadly, a sike would

follow. Stupid word.

Your mom: This is the most annoying phrase in existence because it can be the answer to any question. "Dude, did you finish off those Tootsie Rolls?" "Your mom." "What is the capital of Oregon?" "Your mom." It's the stupidest thing ever invented and I thank my lucky stars every day that I don't have to hear this anymore. Maybe I shouldn't have even brought it up for it might infiltrate the universe once again!

All that and a bag of chips: This one really cracks the yucksters. Not only is someone the most amazing person ever, they also come with a bag of nacho cheese Doritos on the side. I love Doritos so that makes the incredibly awesome that much more magical.

Mad: Another word for "very" or "extremely." Like, "This pepper is mad hot, man," or "My face is mad shiny." I sort of liked this one because I overused the word "extreme" back then and finding an alternate was my saving grace. It seemed it was kind of a more dudey thing to say though, so sometimes saying "mad" led to a mad bro-fest.

It's amazing how phrases and words can take me back so quickly to my childhood. But while most words in the '90s were slammin', some make me want to say: "As if!"

cmahlmeister@chroniclemail.com

Best Bets

Music

Ben Lee with Cary Brothers

Looking for some fresh new music? Ben Lee is your man. Lee, known for his indie rock roots, will be performing songs from his previous albums in addition to tracks off his catchy and pop-heavy newest release, *Ripe*. Lee plays with folk-rock one-man band Cary Brothers at the Double Door, 1572 N. Milwaukee Ave., on Nov. 13. The show, 21 and over, starts at 8 p.m. Tickets are \$15.

Call (773) 489-3160 for more information.

Film

26th Annual Reeling International Film Festival

As the second oldest gay and lesbian film festival in the United States, the Reeling International Film Festival features more than 70 films from 28 countries at venues all over the city. Actors, directors and celebrities will attend the various screenings, including the screening of *Itty Bitty Titty Committee* at the Film Row Cinema in the 1104 Center, 1104 S. Wabash Ave., at 7 p.m. on Nov. 16. The film, about a young lesbian who has just been dumped and joins a feminist/anarchist group, is directed by Jamie Babbitt, who directed *But I'm a Cheerleader*. You can also mingle with stars from the film and the Showtime drama "The L Word" at the after-party at Dragonfly Mandarin, 832 W. Randolph St., at 9 p.m. Entry to the film is \$8, admission for both the film and the after-party is \$30.

Visit ReelingFilmFestival.org for more information.

Food

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If you find yourself staggering home from the bars with an empty stomach on a Friday night, your craving for a delicious pizza might take over any rational thoughts left in your head. But at Crust, 2056 W. Division St., you can get your fill of tasty organic pizza for cheap—for free, actually. The restaurant serves up a buffet of three or four pies to late-night bar customers for free. Prepare to be greedy, because the pizza "buffet" only lasts from midnight to 1 a.m.

Call (773) 235-5511 for more information.

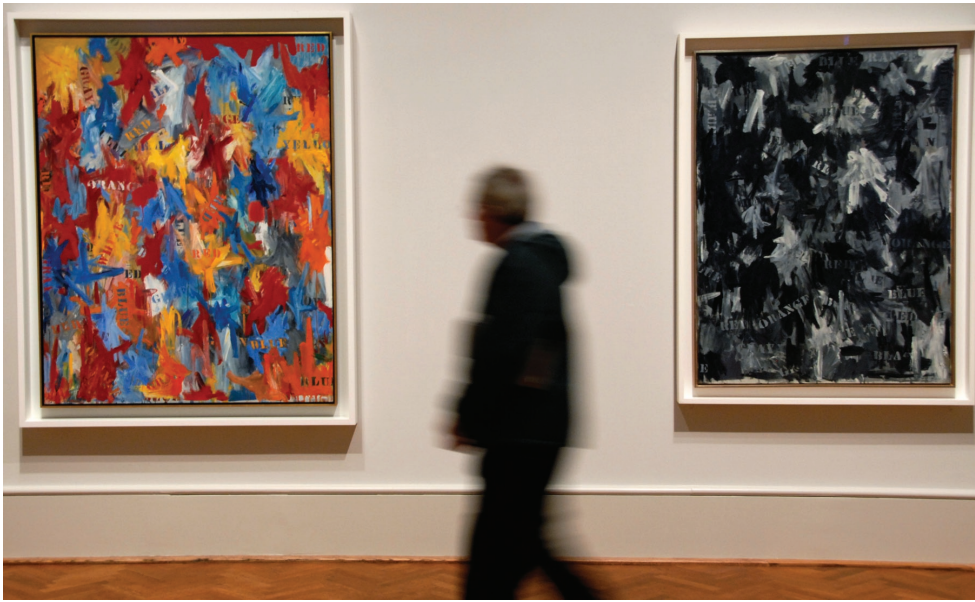
Performance

Chris Gummert at the Apollo Theater

The only thing better than blowing stuff up is when you can blow up a dead whale along with it. In "Countdown: The Story of the Exploding Whale," at the Apollo Theater, 2540 N. Lincoln Ave., actor-writer Chris Gummert tells the true story of a whale that was disposed of using half a ton of dynamite in 1970. The multimedia show, which starts each Wednesday at 8 p.m. until Nov. 28, costs \$8 for students with an ID and \$10 for the general public. It will blow you away.

Call (773) 935-6100 for more information.

Making a gray connection



A museum patron walks past, viewing 'False Start' and 'Jubilee,' pieces from artist Jasper Johns at the Art Institute of Chicago, 111 S. Michigan Ave.

Chuck Wu THE CHRONICLE

by John Lendman
Staff Writer

ART CAN be a gray area with some modern artists, but Jasper Johns takes that concept to a new level. Celebrating some of the most influential American artists, the Art Institute of Chicago, 111 S. Michigan Ave., introduced the iconic abstract-expressionist's exhibit on Nov. 3. The unveiling in the Regenstein Hall produced a near-capacity crowd. Displaying the collection of more than 130 paintings, sculptures, prints and drawings, museum curators investigate the evolution and development of Johns' exploration of the

color gray in the past five decades. The Art Institute of Chicago, in cooperation with the Metropolitan Museum of Art in New York, will host "Jasper Johns: Gray" in collaboration with the Chicago Symphony Orchestra and Poetry Foundation. The museum will feature Jasper Johns as part of the American Perspectives collective highlighting the works of Richard Misrach, Edward Hooper, Winslow Homer and Ed Ruscha. The American artists will be featured in various galleries, film screenings, lectures, readings and concerts until June 2008. Erin Hogan, the Art Institute of Chicago's director of public affairs, said when cura-

tors started to acquire Johns' work, they discovered gray media was the backbone of all his pieces. "Johns is one of the most influential American artists working today," Hogan said. "The exhibit explores this use of color gray as an evolution in his work." A team of 10 curatorial departments chose Johns for the exhibit because of his unique influence differentiating himself from other artists, Hogan said. Johns avoided the highly subjective and expressive themes and techniques used by fellow artists, such as Jackson Pollock and Willem de Kooning, and turned to a more conceptual approach to painting, according to a press release. He incorporates elements of popular culture using shades of gray in every series with sculp-metals—a material that can be used as paint but dries as metal—oils, charcoals, pastels, lithographs, waxes and various forms of media. "As you go through the [exhibit] you deal with themes in the artist's work with numerals, maps, flags and targets," said Douglas Druick, the co-curator of the exhibition. "But then you see the evolution of his movement away from those subjects." The various galleries display the motifs and themes Johns used to incorporate gray mediums with abstract subjects on and off the canvas. While one room displays his repetition of the American flag in metallic aluminums and silvers, another room displays his abstract-impressionist maps of the United States painted with oils that run down the canvas. Mark Pascale, associate curator of prints and drawings, led a teacher education semi-

nar throughout the exhibit on opening day, surrounded by crowds of tourists and art enthusiasts alike. Pascale said Johns had no formal schooling and his self-taught skills display his revolutionary use of resources. "His work is a huge repudiation of expressionism," Pascale said. "He took the repetition of current art and the brilliance of it and said, 'That is intellectually vapid.'" It took exhibit curators four to five years to obtain various works by Johns for the exhibit. While most pieces are owned by the Art Institute, many are on loan from an assortment of foundations, private collectors and even Johns' personal collection. Johns created a few new pieces just for the exhibit as well, Hogan said. "I think this exhibit is all about how a master artist works, what themes or motifs are important to him ... and how questions get processed in an artist's mind," Hogan said. Ryan Ingebritson, a painting and drawing major at The School of the Art Institute of Chicago, arrived on opening day to look for inspiration in Johns' new exhibit. He said he is in the museum five days a week to observe new inspiration. "Jasper Johns is an amazing artist," Ingebritson said. "It's the thought process of the ideas that are presented and the simplicity of the objects [that inspire me]. I like to play off the same principles in my work." For more information on the Jasper Johns exhibit and The American Perspectives Collection, visit AmericanPerspectives.org. chronicle@colum.edu

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IN THEATRES WEDNESDAY, NOVEMBER 21!



A dancer performs a fancy feather dance at the 2006 American Indian Pow-Wow in Chicago. American Indians make up about 0.2 percent of Chicago’s population, according to the U.S. Census Bureau.

Courtesy WILLIAM PERL

» POW-WOW

Continued from PG. 13

Judges to critique dancers in traditional performances

pow-wow every year. Most are from Chicago, but others come from across the country, said Christine Redcloud, community coordinator for the American Indian Center.

“Each of the [dance categories] have their own way of dancing,” Redcloud said. “They have their own songs and their own style of dancing; it’s pretty unique,” Redcloud said.

Males begin the dances with a traditional, old-style performance, Redcloud said. Other dances include a grass dance, which originates from a stomping ritual prior to the dances to soften the ground. A grass dancer’s dress is adorned with pieces of yarn, which are very colorful, to symbolize the grass, Redcloud said.

Everybody’s favorite, Redcloud said, seems to be the fancy feather dances performed by younger, more-energetic males who do a lot of twirling. Traditional female dancers dress in fully-beaded buckskins, detailed ribbon-worked dresses or dresses with shells on them, depending on the tribe, she said.

Throughout the weekend, a panel of judges critiques the dancers. Based on their placement and score, the panel then names a winner and awards a cash prize in each category at the end of the weekend.

Although dancing is a major part of the Pow-Wow, it is not the only thing happening and offered at the festival. More than 40 traders and vendors at the

pavilion will sell handcrafted and hand-made arts and crafts like jewelry, sculptures, paintings and books.

In addition, traditional American Indian food will be sold.

Fry bread, which Redcloud described as traditional dough that’s fried up and prepared differently by the various tribes, along with wild rice, corn soups and other Native American food will be offered.

Two host drums, drumming groups, will be at the event, a group called Tha Tribe coming from the north and the Southern Boyz, coming from the south, Hodge said.

“A big part of Native American life is centered around the drum,” Perl said. “The drum is the heartbeat of the Indian people.”

Redcloud said she expects to see about 5,000 people attend throughout the weekend.

With the festivities and the fun of this year’s pow-wow, the American Indian Center is trying to inform people about American Indian culture. American Indians comprise 0.2 percent of the population in Chicago, according to the U.S. Census Bureau.

“The biggest thing [about the pow-wow] is to dispel the stereotype and the Hollywood lies about Native Americans,” Perl said. “People get to see what they’re really like.”

The Pow-Wow begins Nov. 17 at the UIC Pavilion, 1150 W. Harrison St. For more information on the 54th Annual American Indian Pow-Wow, visit AIC-Chicago.org. Tickets run from \$6-\$12 depending on age and \$20 weekend passes are also available.

bmarlow@chroniclemail.com

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Top 5



Sara Harvey, Copy Editor

Places to eat breakfast in the city

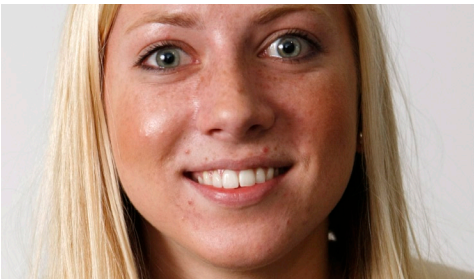
La Sera, 1143 N. Wells St.: The classy, European-style restaurant serves Julius Meinl coffee in a cup and saucer with a dainty little spoon. While it has a bigger sandwich menu, I dined on delicious eggs overeasy with goat cheese, red pepper and spinach—one of four breakfast options.

West Egg Cafe, 620 N. Fairbanks Court: This cafe specializes in—you guessed it—eggs. The omelette menu is extensive. You don’t have to worry about grabbing the waiter to refill your coffee, either ... there’s a carafe at every table.

Ann Sather, 929 W. Belmont Ave.: This Scandinavian bakery serves up some of the most delicious (and largest) cinnamon rolls I’ve ever had in my life. It’s crowded most mornings but worth the wait.

Lou Mitchell’s, 565 W. Jackson Blvd.: This place is a *real* diner, complete with the “kiss my grits” attitude, greasy food and busy environment. You’re served ridiculously tasty doughnut holes while you wait. If you need to recover from last night’s escapades, this joint is it.

White Palace Grill, 1159 S. Canal St.: Your coffee cup will never be empty here; the waitstaff is friendly and attentive. The food is inexpensive, and the waffles and eggs are always perfect. Yum.



Quinn Milton, Copy Editor

Reasons cold weather isn’t as bad as you think

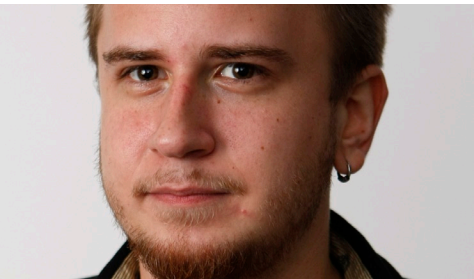
Coffee: I’m not a big fan of iced coffee, but if I want coffee in the summer, this gross, unnatural solution is the only thing that seems acceptable. When it’s cold out, though, there’s nothing better than warming up with a hot cup of coffee.

Looking ridiculous: All right, Ugg lovers, this is your time to shine. Even though those coats that look like sleeping bags and moon boots may look silly, you’ll be happier without hypothermia.

Snow days: OK, so it’s happened to me, like, twice in my entire life. But still, here’s hoping global warming hasn’t totally kicked in yet and we get a shot at some quality snow days.

The perfect excuse: Winter is also pretty much the only time of year when it’s OK to become a hermit in your apartment. The ultimate excuse is “But it’s so cold out ...” Your friends will understand.

Millennium Park ice skating rink: I’ve actually never been ice skating there, or ice skating in general since junior high. But every year the idea of it just sounds really awesome.



Steve Baltrukonis, Copy Chief

Best last tracks off of an album

‘Always Coming Back Home to You’ by Atmosphere from ‘Seven’s Travels’: A hidden track, actually. It’s not often you find anyone bragging about how and why they love the Midwest, but Slug pulls it off pretty well.

‘Everyone’s a VIP to someone’ by The Go! Team from ‘Thunder, Lightning, Strike’: The perfect track to cool off after a piping-hot album by The Go! Team. It kind of calls to mind the music that might be playing over the credits of *Lassie*.

‘So Long to the Circus’ by The World/Inferno Friendship Society from ‘Red-Eyed Soul’: Of course, any track by this band will blow your head right off your shoulders. This track offers unbeatable instrumentation, and Jack Terricloth’s lyrics really seem to embody the wonder feel when your favorite band comes to town.

‘Don’t S--- Where You Eat’ by Ween from ‘Chocolate and Cheese’: This is not just good advice; it’s also the Huck Finn-style chill of sitting by a stream with a fishin’ pole and watching the sun set.

Any last track from any Radiohead album after ‘Pablo Honey’: Seriously. Any. “Living in a Glass House.” “A Wolf at the Door.” “True Love Waits.” They’re all devastatingly beautiful.

Jack Ass

OF THE WEEK

Pedal-phile



AP

It appears world-famous cyclist Lance Armstrong has a new lady on his arm.

He sure races when it comes to relationships, after ending it with fashion designer Tory Burch in early October and pop/rock musician Sheryl Crow in Jan. 2006. Now he’s onto another lady—Ashley Olsen, according to EOnline.com.

Can we say pervert? No. We shouldn’t judge, because there’s *only* 15 years between the two who were spotted twice in New York City the week of Oct. 29.

Armstrong, 36, was in town to run the New York City marathon, according to People.com. While in the city, the couple lounged at an upscale New York hotel.

“They came together with a group of friends. Ashley drank red wine, sat on his lap and they were making out all night. They left together around 2 a.m.,” a source told the New York Post.

What could be the harm in sipping red wine at a posh New York City hotel and cuddling and smooching in the corner? A lot, if it looks like Olsen is making out with her dad.

The pair was spotted again at a hip restaurant in Manhattan, People.com said on Oct. 31.

The pair seems a bit odd, and that’s saying it politely. Does anyone adhere to the adage of dating someone their own age? Sure there’s Catherine Zeta-Jones and Michael Douglas, but Olsen and Armstrong’s generation gap is too off. It’s just too weird.

But will that be enough to pedal alongside Armstrong on his Trek bike while she’s on her tricycle? Oh wait, she’s 21, not 12. It seems like yesterday she was just sucking her thumb on “Full House,” solving mysteries with her sister in their video series or bombing at the box office. Maybe a little carbohydrate-based diet alongside Armstrong will be good for the emaciated twin.

Hang onto those yellow LiveStrong wristbands; they’ll be souvenirs when Armstrong slips on new DateYoung bands in a few weeks. It will be the new craze!

Maybe they will make a good pair. Hopefully Olsen is ready for her own real life “Full House” with Armstrong’s three kids from his first marriage to ex-wife Kristin Armstrong. They won’t know what to do with Olsen—call her sis, or mom?

Good luck to you, dynamic, divided duo! The race is on ... to see how quickly they break up.

—B. Marlow

HOW TO

Avoid apartment troubles

with Jessica Galliard



Searching for a new apartment can be exciting. A new home means new beginnings, new adventures and new surroundings. But even though your main concerns may be paint colors, room sizes and party potential, there are plenty of things you may overlook that could easily become huge headaches. If you follow a few simple tips, you could save yourself lots of stress, time and money.

Accessories

- When looking at apartments, visual documentation is essential. Always bring a camera to every apartment to snap a few pictures of its condition. If you see something that concerns you, such as water stains, cracks in the wall or scuffs on the wood floors, take a photo and get doubles. Before signing the lease, address your concerns and show your photos to the landlord to make sure the problem is fixed before you move in.
- Be a reporter for the day and carry a small notebook and pen. Jot down what you like about the apartment, what you

don’t and any concerns that could be fixed before you sign the lease. Remember: No concern is too small to bring to the attention of the landlord. Even if you’re moving in alone, bring along a friend on your search. If you know a lot about paint techniques, but are clueless when it comes to plumbing, a friend who’s familiar with the inner workings of an apartment could be a major help. If you don’t have any handy friends, bring someone along anyway. They may be able to catch something that you won’t.

Research

- Let’s say you find the perfect place. Rent is cheap, the place is spacious and all you have to pay is the gas bill. With the temperatures winter brings to Chicago, gas bills can be deadly. Find out what utility company you will have, then call to find out what the average bills have been in the past for the address. Most utility companies can give you an average number.
- Do some investigating, ask any neighbors in your building or surrounding your

building what they think of the street, the local restaurants and the people who live there. Most will be forthcoming with you, and some will talk your ear off. These people can tell you what the landlord won’t tell you and what you would usually have to find out for yourself.

Paperwork

- This may seem obvious, but many forget this: Read over the lease several times. With all of the paperwork leasing agents and landlords hand out to renters, it’s easy to misread or not understand all of the jargon in that piece of paper. And in case you end up loving an apartment, don’t forget your checkbook to write a deposit check.
- Once you do choose a place, make copies of everything: rent checks, utility bills, notices from you to the landlord, etc. If you have copies of every piece of documentation concerning your apartment, the landlord cannot claim a lack of communication if any problems arise.

Sports fans' home-turf finds a new hideout

by David Lister
Staff Writer

UNIVERSITY OF Texas Longhorns fans have filled every seat in the Brownstone Tavern and Grill, 3937 N. Lincoln Ave., 30 minutes before the team's football game against the Oklahoma State Cowboys. Just before kickoff, the music switches from classic rock to the Longhorns' fight song. Most of the approximately 75 people in the bar either clap or sing along as all 10 of the Brownstone's televisions are tuned in to the game.

Brownstone, its walls covered with Longhorns banners and pennants, wouldn't seem out of the ordinary if it were in Austin, Texas. But it's not in Texas—it's in Chicago.

Transplants from across the country have found team fan bases at dozens of Chicago bars to cheer on their favorite football teams, alma maters and hometown heroes. Some of the bars include Brownstone, which supports the Longhorns; Sedgwick's, 1935 N. Sedgwick St., which turns into University of Iowa Hawkeye-land during fall season; and Joe's Sports Bar, 940 W. Weed St., which has an entire room dedicated to the Pittsburgh Steelers.

Russin Royal graduated from the Uni-

versity of Texas in 2000 and has lived in Chicago for seven years. He said he has regularly attended Brownstone for the past three years to watch Longhorns games.

"The interesting thing about [Brownstone] is they turned into a total experience," Royal said. "They play the fight song, there are banners everywhere. It's become a Texas bar year-round."

Patrons consider Brownstone a home for University of Texas alumni even though it is more than 1,000 miles from the campus. And it is not alone—every Big 10 conference team is represented by at least one bar in town, even though no Chicago-area colleges are considered Big 10 schools.

Ryan Indovina is a partner with the Four Corners Tavern Group, which owns six bars in Chicago including Brownstone. Of those six bars, three are associated with collegiate teams such as Marquette University and the University of Nebraska.

Indovina said developing a strong relationship with a school's alumni association can boost a bar's attendance by hundreds of people.

He added while there is some risk of alienating people who are interested in Chicago sports teams, these affiliations also allow the bars to stand out from others that support only Chicago teams and dominate



Jen Wojtas and Janet Peterson eat at the Brownstone Tavern and Grill, 3937 N. Lincoln Ave., on Nov. 7. The tavern, which airs every major sports game for the University of Texas, is covered in Longhorns decor.

Russell Augustine THE CHRONICLE

the sports bar scene.

"There are so many [Chicago sports bars] out there it's redundant and annoying," Indovina said.

But the trend is not exclusive to college sports. Joe's Sports Bar is associated with 13 different alumni groups as well as the Chicago Steelers Club, a fan club for the NFL's Pittsburgh Steelers.

Ed Warm, manager of Joe's, said the Chicago Steelers Club approached the bar about a partnership eight years ago. Warm said the bar has a room devoted entirely to the Steelers and goes as far as to only allow Steelers fans in the room. He said they also serve popular Pittsburgh food and drinks and hire a polka band to play the Steelers fight song on game nights.

Warm said if the Steelers are having a good season and their game is not being shown in the Chicago area on CBS or Fox, it

can bring in about 250 extra people. Warm added the Steelers' fan base has a college sports fan mentality and that Joe's treats its relationship with the Chicago Steelers Club the same as they do with any alumni association.

"Steelers fans are a unique breed, and I mean that in the best possible way," Warm said.

Warm said that finding a niche audience and standing out in the Chicago sports bar scene is part of the reason why Joe's and other bars in Chicago have forged relationships with non-Chicago teams.

"If you're a sports fan and you're a thousand miles away from your team, you're going to want to go to a place and be with people from your hometown," Warm said.

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Online dating, for married people

Married and lonely, spouses turn to Internet

by George P. Slefo
Associate Editor

DARREN MORGENSTERN, founder of AshleyMadison.com, makes millions selling adultery. An online service that caters married individuals, AshleyMadison.com has more than 1.5 million people who have subscribed to its website since its launch in January 2002. The site serves as a platform for married people looking to cheat on their spouses. The 43-year-old Morgenstern—who said he’s happily married—charges \$240 for three months of service and \$360 for six months. But there’s a catch—only men have to pay for the service, not women. Morgenstern read an article on the popularity of online dating in 2001.

And the idea suddenly hit him. “The article suggested that one-third of online daters were married,” he said. “I said to myself, ‘I’m going to give these people *exactly* what they’re looking for.’”

He said married people who want to cheat will cheat on their spouses, no matter what. Morgenstern said his website reflects human society and the human condition.

“When the idea of marriage came to light thousands of years ago, the average life span was like 40,” he said. “Today, people are living a lot longer. Maybe the person you married when you were 25 isn’t the same person you should be with when you’re 45.”

About 40 to 45 percent of all marriages will end in divorce, according to The Associated Press.

While Morgenstern said he doesn’t believe his website will contribute to the divorce rate, AshleyMadison.com carries the slogan “when monogamy becomes monotony.”

“We’re a platform for like-minded people to meet each other,” Morgenstern said. “A safe platform where people won’t judge each other, and they often share something in common.”

That “common” factor for some, is usually a sexual fantasy.

Because users can describe what they are looking for in an encounter, it isn’t hard to find women requesting to be “blindfolded,” asking potential dates to “be creative with food” or “read erotic literature,” according to profiles on AshleyMadison.com.

One adamant user, Colleen, said she has been happily married for more than 26 years. But she said the last five or six years of her marriage have been rocky, and she turned to AshleyMadison.com to fulfill her needs.

“I was walking around feeling unnoticed, like I was wallpaper around my husband,” Colleen said. “[AshleyMadison.com] has made our marriage much better. I can cope better now.”

Colleen said she has been using AshleyMadison.com for more than three years and that the

sexual problems between her and her husband stem from an age difference.

At 46, Colleen’s spouse is 20 years her senior, which led her to want to meet younger, married men online.

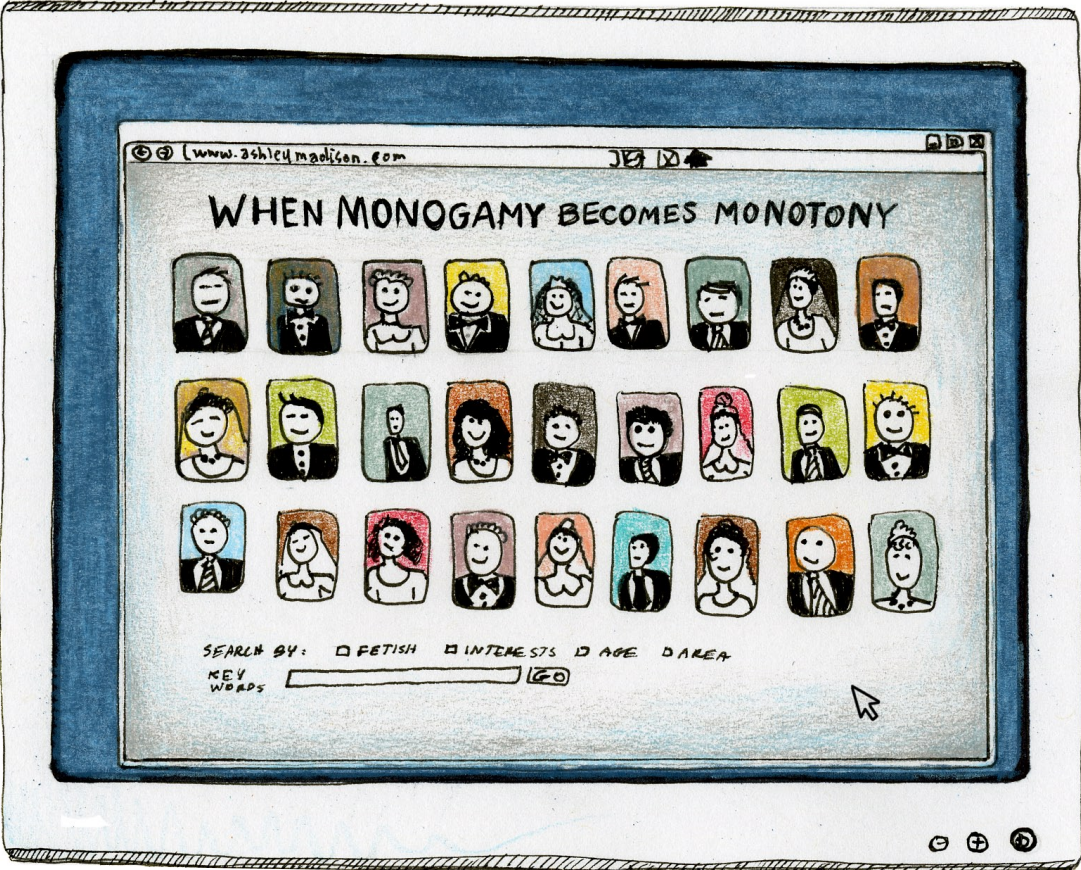
“I don’t have random encounters,” she said. “I [currently] have about four stable relationships ... One of the men I’ve been seeing is 10 years younger than me. He is so full of life that I feel so alive when I’m with him.”

She works as an immigration consultant and said she doesn’t have a problem sneaking around her husband.

“Thank God for my job,” she said. “I travel a lot and my husband trusts me, so he doesn’t suspect anything is ever going on.”

And while Colleen said she is old-fashioned when it comes to dating, she lets other AshleyMadison.com users know what

»SEE ADULTERY, PG. 27



Emilia Klimiuk THE CHRONICLE

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*Ashtanga Yoga (power yoga) —Wed.
6:00pm-7:30pm
Instructor: Edna Radnik-Madonia

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PASSION FOR PAINT

A PAINTBALL PRODIGY AT 15, ILLINOIS MAN IS NOW AMONG TOP IN COUNTRY

STORY BY
LUKE SMUCKER

GRAPHIC DESIGN BY
ALLYSON MCGOVERN

It was his first real paintball tournament, the 1998 Zap International Amateur Open, in Pittsburgh. The trees and high grass gave little protection from the onslaught of liquid-filled gelatin balls buzzing past the paintball players' heads like angry hornets. Five camouflage-clad warriors stalked the arena like starved wolves on the hunt. Breathing through black plastic facemasks streaked with paint across opaque visors, they called out positions, both theirs and the enemy's, in half-muffled growls as they sprinted and crawled amid the thunderous roar of paintballs exploding against air-filled rubber bunkers.

After winning their second match, players on Danny Tiljak's team noticed paint marks on their backs. Fifteen-year-old Tiljak, youngest of all his teammates, had accidentally shot his own team more than the opposition. When they asked him about it, all his teammates could see was the back of his head as he quietly turned and crept away. This humble, quiet teen would go on to become a living paintball legend.

Now 23, Lansing, Ill.-bred Tiljak is a role model to his peers. It isn't just because he's one of the top ten professional paintball players in the country, but also because he was part of San Diego, Calif.-based team Dynasty, which Tiljak said has consistently been one of professional paintball's best teams. However, the recognition and steady first-place record with Dynasty could not trump the companionship of his friends that he had grown up playing paintball with. He would return to the St. Louis Avalanche in 2006, 15 months after his journey with Dynasty.

In 1997, George Longfellow hired Tiljak to work at his indoor paintball field, the Country Club in Glenwood, Ill. Every day after working at the shop refereeing matches, Tiljak practiced by himself until the lights went out. To compensate for the absence of players, Tiljak attached plastic reloader pods to the bunkers and shot at them while running to increase his shooting accuracy.

Longfellow recognized the teen's talent and determination immediately, recruiting him for team Bad A--Motherf-----, or B.A.M., which Longfellow started, coached and owned himself. This was Tiljak's first real experience with a paintball team. Longfellow paid for his paint and other equipment for the first six years of his career because of their high cost.

"He's always had a great shot," Longfellow said. "From the first day I met him as a player, he wanted to be a pro." In team B.A.M., Tiljak led a team of future all-stars and pro players like Steve Howard of the Chicago Farside and Andy Horvath of the St. Louis Avalanche.

Chris Hass, coach for Chicago Farside and owner of P8nt Magazine, said Tiljak was like a one-man army when he played. When young players found out Tiljak was playing, everyone came to watch. Hass said Tiljak was a hometown hero to the kids who practiced on the same field as Tiljak.

"It was pretty obvious," Hass said. "[Whenever he played], they used to call it

the 'Danny Show.'

Tiljak said knowing so many people admire him isn't something he takes lightly. He said the players he respects and tries to emulate most are the ones who let their actions speak louder than their words.

"I looked up to [players] like Billy Ceranski," Tiljak said. "He's a really calm player. He might be [aggressive during] the game, but off the field, he's really a super-quiet guy, and people know him because of how he plays, not his attitude."

Another famous player known for his style of play and not so much his attitude is Oliver Lang. Considered by Hass and other pro players to be the "Tony Hawk of paintball" for always pushing the limit of the sport, Lang came to Longfellow's store two Decembers in a row to host clinics for the amateur paintball players.

According to Hass and a few other players, is that while Lang was in Chicago teaching one of the clinics at the store, Tiljak, then 18, showed up for work and people immediately began suggesting Lang and Tiljak play a one-on-one match. The humble Tiljak dodged the suggestion, continuing to work at the counter until Longfellow finally approached him.

"I grabbed [Tiljak] and said 'Oliver [Lang], this is Danny from Team Vicious. Keep an eye on this kid, he's going to be good.' [Then Lang responded], 'I've already been watching him,'" Longfellow said.

Longfellow said there's no place on earth that Tiljak seems more comfortable than his home field. Horvath, a longtime friend and teammate of Tiljak's, said players later on watched as Tiljak and Lang took the field and played one-on-one matches against each other while Tiljak snatched seven of 10 matches.

Tiljak said when he started beating Lang, he almost couldn't believe it.

"That doesn't happen very often," Tiljak said. "Some people might think he wasn't trying very hard, but in paintball, once you get into that zone, you just really want to play, and we started playing a lot of games, so it was actually a lot of fun."

Tiljak said he got Dynasty's first offer in 2003, when he had just started playing professional paintball. That year, he said his team, Vicious, played against Dynasty and after the match, some of the players approached him and said he single-handedly won the tournament. Tiljak said he always thought of it as a team effort



and didn't see it the same way as Dynasty did. During the last tournament and then in 2004, while playing for team Avalanche, he again got offered a spot on Dynasty.

"All I was thinking was, 'Wow, this team wants me to play with them?' and I thought 'Me? Am I really good enough for it? Are they sure they know what they're doing? Are they looking at the right player?'" Tiljak said.

Tiljak went to practice with Dynasty in San Diego and by his first tournament of 2005, he was playing on Dynasty's first-string team. However, the night before his first practice, he was

very nervous.

"It's like going to a new school, you know?" Tiljak said. "You might know somebody, but when you're on a paintball team, it's like another family outside of your own. You ... want to hope they like you."

Though Tiljak loved playing on Dynasty and his relationship with the players he met there, the fact that he had to play on two different leagues, both an X-ball (a five-man team) paintball league and National Professional Paintball League (a seven-man team), meant he was constantly playing tournaments or practicing in San Diego. After a while, all the traveling and paintball tournaments started to take their toll.

"I just didn't want to get burnt out on it," Tiljak said. "I didn't want to hate it, and sometimes paintball is definitely like a love/hate thing. I definitely get [mad] at it but I can't quit."

Longfellow said when one of Tiljak's teammates on Dynasty decided to become a free agent and see what teams were willing to pay for him, Tiljak followed suit 15 months later. But it didn't make his decision to leave Dynasty any easier.

"When Brandon, one of my friends from Avalanche, came back, he said, 'What do you think about coming back? We'll only play seven-man, and it'll be local practices, and you can play with all the guys you started with,'" Tiljak said. "[Playing] at home made me like paintball so much more."

Though going back home would be a welcome change, Tiljak said he was hesitant about leaving, because Dynasty was constantly winning tournaments and the guys

on the team were a lot more serious about their sport than the guys he had grown up with in Chicago. Tiljak said he was so comfortable playing with the Dynasty players because, like him, they all wanted to be the best, which motivated Tiljak to play the game to the best of his ability.

"I just [got] a lot out of these [guys] because they [wanted] to be good, and that's what you look for," Tiljak said. "Anything you do, if you really want to be good at it, you have to really try, and give it more effort than anything."

Hass said Tiljak came back with a better sense of the game after playing his final match with Dynasty in 2006. While he hadn't become a better player, he had increased his paintball knowledge by learning the winning strategies while playing on Dynasty.

"When I played a year pro before with Avalanche, you'd pick your spot and make your game plans, but with Dynasty everything was stricter," Tiljak said. "[They would say], 'Here is your secondary spot and your third spot.'"

Hass said Tiljak came back to Avalanche at a time when the team was really hurting for good players. Tiljak used what he learned while playing for Dynasty to help his friends on Avalanche get better.

"[I told them] we've got to really try to figure this out and make a good game plan," Tiljak said.

When Tiljak played for Avalanche at the PSP Chicago Open Pro Tournament in front of his hometown crowd, all his paintball fans showed up to cheer him on.

"He won in Chicago and [it] was the first time Avalanche had won a tournament in quite some time," Hass said. "It was literally the [Tiljak] show all over again... in the final match, he just dominated. It was amazing."

Today, Tiljak no longer works at a paintball store. Though he wishes he could just play paintball the rest of his life, he works with another paintball player for a heating and air-conditioning installation company. Although he still loves the sport of paintball, he also realized he needs to find a way to make a living.

"I definitely don't practice as much as I used to," Tiljak said. "We still practice every weekend, that doesn't change, but I work all day Monday through Friday. On Saturday and Sunday though, I'm out there [at the paintball field]."



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Dylan’s identity is a-changin’ in ‘I’m Not There’

Director Todd Haynes comes clean about casting an ensemble as Bob Dylan

by Matt Fagerholm
Assistant A&E Editor

TWO DECADES had passed since filmmaker Todd Haynes listened to a Bob Dylan song. It was the year 2000, and Haynes was heading to Portland, Ore., in preparation to write the screenplay for his acclaimed '50s-era melodrama *Far From Heaven*. Haynes found himself drawn back to Dylan, and the “fearlessness” his music had represented to the director when he was a teenager.

“I think I needed a jolt of that,” said Haynes, who was in his late 30s at the time.

He ended up simultaneously falling in love with Dylan and Portland, and ended up buying a house there.

“My whole life changed in one year,” Haynes said. “And I think Dylan was the chaperone for that.”

This experience gave birth to Haynes’ new film, *I’m Not There*, which casts six different actors—Christian Bale, Heath Ledger, Ben Whishaw, Marcus Carl Franklin, Richard Gere and Cate Blanchett—as each of Dylan’s shifting personas. Haynes’ self-professed hunger to “explore different historical eras through minute studies of their cinema” made this a quintessential project for the director. The Chronicle recently spoke with Haynes about film, freedom and the elusive presence of Dylan.

The Chronicle: Your third feature, *Velvet Goldmine*, indirectly dealt with another music legend, David Bowie. How does *I’m Not There* compare to it?

Todd Haynes: [It’s] unlike *Velvet Goldmine*, which really was about a self-conscious kind of star-making, and that’s why the point of view is through the fan’s eyes. The legend



Filmmaker Todd Haynes directs actress Charlotte Gainsbourg during the filming of a scene in his new biopic ‘I’m Not There,’ due in theaters Nov. 21.

Courtesy THE WEINSTEIN COMPANY

is way far away through all these filters, and that’s very different from this film. I did not try to deconstruct the mythos of Dylan. I really wanted to go with Dylan, travel with this artist in all these various places that he occupied and explored creatively. It’s just the fact that there’s so many of them, and that they contradict each other and even dispute each other’s existence. But it’s the sum total of those shifting personas that make us feel that Dylan is this mystery man who you can’t locate. But in fact he is

totally there at each place that he is in the moment. As soon as you go out to reach for him, he’s not there anymore. When we want him to be there, forget it. What makes Dylan so extraordinary is that he is so there in the moment that he is performing something. And to me, it’s all about him performing all his famous recordings in the studio. He’s a total method actor living it out in the moment, and when it’s over, it really is dead to him. And he has to go off and do something else.

The trailers for this film are uncommonly thrilling.

They did a really great job. The funny thing is that all my films have had conceptual or experimental components, or something I’m trying out that I don’t know whether it will work or not, and that’s basically why I’m doing it. And this one is a movie that had its conceptual component, with the multiple actors playing Bob Dylan, but usually when it comes to marketing any of my other films, you usually hide the experimental part, just make it like, JULIANNE MOORE GETS SICK. What’s so funny this time is that the concept is selling the movie. It’s the concept up front that makes people want to see the movie, that it’s all these different actors playing Bob Dylan, and one of them is Cate Blanchett. So I’ve never had a film where the concept is really the sexiest thing about the movie. And they got that in the trailer, and they make it fun and yet totally up front.

How did you decide to cast Cate Blanchett as the rock ‘n’ roll Dylan of the ‘60s?

I knew I wanted a woman to play Jude [the “Dylan” of the mid-’60s] as a man. That concept was there from the very beginning. It was definitely to re-infuse that famous moment of Dylan with what must have been perplexity from the audience of that time. Sure, they had been completely moved by Dylan’s protest songs period and his poetry and his beautiful words. But the rock ‘n’ roll Dylan [was] a strange urban dandy, and the eccentricities of [his] gesture and [how] amphetamine-fueled he seems to be—all of that must have just been inexplicable to the audience. So that shock value and that strangeness I wanted to bring back. But Cate took it farther than I had really known the part needed to be

taken in order to work. I didn’t realize how hard it was until someone that brilliant exceeded my expectations.

Dylan’s definition of freedom seems to be the ability to shift identities almost instantly.

That definition of freedom is still so unorthodox and so against the grain of what we’re taught and how we’re supposed to cohere to ourselves and our life choices. It makes for any kind of changes in life, whether it be the failure of a relationship or job or a sudden desire to explore something midway through your life. Things like that are really hard for most people to accept and feel are OK. Dylan provides a really healthy and extreme example of what a different kind of freedom can be. And just because a relationship didn’t work doesn’t mean that those six years of your life are wasted. They are absolutely important and essential to who you are, and you’ve made those choices for reasons and you should embrace that “you.” You don’t have to be that guy anymore, it’s OK. So I think he gives liberty for us to make changes in our life and to allow those changes to be respected and valued.

What do you hope viewers, especially those who may not be familiar with Dylan or your work, experience when seeing this film?

I just hope that they can be open to a kind of film that doesn’t reduce a person’s life into a three-note box or whatever. It reminds me of the feeling I had when I saw movies when I was young, and they were movies like *2001*, that were about an experience. They were about how you didn’t understand the movie. That’s why you went—to debate or analyze your interpretations of what you thought. And it’s like great music. We don’t analyze it. We don’t try to understand every word in Dylan’s greatest songs. Film ultimately has to work at a visceral level as a visual medium, and in that way it shares a great deal more with music than it does with books or more cognitive processes that we go through. Film can just take you somewhere effortlessly, because it’s such a visual experience first and foremost.



Cate Blanchett is one of six different actors who plays Bob Dylan in ‘I’m Not There.’ Blanchett’s character is named Jude, who is meant to embody the ‘rock ‘n’ roll’ Dylan of the mid-’60s.

Courtesy THE WEINSTEIN COMPANY

mfagerholm@chroniclemail.com

Lumet tells the story of three angry men

‘Before the Devil Knows You’re Dead’ proves its veteran director is very much alive

by Matt Fagerholm
Assistant A&E Editor

OUT OF all the texts film students are required to read at Columbia, Sidney Lumet’s *Making Movies* may be the most personal. In the book, Lumet shares anecdotes and stories from his extraordinary directing career that has spanned nearly six decades. Although Lumet’s factual accuracy is sometimes in question, it’s his passion for the art form that makes the book such a wonderful read.

“Good work comes from passion,” Lumet wrote, and that principle has certainly served him well. After extensive television work, Lumet directed his first film at age 33. It was *12 Angry Men*, a suspenseful classic set almost entirely within a single room. Half a century later, Lumet is still as exciting a force of cinematic nature as ever before.

The 83-year-old filmmaker’s latest work is another character-driven thriller, *Before the Devil Knows You’re Dead*, which in some ways is the perfect November movie. It offers audiences the chance to escape the gray weather and icy temperatures for the warmth of a theater, where they can safely shiver at a chilly tale of familial betrayal. Philip Seymour Hoffman and Ethan Hawke star as brothers who are each teetering on the edge of a financial crisis. They hatch a plan to rob a jewelry store, but not just any store—their parents’ store.

Though the theft is planned so no one

will be physically harmed, everything, of course, goes terribly awry. The double-crossing deepens once it’s revealed that Hoffman’s wife, the consistently topless Marisa Tomei, has been sleeping with the divorced Hawke. All the while, the viewer begins to feel a sickening sense of dread similar to that of a kid waiting his turn in the principal’s office.

What’s strong about Kelly Masterson’s script is how it utilizes the fractured narrative structure to probe deeper into the lives of her characters. The viewer experiences the ramifications of the heist from various perspectives, including that of the boys’ distraught father, Albert Finney, who’s not necessarily a model citizen himself.

After Lumet’s last film, the courtroom drama *Find Me Guilty*, failed to find an audience, he now seems to be making a blatant attempt to connect with the current generation. *Devil*’s nonlinear storyline is just one example of its contemporary fashioning. Lumet starts the film off with a scene of graphic lovemaking, the kind that raises debate over whether any love is actually present in the onscreen making. This is immediately followed by one of the film’s most violent sequences. Lumet seems to want viewers firmly strapped in their chairs before unraveling his story, and it’s an involving one, to be sure.

Yes, Hoffman and Hawke look about as convincing a pair of brothers as Vince Vaughn and Paul Giamatti in *Fred Claus*. But both actors are so captivating that their sibling rivalry shines through all the same. Hoffman, the eldest brother, clearly dominates every conversation with Hawke,

who’s often hopelessly fumbling for words—he hasn’t been this tongue-tied since *Dead Poets Society*. It’s a pleasure simply watching both of these formidable talents inhabit their characters.

“I don’t want life reproduced up there on the screen,” Lumet wrote in *Making Movies*. “I want life created.” There’s a vibrant spontaneity to the actors’ scenes that can’t be found in the cinema of other master directors like Stanley Kubrick. Lumet respects his performers enough to let their work evolve organically before the camera.

Alas, *Devil* is not on par with Lumet’s string of ’70s masterpieces—*Serpico*, *Dog Day*

Afternoon, *Network*, etc. The director sometimes gets carried away with his own style, especially during transitional time shifts. Lumet alternates between freeze frames of separate shots, a technique that recalls his groundbreaking depiction of flashbacks in *The Pawnbroker*. Here, it’s all too self-conscious, and the same can be said for Carter Burwell’s plodding score. The dramatic obviousness of its melody clashes with the actors’ nuanced complexity in a way that feels almost downright amateurish. And the final 15 minutes take things a step too far, pushing the film dangerously close to the realms of predictability and preposterousness.

Regardless of those flaws, *Before the Devil Knows You’re Dead* still works as thoroughly engrossing entertainment. The film is fascinating in how it dissects the lives of everyone affected by the brothers’ tragic miscalculation. Since there is an air of inevitability to the characters’ fate, the real tension builds not from what will happen, but how, when and why.

There is something weirdly touching about watching these people persist in their efforts to succeed as their lives spiral into oblivion. Even more moving is the persistence of a filmmaker to create daring, impassioned art long after most of his colleagues have retired. One gets the sense Lumet will be making movies all the way until death knocks on his door. We should only be so lucky.



Sidney Lumet won an honorary Oscar two years prior to directing ‘Before the Devil Knows You’re Dead.’

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FROM THE WRITER/DIRECTOR OF **DONNIE DARKO**

DWAYNE JOHNSON SEANN WILLIAM SCOTT SARAH MICHELLE GELLAR

“FASCINATING AND EXTRAORDINARY!”
JETTE KERNION, CINEMATICAL

“DWAYNE ‘THE ROCK’ JOHNSON IS PERFECTION!”
HARRY KNOWLES, AIN’T IT COOL NEWS

“A DANCING-IN-YOUR-GRAVE POP EXTRAVAGANZA. BAROQUE AND HILARIOUS!”
AMY TAUBIN, FILM COMMENT

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DARKO

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Traveling on a budget? Ditch the hotel for a couch

by Amy Rosen

JIM STONE has slept on 200 couches in the last three years. Couch surfing is a social phenomenon in which travelers can find a place to crash in more than 30,000 cities. While it's been around for three years, couch surfing has seen a recent surge in popularity. It's mostly done by twenty-somethings looking for a cheap and different travel experience.

For Stone, the appeal is experiencing a different side of travel.

"I enjoy that you get to a town and you don't do the guidebook stuff," he said. "Sometimes the town you stay in isn't even in a guidebook."

Dallas resident Alexandru Cirnu has hosted four couch surfers in two years and said the experience "makes the world feel smaller, and better—if only for a couple of days at a time."

Cirnu got involved with couch surfing after a friend joked about it. After initially brushing off his friend's suggestion, he reconsidered.

"I am very interested in meeting people from other places and cultures," she said.

Stone, who now works for CouchSurfing International, a nonprofit group that operates CouchSurfing.com, said curiosity is the No. 1 reason people get involved.

"Having a stranger stay in your house is such a weird concept," he said. But many hosts who can't travel themselves love the idea of travel coming to them.

That was the case for a Guatemalan family that recently hosted Cynthia Padilla, a 50-something educator from Dallas. Explaining why the family of seven would



Darci Crouch, a member of CouchSurfing.com, who hosted her first couch surfer this month, said the experience was a good one. 'I was relieved he was a nice guy and not creepy,' she said of Scott Hanes, visiting from Germany, where he was based in the military.

MCT

share their two bedrooms, with no indoor kitchen, with a stranger, the eldest daughter told Padilla that she wanted her niece and nephew to know the world they might never see and meet people they might never meet otherwise.

Most hosts provide a couch to sleep on, a place to shower and a tour of their hometown. Some share meals and form friendships.

For many, it's as much about the people you meet as it is about traveling.

"You form a deeper bond than you would with people you meet at a party or a club," Stone said.

Padilla agreed.

"If you are only in it for a free place to stay, you are missing the point," she said.

CouchSurfing.com does not charge for listings, nor does it charge a membership fee. It does ask for donations and, as part of a process to verify that registrants are who they say they are, it asks for a contribution by credit card.

CouchSurfing.com was launched in 2004 after founder Casey Fenton found himself without a place to stay on a trip to Iceland. He sent a mass e-mail to 1,500 Icelandic students, asking if he could sleep on a couch. He not only found a place to stay, but several students offered to show him around and

introduce him to friends.

To date, more than 345,000 couch surfers are registered on CouchSurfing.com, with about 900 new people registering every day. The average age of surfers is 26, but there are thousands of surfers older than 60.

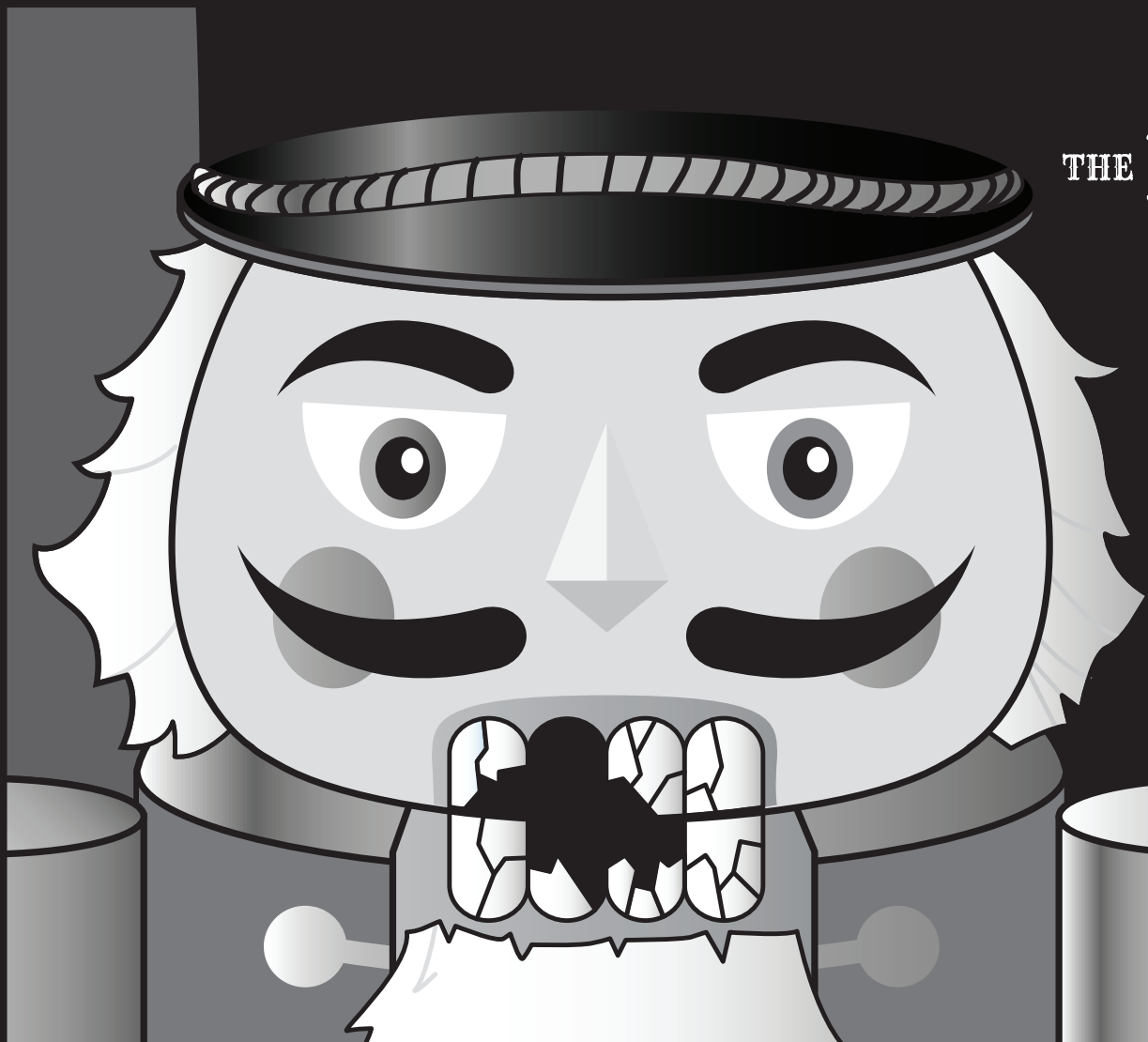
Stone said CouchSurfing International has plans to expand its network by focusing on the volunteer structure it has in place. There are plans to establish a program that would dispatch volunteer aid workers.

"Take [Hurricane] Katrina, for instance—we'd love to have had a unit to send out to help," he said.

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Couch surfing etiquette

- Try not to arrive at a new host's house empty-handed. Perhaps bring wine, a bag of fruit or even something as general as a bottle of milk and a loaf of bread.
- Be prepared to adapt to your host's rhythm at home. If you go to a party host, then sure, party on. If you go to a family, take it easy. Do not ignore your hosts and other guests.
- Don't insult your host's cooking.
- Remember, your host just saved you a lot of money and improved your travel experience. Show your gratitude.



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TIMEOUT CHICAGO, BEST PIZZA IN CHICAGO
OK, I get that everyone likes pizza, and restaurants want their pizza named the best in Chicago. But do we really have to declare a new best every year? Sorry, TimeOut, but as long as it's cheap, I'll eat whatever kind of pizza is set in front of me. I don't care who you think has the best pizza. —*J. Gallart*













VOGUE, NOVEMBER 2007
Jennifer Connelly shines on the cover in a royal blue dress that makes her eyes look like the ocean. Although the actress attracted me to this wad of ads disguised as a magazine, I wasn't too disappointed. Things I learned about Connelly in the cover story: she was an unhappy but successful child actress, she went to Yale, she went to Stanford but dropped out and she moved to Los Angeles. —*B. Palmer*













'WHISKEYTANGOFOTROT,' ASHLEY GILBERTSON
Photojournalist Ashley Gilbertson presents a stunning photographic record of his experiences in Iraq since 2003. Mixed with insightful text detailing the horror behind the photographs, Gilbertson has produced one of the best overall collections of work documenting the war. A must own for any photojournalist, especially since it is under \$25. —*A. Nelles*











MOVIES / DVD / TV



'NO COUNTRY FOR OLD MEN,' DIRECTORS JOEL AND ETHAN COEN
When was the last time a film got so deeply under your skin that it succeeded in pounding your pulse, wrenching your heart and sending waves of chills soaring up your spine? If it hasn't been for a while, see this film immediately. It may be the best you'll see all year. —*M. Fagerholm*













'RUN GRANNY RUN,' HBO DOCUMENTARY
I loved this movie, simply because it focuses on 94-year-old Doris Haddock, who ran for the U.S. Senate in New Hampshire in 2004. The movie chronicles her campaign for the position; she did it without taking money from corporations or special interest groups. This woman's persistence is unbelievable—way to go, granny. —*J. Gallart*













'WEEDS,' SEASON THREE
I get a huge buzz going every time I see 'Weeds.' Mixing the witty and comical aspect of selling drugs in a suburban market with some heavy story lines makes me anxious for Monday to come sooner. It also doesn't hurt having phenomenal actors in the show as well. —*D. Kucynda*



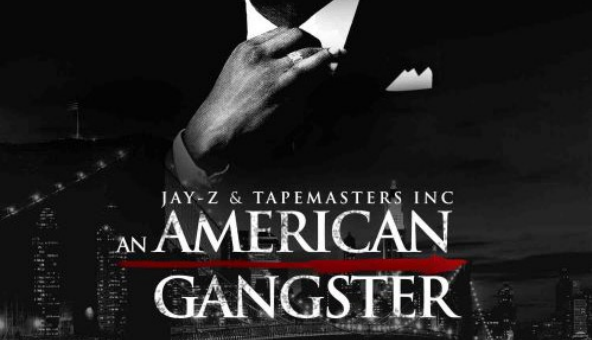








MUSIC



JAY-Z: 'AMERICAN GANGSTER'
Jay-Z's new album, *American Gangster*, was inspired by the Ridley Scott film of the same name. The intro sets up the album by explaining gangster mentality: "For a gangster, swagger is not a must, it's a liability," the song explains. This album more than makes up for both *The Black Album* and *Kingdom Come*. —*L. Smucker*













OLIVIA NEWTON-JOHN: 'GRACE AND GRATITUDE'
This has to be a joke. Apparently Olivia Newton-John found her "mind-body-spirit" faith and dedicated 20-songs-worth of cheesiness to it. There are way too many flutes being used, and she looks really drunk holding her precious beads on the back of the album. What happened to getting physical? I want my old Olivia back. —*C. Mahlmeister*













MICHAEL FRANTI & SPEARHEAD: 'YELL FIRE! LIVE'
A live album is perfect for Michael Franti & Spearhead, as anyone who has seen the reggae-tastic group in person would confirm. The new CD, which came out Oct. 9, includes "Rock the Nation" and "Everybody Ona Move." It'll make you break out into a hugging frenzy. —*B. Palmer*











RANDOM



APPLYING FOR INTERNSHIPS
Applying for internships is scary and time-consuming but exciting. I've been filling out paperwork, writing essays, compiling articles and hounding people for letters of recommendation. It has been a huge undertaking, but the possibilities of where I may get hired are thrilling. Thank goodness it's almost over. —*B. Schlikerman*













RADIATORS
Dear radiators: Yay, it's winter! Not. Being cozy and warm is good, but that luxury of warmth has a price—at least in my building. The constant clanking and noises mimicking the furnace in *Home Alone* is enough to keep me up at night. Central heat and air anyone? With love, the bags under my eyes. —*B. Marlow*













BOYCOTT OF 'THE GOLDEN COMPASS'
The Catholic League said the movie tries to "bash Christianity and promote atheism ... to kids." The author of the original book is an avowed atheist, but writer-director Chris Weitz removed all direct reference to religion from the movie, partly because he didn't want to alienate Christian audiences. Anyone see the irony here? —*S. Harvey*













Premium Blend

with Unique Chique

WHILE SOME bands are motivated merely by their next paycheck, the indie rock band Unique Chique aspires to create a wholly original and artistic experience for its listeners. The band debuted its first full-length album, *It Never Fails Forever*, in 2005 and has recently released its second album, *Ethica*. Comprised of vocalist/guitarist Joe Starita, guitarist Mike Sanfilipp, bassist Ernie Lohrer and drummer Paul Szlachta, the band has played the College Music Journal Festival in New York City, embarked on an East Coast tour and has now returned to their sweet hometown Chicago.

The Chronicle recently spoke with Starita about musical inspiration, artistic integrity and Unique Chique’s goal to haunt listeners with its music.

The Chronicle: How would you describe your band’s distinctive musical style?

Joe Starita: I always end up writing about these characters [who] are on the run all the time. There’s a lot of escaping going on, for better or worse. I think the way we want it to be [is] provocative and stirring, and we want to provide that same sort of escape route for people, too. We really want it to be just lush and enveloping, and we’ve really been struggling to achieve that. It’s really hard to do. All my favorite records are doing it all over the place, and everybody seems to be making the kind of choices that I’m going after, but it’s tough.

It’s been said that the guitarist, Mike, refused offers to do shows where you’d get paid more “to play cover songs.”

It was kind of strange, because right after he said that and it came out in print, we were down the block like that night, and we just did a load of covers for kicks. What he was trying to say is that it’s much more financially intelligent to make a cover band or a tribute band. You see all these clowns that are raking in two or three grand a night doing really bad classic rock covers and stuff like that. And then you’ll take a band that is completely breaking their a--, working exhaustively and really trying to make art and really trying to uphold that, and that’s really frustrating. We have no intention whatsoever wandering away from the cause we’ve been chipping away at all these years.

What kind of experience do you want to give your listeners?

I’d say just be open to be provoked, you know, because sometimes it’s a little bit antagonistic up there and sort of confrontational. Prepare to be a little bit disturbed, and prepare to be sort of rocked back and forth. We just want to get in there and mess around with you. I want people to shiver when a song is over. I want to elicit a real emotional response from a person and then completely wipe it away and do it again, and exercise their emotional system.



From left: Joe Starita, Mike Sanfilipp, Paul Szlachta and Ernie Lohrer make up the homegrown indie rock band Unique Chique. Courtesy LOOSETOOTH RECORDS

Who has personally inspired you as an artist?

It goes all the way back to being a little kid, looking at Heironymus Bosch stuff in my mom’s art book and trying to figure out how to make other people understand your dreams, and especially your nightmares. I think a bunch of scientists inspired me more than artists did, [like] Nikola Tesla. I imagine these people standing still and staring in the same [direction] that everyone else did, but seeing something that nobody else could really see. I always try to imagine myself being able to do that, and at times I believed that it would happen. Just trying to translate what’s going on in me that I don’t even realize. Musically, bands like Sonic Youth changed everything for me, like overnight. I like the idea of people feeling haunted when they listen to music,


but I don’t like to go out of my way to create that.


We have a strange paradox in Unique Chique where everybody can play really well, [while] all the music that inspired me was by people who couldn’t really play, and it was kind of more punk rock. [They’d] just grab this thing and see if it works and then beat the s--- out of it and press “record.” And then you’d end up with the most glorious things.


Unique Chique will play at Subterranean, 2011 W. North Ave., on Nov. 15. The bands Maritime and The One AM Radio will also perform at the 9:30 p.m. show. Tickets are \$10, and the doors open at 9 p.m. Visit MySpace.com/UniqueChique for more information on the band, or Subt.net for information on Subterranean.


—M. Fagerholm


HOROSCOPES


- 


ARIES (March 21-April 19) A far-reaching scheme finally falls into place, almost as if by magic. It isn’t, though. It’s due to your good preparation and careful planning. And a nice big chunk of last-minute good luck.
- 


TAURUS (April 20-May 20) Stay in close communication with your partner, on purpose. Don’t make assumptions and be very clear in expressing what you need. Misunderstandings now are expensive.
- 


GEMINI (May 21-June 21) Don’t share everything that pops into your head in public. Encourage others to talk instead, and you’ll be amazed. Later, in private, let loose.
- 


CANCER (June 22-July 22) The job is huge, but don’t be afraid. Break it into do-able chunks and get started. You have super powers.
- 


LEO (July 23-Aug. 22) Listen even more than you talk. You’ll be pleasantly surprised. A person you care about can get rid of a bad habit. No more nagging is required.
- 


VIRGO (Aug. 23-Sept. 22) Don’t give them all the answers, make them figure it out for themselves. Part of your assignment is to get them motivated. Don’t leave them unattended for long.
- 

LIBRA (Sept. 23-Oct. 22) Don’t get so excited that you forget the bottom line. Shop for what you need but don’t overdo the whistles and bells. The extras could bust your budget.
- 

SCORPIO (Oct. 23-Nov. 21) Go over your income carefully, including coupons and rebates. If you take advantage of what’s offered, you’ll have great abundance.
- 

SAGITTARIUS (Nov. 22-Dec. 21) For the next few weeks, you’ll learn how to keep secrets. This is not easy for you, but it’s a valuable skill to acquire. You can do it, with practice.
- 

CAPRICORN (Dec. 22-Jan. 19) You already know the answer to the question that’s got you bothered. You may not want it to be that way, but it’s best to face the truth. It’ll set you free.
- 

AQUARIUS (Jan. 20-Feb. 18) The committee is doing a pretty good job, but they can still use your input. Keep them from getting bogged down in details. Re-iterate the objective.
- 

PISCES (Feb. 19-March 20) A difficult situation turns out to be good, financially. You’ll have to take on more responsibility, but you can. It’ll be fun.

CHECK ME OUT





RACHEL SWAIN

CULTURAL STUDIES
FRESHMAN

On a blustery day where snow seemed imminent, freshman cultural studies major Rachel Swain walked to class in the Wabash Campus Building, 623 S. Wabash Ave., on her 20th birthday. Clad in a hunter green corduroy blazer, a long white scarf and a shimmering white skirt, Harris said she dresses for the weather most days.

“I look at the temperature and decide [what I’m going to wear],” Swain said. “I don’t ever come in pajamas, but if it’s cold it’s always layers. Layers and Uggs.”

Swain usually shops for her jeans at Ruehl, where the sizes and lengths cater to what she’s looking for. Other than that, Swain said she doesn’t shop at any specific places.

“I just shop where I see something I like,” Swain said.

Tim Hunt THE CHRONICLE

—J. Gallart

Crossword

Crossword

ACROSS

1 Watch chain

4 Act against

10 Aid in wrong-doing

14 Hot temper

15 Swelters

16 Regan's father

17 Close calls

19 "Pretty Woman" co-star

20 Divided country

21 Stable parent

22 Sicilian volcano

23 Artist Yoko

25 Honored

27 Time off

31 Frighteners

32 Ratiocinative

34 Period of note

35 Lawn moisture

36 Network of "Nature"

38 Learning inst.

41 Cushion

44 Take care of

48 Moreover

52 State of apprehension

53 Results

55 E-mail period

56 Long march

57 Mystery writer

59 Relinquish

63 Long, mournful cry

64 Taking unfair advantage again

66 Fencer's sword

67 Have a funny feeling

68 Deface

69 Beatty film

70 Dangling ornament

71 Ram's lady

8 Isaac and Howard

9 Pith

10 Formula math

11 "___ Bailey"

12 Breadwinner

13 Steps

18 Lubricate again

24 Granola morsel

26 Trireme tool

27 Hoodwinked

28 ___ more time!

29 Actor Jude

30 Puppy bark

33 "CSI" network

37 Red or Yellow, e.g.

38 Louis of boxing

39 Palm shelter

40 Porky's pen

41 Preserved cucumbers

42 Botheration

43 Mark for misconduct

45 Last stop

46 Salamander of the Southwest

47 Light meals

48 Trouble oneself

49 One side of the Urals

50 Moped

51 Williams of tennis

54 Narrow cuts

58 Ostrich relatives

60 Use a stopwatch

61 Chew like a rat

62 Fairy-tale monster

65 Type of chart

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11/12/07

Sudoku

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

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

Joke of the Week

Q: Why don't dogs eat clowns?

A: Because they taste funny.

Comic Relief

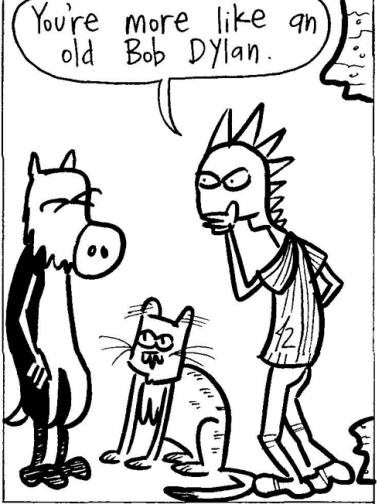
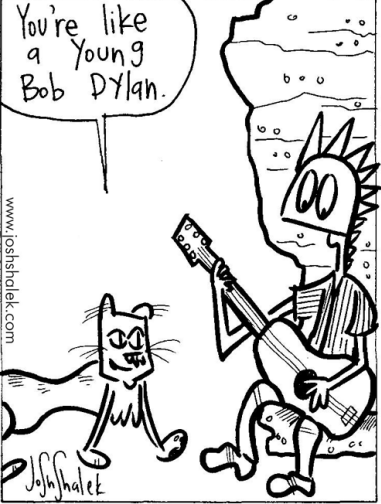
PAUL



BY BILLY O'KEEFE MRBILLY.COM/PAUL



Welcome to Falling Rock National Park by Josh Shalek



Commentary

Editorials

Student insurance needs fixing

The Student Health Insurance Committee should recommend that Columbia institute a hard waiver policy for student health care.

The student health care plan that Columbia now offers is clearly deficient. Koster Insurance Agency health care costs students, who are under 24, \$148 a month, according to previous reporting by The Chronicle. That's a cost many students are unable to pay on their own, as evidenced by the scant number of domestic students (which is less than 200) who use it. For students older than 24, the cost shoots up to \$190 a month. In addition to the relatively high cost, Koster requires students to pay for their medical bill up front, and then send the claim to a Texas processing unit for a refund that won't be received for two to four weeks.

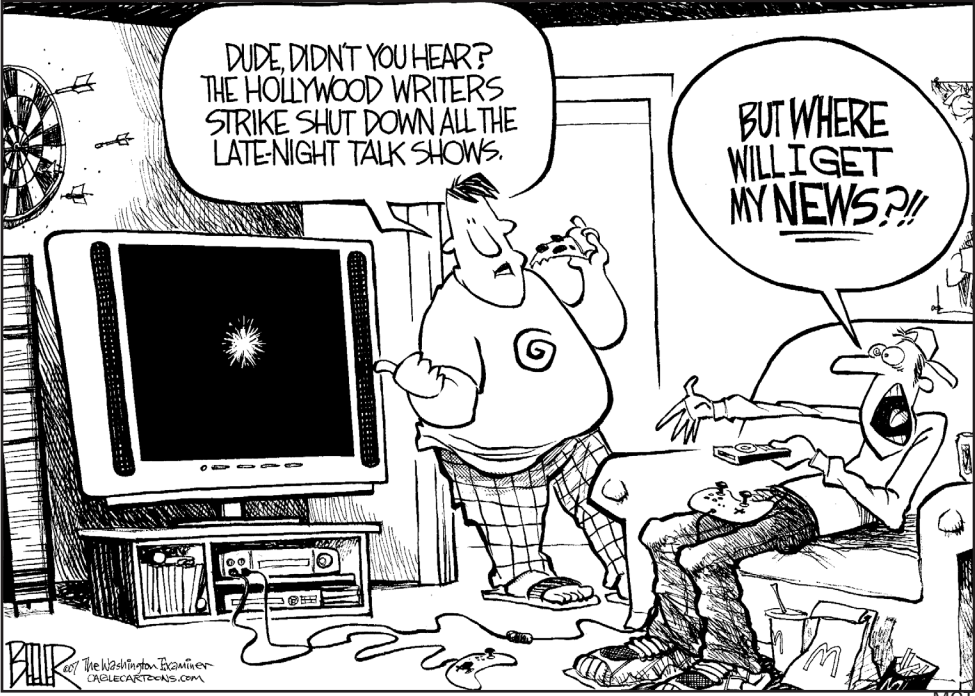
It's no wonder when reviewing those dismal statistics and procedures that less than 200 of the nearly 12,000 students at Columbia take advantage of the Koster insurance plan. That includes the international and dorm students who are forced to either pay an additional \$1,073 a year for the plan, or prove that they have another (equal or better) form of insurance.

The Student Health Insurance Committee met on Oct. 30 to discuss the ineffective

health plan, an administrative admission that something needs to be changed. Three options emerged from the session, including canceling the health care program altogether and leaving things as they are.

The third, best option would be to institute a "hard waiver" health care program in which all Columbia students are held to the same restrictions placed on international and dorm students. That is, if students already has health insurance equal to or better than Koster, they keep it. If not, students will have the cost of health care added to tuition and course fees, and be automatically enrolled in the school's health care plan.

This is a good solution because it not only protects every Columbia student from the cost of sickness and injury; it gives the school increased bargaining power when it's negotiating the college's next insurance plan. The reason the current Koster plan Columbia has is so ineffective is because of its low enrollment. Because the company cannot hope to see much of a return on its investment when it's covering less than 200 students, it offers a plan that protects it from financial losses. If Columbia is able to promise the enrollment numbers a hard waiver would provide, a much better health care plan will be offered to the students.



FDA, Consumer Product Safety Commission need recall powers

The Federal Drug Administration has finally taken a step toward recalling dangerous consumer products, but it hasn't gone far enough. The government has created a special advisory commission to study the way the United States handles consumer emergencies. All of this is in response to the sudden increase in defective and dangerous products imported to this country from overseas, such as leaded toys and poisonous dog food and toothpaste.

It's commendable that the administration has made an effort to curb these dangerous products. The commission has made several excellent suggestions that would help protect consumers, but a careful reading of their recommendations reveals that not all of them are sound.

One good suggestion is to give the FDA the power to recall the market products it considers dangerous. Until now, it's only been able to ask offending companies to recall their defective products, or at most threaten them with press intervention and public outcry. The FDA, an association that oversees the food, drugs, cosmetics and animal feed Americans use, is not given the power to recall defective products (domestic and imported). That's surprising and ridiculous. Americans spend 25 cents of every dollar they earn on those products, about \$1 trillion a year. The president should waste no time in implementing this change.

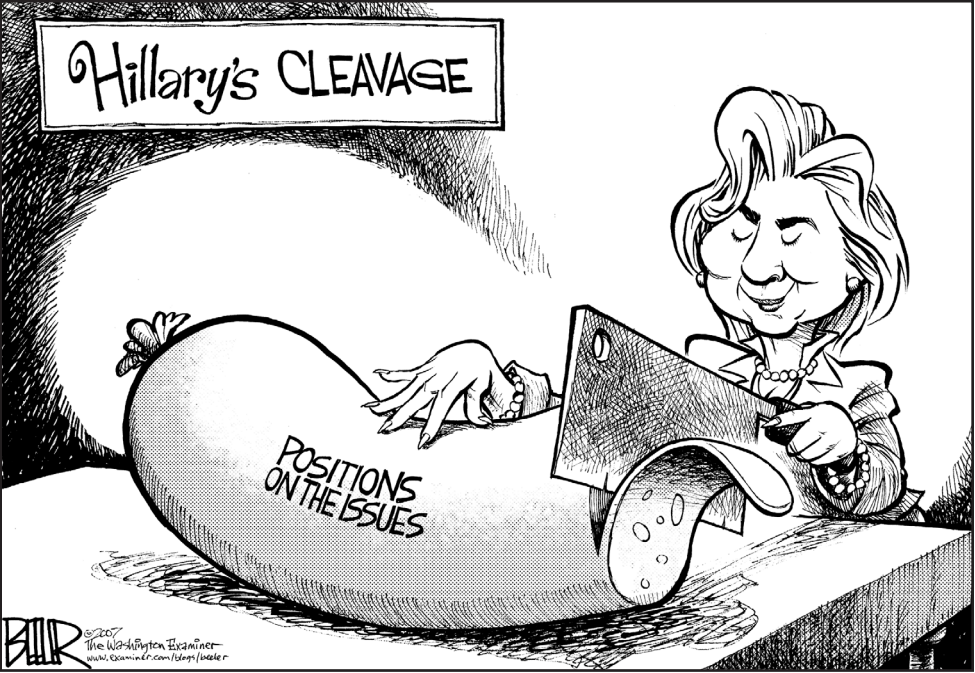
The commission goes on to recommend the addition of more customs officials and border patrol agents in foreign countries that export to the United States, so goods like the lead-poisoned toys from China can be more quickly rejected in the future. Increased inspection of foreign imports

will lead to more early detections of danger. This is a sound strategy for avoiding consumer nightmares, and worthy of immediate acceptance into general practice.

The Consumer Product Safety Commission, which is separate from the FDA, would also be given an expanded roll. It would have the ability to issue follow-up recall announcements and the authority to require recalled companies to divulge information about their suppliers and methods of delivery. These new powers will keep companies honest because of the threat of investigation.

However, the commission goes too far in its recommendation that government should present certain companies, which have a good consumer safety track record, a seal of approval. This is because the seal wouldn't serve merely as a congratulatory award. The commission conceived the seal as a means to make it easier for regulators to focus on other companies without a proven track record, which will lead them to spend less time investigating the "good" companies.

This could be disastrous, as vigilance is key to the success of the commission's recommendations. If certain companies, no matter how good their track records, are given more leeway or examined less closely than others it will create an environment not conducive to the health of the consumer. While the commission has given several excellent suggestions, this last one is something the White House should ignore. Give good companies a seal of approval, sure—but don't stop keeping tabs on their products.



Have an opinion about something you read in this newspaper?

Did you catch a mistake, think we could have covered a story better or believe strongly about an issue that faces all of us here at Columbia?

Why not write a letter to the editor? At the bottom of Page 2 you'll find a set of guidelines on how to do this. Let us hear from you.

—The Chronicle Editorial Board

College football needs a limited playoff



by Wes Giglio
Commentary Editor

This year has seen one of the wildest college football seasons in recent memory, unique in its complete unpredictability as complacency and blind luck have conspired to create total bedlam among the moneyed nobility and the scrappy under class of the college football universe.

The chaos began when Michigan fell to I-AA Appalachian State on the first Saturday of the season. We should have known then that this was a season in which the guiding principle would be Murphy's Law.

On Oct. 1, there were five teams from the Southeastern Conference East ranked in the top 15. Now there's one (Georgia, natch). The University of South Florida, a school that's had a football team for only 11 years, shot up to number two in the country by virtue of wins over Auburn and West Virginia, and now sits at 6-3 and dead last in the Big East, tied with a hapless Syracuse squad.

Kansas is 9-0, a record that the team hasn't posted since 1909. Recently they beat Nebraska, a former powerhouse that has lost five straight contests, by scoring 76 points on its once-legendary defense. Notre Dame, which has probably the greatest program in the history of the college game, has statistically the worst offense of the last nine years and is 1-8, losing most recently

to the lowly Naval Academy, a team that had not claimed victory over the Irish in 44 years.

In a year that no ranking has been safe and pedigree has been no guarantor of success, how should the national champion be decided upon?

Surely not through the Bowl Championship Series, which synthesizes the rankings of polls (like The AP) and eight computer generated rankings to find the top two teams in the land, which face each other for the title. The BCS has caused controversy in nearly every season since its inception in 1998, including 2003, which saw The AP poll recognize University of Southern California as the national champion, while the BCS gave the trophy to the one-loss Louisiana State University Tigers. Polls and opinion shouldn't decide a national championship—otherwise, why play the games? The championship should be decided the same way conference titles are—on the field.

When college football purists hear the word “playoff” they get upset. They go on about the great tradition of the bowl games, a tradition that set college football apart from its professional equivalent. The national championship has always been decided by human opinion before, they say, and it's never weakened the game. Why change?

The old method of finding the number one team in the land has indeed proved a durable, if controversial and unsatisfying, method. However, the reason it's stayed the same so long is not due to tradition, but due to the former lack of a nationally conscious fan base. Nowadays, cable will get you 10 to 15 games every Saturday beamed right into your home, allowing the average fan to watch and draw conclusions about teams

they never could have seen before, playing 3,000 miles away. Previously, fans depended on newspapers and news broadcast sports wrap-ups that usually only focused on their particular region or conference. In other words, the system hasn't been in place this long because it works, but because it could get away with it. Now, with the Internet, cable and satellite TV, the average college football fan is more informed and more involved than ever with what goes on at the national level.

The purists need to realize there is a way to find a national championship on the field, without sacrificing the bowl tradition that has been the hallmark of college football for over a century. An eight-team playoff that keeps all the bowls intact would combine what makes college football different with what makes the NFL so exciting, and it would lose none of its unique flavor in the process.

Keep the BCS rankings. Take the top eight teams and enter them into the playoff. The Capital One, Cotton, Rose, Sugar, Fiesta and Orange Bowls would all serve as playoff game sites, with the championship game being played in a different location every year, like the Super Bowl. This would add no more games to the already overloaded bowl schedule (and all the other minor bowl games would remain intact for teams that didn't make the top-eight cutoff) and every single contest would be a guaranteed sell-out and ratings bonanza.

The eight-team playoff system would make more money and sense, would increase interest in the college football post season and would crown a legitimate and uncontested national champion on the playing field—the only place the national champion could truly be found.



A player from the University of Florida hoists the BCS National Championship Trophy after the Gators defeated Ohio State on Jan. 8. MCT

jgiglio@chroniclemail.com

Businessman Slim is fat on monopoly



by George P. Slefo
Associate Editor

Mexico's Carlos Slim Helu is now the richest man in the world, with an estimated net worth of \$59 billion (US), according to this month's Forbes Magazine. Bill Gates' net worth is at about \$56 billion.

Yet his fortune comes at the expense of the Mexican people.

Slim's net worth is equal to 6.6 percent of Mexico's gross domestic product, the total market value of all goods and services produced in a country in a given year.

And being rich isn't without benefits.

When you're the richest man in the world, you gain special privileges, even with the media. For example, when a USA Today reporter asked Slim for an interview, Slim made the writer assure him that he would deliver an improved design for the paper's baseball box score—which Slim created himself—to the sports editor. In the end, the reporter got his story.

Yet his real clout can be best seen within Mexico's economic system. Slim made his fortune when he staked a controlling share of Telmex in 1990, Mexico's largest home

phone service provider and America Movil, Mexico's largest mobile service provider. Both enterprises give Slim a 92 percent share of the telecommunications market.

Because Slim owns such a large share of the market, he can and does gouge his consumers with high rates. Slim's Telmex has “some of the highest telephone charges among its members, both for fixed and mobile,” according to the Financial Times.

Moreover, voice over Internet providers like Vonage and Skype, which can provide a substantially lower price for home phone service, have accused Telmex of blocking their websites so Mexico's citizens are forced to use Telmex.

Because he has a 92 percent market share of Mexico's telephones, some might argue that his business is a monopoly.

If Slim wanted to, he could send Mexico into a depression, which is too much power for a single corporation to have.

Mexico's monopoly watchdog, the Federal Competition Commission, will investigate Slim's Telmex for the second time in 10 years and America Movil for the first time, according to an Oct. 29 article from Reuters. The investigation is set to begin within three weeks.

If the Federal Competition Commission's investigation finds Telmex and America Movil to be dominant carriers, then specific regulations would target Slim's corporations. That would substantially lower their market power.

To date, every antitrust court case against Telmex or American Movil has been shot down, including one in 1997 that said the company was too dominant, according to an Oct. 29 article in Bloomberg.com news.

The Federal Competition Commission needs to put a stop to this. By doing so, it will allow savvy competitors a chance to gain the number one spot in telecommunications and provide better prices for their country's citizens.

On Nov. 8, Mexico allowed the debut of Telefonica SA, another local telecommunications provider. This will provide competition and lower prices and, over time, may give Slim a run for his money.

Slim has already tried to block Telefonica SA from coming to Mexico by claiming that

the Spanish-owned company is violating a law that restricts foreign investment in the industry.

It's pleasing to see that Mexico is finally allowing competition in the telecommunications market. Maybe with enough businesses savvy competitors will have a chance to gain the number one spot in the telecommunications industry and provide better prices for their country's citizens.

gslefo@chroniclemail.com



Carlos Slim's telecommunications empire is worth \$59 billion in U.S. currency, making him the richest man in the world. MCT

SPB Presents:

**Is MySpace costing
you job space?**

**Lawyer and student
activist C.L. Lindsay
comes to Columbia
to explain how this
may be the case.**

**November 12, 2007
12pm-2pm
1104 S. Wabash
Conaway Center
1st floor**



**Don't miss C.L Lindsay discussing
how employers look at social
networking websites when making
hiring decisions.**

create...
change

Columbia

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 colum.edu/spb

City Beat

Exchanging cruelty for kindness



Two 2-week-old gray foxes snuggle together in fur donated by The Humane Society of the United States. Nearly 2,000 furs were donated last year to Buffalo Exchange, a recycled clothing store, during the Coats for Critters campaign by The HSUS.

Courtesy THE HUMANE SOCIETY OF THE UNITED STATES

Local clothing shop donates used fur coats to provide comfort for orphaned animals

by Brett Marlow
Assistant A&E Editor

ORPHANED AND injured wildlife in Illinois and around the country are sleeping better, thanks to a local recycled clothing shop and The Humane Society for the United States' Coats for Critters campaign.

Buffalo Exchange, a clothing shop that prides itself of being environmentally conscious by selling used clothing, has two locations in the Chicago area; one in Lakeview, 2875 N. Broadway St. and one in Wicker Park, 1478 N. Milwaukee Ave. Buffalo Exchange stores across the country have teamed up with The HSUS for a national campaign called Coats for Critters. The stores collect real fur clothing like coats, shawls and hats for local licensed wildlife rehabilitation centers.

The used furs gathered from the Chicago Buffalo Exchange locations will be sent to a wildlife rehabilitator in Watson, Ill., who will use the furs to comfort orphaned and injured wildlife and nurse them back to health, said Andrea Cimino, campaign manager for The HSUS' Wildlife Department.

The campaign aims to help wildlife rehabilitators and to bring public awareness to the cruelty behind fur.

»SEE FURS, PG. 37

Riders rally for improved mass transit



Transit Riders Alliance demands lawmakers fix RTA funding problems

by Susheela Bhat
Contributing Writer

IN FOUR simple words, Brian Imus, state director of the Illinois Public Research Group, summed up how many Chicagoans feel about the crisis in public transportation.

"We have had enough."

Imus came to support the Transit Riders Alliance, a grassroots, nonprofit organization, advocating improved and expanded mass transit. The Transit Riders Alliance rallied in the James R. Thompson Center Plaza, 100 W. Randolph St., on Nov. 5, demanding Illinois lawmakers step up and provide the



Jim Watkins, a CTA customer, stands at the rally for improved mass transit at the James R. Thompson Center, 100 W. Randolph St., on Nov. 5. Watkins opposes building publicly-owned casinos to fix RTA budget problems.

Courtesy SUSHEELA BHAT

necessary legislature to deal with unsolved Chicagoland transit problems.

Other local advocacy groups joined the Transit Riders Alliance to show their support. Among the groups present were the

Illinois Public Interest Research Group, an advocacy group for a sustainable economy and a responsible government; and Citizens

»SEE RALLY, PG. 36

Calendar

Tuesday, Nov. 13

Check out poet and translator Peter Cole discuss his new book, *The Dream of a Poem: Hebrew Poetry from Muslim and Christian Spain 950-1492*, a collection of 400 translated medieval Hebrew poems. The event is \$8 and begins at 6:30 p.m. at the School of the Art Institute Ballroom, 112 S. Michigan Ave.

For more information, visit NextBook.org/LocalPrograms/Chicago.html.

Wednesday, Nov. 14

Are you socially conscious? Head over to ChicagoNonProfit.org's first social networking event at the Sears Tower's Metropolitan Club, 233 S. Wacker Drive, on the 67th floor. The event runs from 5:30 p.m. to 7:30 p.m. and includes drink specials and complimentary appetizers. There is no cover charge to attend.

For more information, visit ChicagoNonProfit.org. To RSVP, e-mail Randal_Dill@yahoo.com.

Thursday, Nov. 15

Like technology? TECH Cocktail is hosting its annual get-together at John Barleycorn, 3524 N. Clark St. The events bring technology buffs, bloggers and entrepreneurs together for a night of socializing. The event is free. It runs from 6:30 p.m. to 9 p.m.

For more information and to RSVP, visit Tech-Cocktail-Chicago-6.Event-brite.com.

Friday, Nov. 16

Watch *Planes, Trains and Automobiles*, part of the midnight movie series at the Music Box Theatre, 3733 N. Southport Ave. The 1987 classic stars Steve Martin as a stranded traveler who gets stuck in Kansas with a silly man portrayed by John Candy. Tickets are \$9.25.

For more information, call (773) 871-6604 or visit MusicBoxTheatre.com.

Saturday, Nov. 17

Have a dog? The Lakeshore Athletic Club at Illinois Center, 211 N. Stetson Ave., is offering "Paws and Flow," a free yoga class for dogs and dog owners at noon. The class focuses on 45 minutes of stretching and flexibility for both participants. Space is limited, so call (312) 616-9000 x280 to register.

For more information, visit LSAC.com.

A day at the AIBA World Boxing Championships

A photo essay

by **Tim Hunt**
Assistant Photo Editor

From Oct. 18 to Nov. 3, the International Amateur Boxing Association held the World Boxing Championships in Chicago. The contest was a qualifying tournament for the 2008 Olympics. Every two years, the top amateur boxers in the world battle for the title of World Champion. This year, more than 550 boxers from more than 100 countries competed for the title. Eleven boxers of different weight classes came out victorious, taking gold medals back to their home countries. AIBA President Dr. Ching-Kuo Wu said the championship was the “greatest world championship in the history of AIBA.”
For the complete list of stats, visit AIBA.org.

Editor’s note: All photos were taken on Oct. 31.
thunt@chroniclemail.com



The referee verifies Anvar Yunusov of Tajikistan, in blue, is well enough to continue the match against Samir Mammadov of Azerbaijan.



Song Guk Kim of the Democratic People’s Republic of Korea, in red, fights Vazgen Safar-Yants of Belarus. Kim won the bout 19:18.



McWilliams Arroyo of Puerto Rico, in red, competes against Bato Munko Vankeyeu of Belarus. Arroyo won the bout 23:17.



Hrachik Javakhyan of Armenia, in red, spars with Genebert Basadre of the Philippines. Javakhyan won the match 17:6.




Samir Mammadov, in red, of Azerbaijan squares off with Anvar Yunusov of Tajikistan at the beginning of the match. Mammadov won the bout 23:13.



(Left) Raushee Warren of the United States, in blue, and Violito Payla of the Philippines exchange blows. Warren won the match 25:11.

- Winners** (in order by weight class):
- Zou Shiming from China
 - Raushee Warren from the USA
 - Sergey Vodopyanov from Russia
 - Albert Selimov from Russiaw
 - Frankie Gavin from England
 - Serik Sapiyev from Kazakhstan
 - Demetrius Andrade from the USA
 - Matvey Korobov from Russia
 - Abbos Atoev from Uzbekistan
 - Clemente Russo from Italy
 - Roberto Cammarelle from Italy

Parental notification ordinance proposed

 **Aurora moves to tell parents of all medical procedures after clinic's construction**

Dana Nelson
City Beat Editor
and
by Silvana Tabares
Assistant City Beat Editor

FOLLOWING THE opening of a Planned Parenthood clinic in Aurora, area legislators have moved to create a parental notification law for minors attempting to obtain any kind of medical procedure, including abortion.

During an Oct. 23 government operations meeting, Aurora Alderman Rick Lawrence proposed a Parental Notification of Medical Procedures Ordinance that would require medical doctors to notify parents before performing any medical procedure on people under the age of 18. The proposed ordinance is supported by Aurora Aldermen Chris Beykirch and Richard Irvin.

"It seems to me very strange that we regulate every other aspect except medical procedures on children," Lawrence said. "We have curfew laws. We made it illegal for a minor to have a toy gun. We regulate every other aspect that deals with children,

but for some reason a doctor could touch a child and not call a parent. It doesn't make sense to me."

Lawrence said the ordinance was not created to stop minors from going to Planned Parenthood for abortions, but the clinic's opening led him to realize that minors could obtain any kind of medical procedure, including basic check-ups, without the parents' knowledge.

"You're asking an awful lot [of] a child to make that decision," Lawrence said.

He added that other business contracts couldn't be enforced for minors, but medical procedures could be completed and paid for by the minor without a parent signing for the minor.

Lawrence is also working to pass a resolution in Aurora calling for the state of Illinois to reform a law passed in 1995 that required parental notification for minors having abortions. The law was held up in court a month after it was passed and has yet to be enforced. Lawrence said he was working with the city of Naperville to pass a similar resolution and hopes other cities will follow suit.

There are currently 24 states that enforce parental consent for minors to obtain an abortion, according to the Alan Guttmacher Institute, which does research on sexual and reproductive health. Eleven states



The Planned Parenthood facility at 3051 E. New York St. in Aurora, Ill., offers abortion services as well as several education rooms for women to discuss their family planning services with medical providers.

Rachael Strecher THE CHRONICLE

enforce parental notification laws, where the parents' consent is not necessary, but they must be informed of the abortion. Illinois is one of the few states in which minors do not need parental consent or notification to terminate a pregnancy.













No states have laws enforcing parental

notification for all medical procedures.

States such as Indiana, Wisconsin, Missouri and Kentucky require minors to get parental consent for an abortion. Because of this, some have expressed concern that

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State Street store targets new customers

 Unable to shake name-change protests, Macy's shifts Chicago focus

by Ashley M. Heher

SOMEWHERE BETWEEN sliding sales and regular protests outside their downtown Chicago store, Macy's Inc. executives realized they had a problem.

Two years after the company bought May Co. for \$11 billion and started replacing homegrown department stores with the Macy's brand, anger from stubborn Chicago shoppers over the loss of the iconic Marshall Field's chain refuses to subside.

Macy's executives have struggled in other cities to reel in customers who miss local department store favorites—including Kaufmann's and Filene's. But nowhere has the task proved more difficult than Chicago.

"There are a lot of people who just can't get over the Marshall Field's name change," said Frank Guzzetta, the former president of Marshall Field's, who now is chairman and CEO of Macy's North, one of seven regional divisions. "Those people, no matter how hard we worked at it, have continued to be detractors."

That's why this holiday season, Macy's has all but given up wooing the Field's faithful. Instead, executives are mounting a full-fledged campaign to bring in new shoppers—especially those who lack a deep-rooted Field's connection—to its flagship State Street store at 111 N. State St.

The changes include a wine bar in the store's Walnut Room—hallowed ground for generations of Chicagoans who make meals served by tuxedo-clad waiters part of



Leeann Zarhrt, left, 28, and Steven Wright, 39, shop at the Macy's store in Chicago on Nov. 8. Two years after changing the name of the store from Marshall Field's to Macy's, executives have mounted a full-fledged campaign to bring in new shoppers, instead of trying to woo those back who had a deep-rooted connection to the iconic Field's.

AP

a holiday tradition. There's also free Wi-Fi, the city's only FAO Schwarz toy store and college nights featuring denim fitting clinics—designed to target children, college students and young professionals flocking to new downtown condos.

The efforts all are flanked by a new advertising campaign, dubbed "Take Me To State Street."

"You have to, at some point, stop and say, 'I apologize. I'm sorry you feel that way' and move on," Guzzetta said. "We wanted so hard to not disappoint the old Marshall Field's customer that we put an excess amount of energy on that and not enough on making sure the store was what every-

one wanted."

Macy's won't say how much it is investing to turn around its Chicago business, or how much sales have dropped. But Lord and Taylor CEO Jane Elfers says her chain scored a 12 percentage point bump in sales since the Field's-to-Macy's switch last year.

For Macy's, the stakes couldn't be higher. "This has to be one of the most critical markets for them to gain acceptance from the shoppers," said Jim Okamura, a senior partner with retail consulting firm J.C. Williams Group. "There's the sheer size of what we've got here, but also it's just such a key proving ground for the Midwest. It has that ripple effect across a pretty broad region of

the country."

Executives say they're aiming to double foot traffic in the State Street store over the next three to five years, though they acknowledge holiday sales across Chicago may be flat this year because of drooping consumer confidence.

Critics aren't making the transition any easier.

There were more protesters at an anniversary rally outside the store this fall than there were during the initial switch in September 2006, organizers said.

"We're not acquiescing," said Jim McKay, the founder of the anti-Macy's group Field's Fans Chicago, which organizes protests. "It's part of our civic identity, it's part of our history."

Chicago, which gave birth to the mail-order movement led by Montgomery Ward and Sears, Roebuck & Co. during the late 1800s, began its love affair with the dry-goods store that eventually became Marshall Field's in 1865.

Over the decades, the retailer built its reputation on customer service (the company purportedly once sent all its elevator operators to charm school), eventually becoming as synonymous to the city as the Bears and deep dish pizza.

But by the time Federated Department Stores bought May Co. and started shifting stores to the Macy's brand, Marshall Field's reputation eclipsed its reality. Cincinnati-based Federated later renamed itself Macy's.

Last Christmas—the first for Macy's after the name change—executives launched an

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»RALLY

Continued from PG. 33

Some say tax increase, not casinos, would be a better fix for public transit woes

Taking Action, a group for transit-dependent riders in Chicago.

The Illinois chapter of the Congress for a New Urbanism, a group dedicated to the development of walkable, ecologically friendly neighborhoods with sustainable economies, also sent representatives, and they were joined by the Little Village Environmental Justice Organization, an advocacy group working with local citizens to improve and develop the environment of Chicago communities.

"We're sick of short-term funding fixes," said Payton Chung, an urban developer from the Illinois chapter of the Congress for the New Urbanism. "Transit is a necessary part of the Chicago region's economy and deserves state support."

In Chicago, many commuters in the last few months have faced the CTA's "doomsday" scenario, which would cut service to 39 bus routes. The CTA has threatened to drastically reduce service with both buses and trains, and increase fares in order to continue operating. For the moment, emergency funding has saved the day.

On Nov. 4, when the latest threat of the "doomsday" scenario was eminent, \$21 million in emergency funding was provided, which delayed the problem until Dec. 31.

Meanwhile, in Springfield, Ill., legislature to reform and fund public transit has been opposed.

"We hope that this rally sends a strong message to the governor," Imus said. "The only comprehensive solution is to link new funding with reform. One way to generate new funding, for example, would be



The quick-fix funding solution will delay the CTA route cuts until Dec. 31. Commuters and other advocates are calling for a more permanent solution.

Andrew A. Nelles THE CHRONICLE

through an increase in sales taxes, which hasn't been done in many years."

An increase in sales taxes, gas taxes or even sin taxes, such as those for cigarettes and alcohol, would be viable options to solving the RTA budget crisis and have been done in other transit systems, Chung said.

Mayor Richard M. Daley is pushing for another long-term solution—a publicly-owned casino to fund public transit.

However, some disagree that casinos would solve the funding problem.

Even if there were three more casinos built in Chicago, not all of the entertainment dollars would go to fund public transit, said Jim Connelly, a lawyer from one of Chicago's South Side neighborhoods. Plus, gambling is not a reliable source of income, so it is not a source of long-term funding, he said.

Chung also said gambling is not a sustain-

able source of funding for similar reasons, calling the fluctuations in profit unreliable as a solution to the public transit crisis.

Some CTA riders just hope something can be done to fix the mass transit problems.

"Be it an additional sales tax, be it an additional quarter fare [increase] or lawmakers creating new legislation, hopefully it comes to a cohesive solution," Connelly said.

The problems with public transit in Chicago did not begin overnight.

The Regional Transportation Authority (RTA), which includes the CTA, Metra commuter rail and Pace suburban bus, was created in 1974 by the State of Illinois. Initially, the RTA was a method of funding public transit, but in 1983 was reorganized and expanded into its present role as the three-part system in northeastern Illinois.

Along with the reorganization of the RTA came a new sales tax and a funding formula

was set into place. The funding formula was seen as a temporary solution to a funding crisis.

Twenty-four years later, as about 100 people gathered in the Thompson Center Plaza chanting, "Fix transit now," the funding crisis still has yet to be resolved.

The RTA did not have representatives from any of its three branches at the rally and officials could not be reached for comment. Officials did make an official statement on Nov. 2.

The statement read: "We have accepted the funding that is not a loan or cash advance, but rather new money that will allow us to temporarily avoid the drastic actions while allowing the legislators and the governor the additional time that they have requested."

chronicle@colum.edu

»FURS:

Continued from PG. 33

Orphaned animals can learn survival skills by playing with used furs

Cimino said people who might not feel comfortable wearing fur could donate to the program, which would help the wild animals.

“If we can get more people to stop wearing their fur and people put it to a good use, the less people wearing fur, the better, in our opinion,” Cimino said.

When wildlife rehabilitators receive the furs, they cut the furs into the bedding depending on the size of the animals’ enclosure used at their center, Cimino said. The donated furs are used as bedding so the animals can snuggle with them. Cimino said the furs reduce stress and soothes the orphaned animals, almost acting as a surrogate mother.

“When [orphaned animals] come in, they’re usually high-stressed because their mother has been killed,” Cimino said. The fur sort of comforts them and helps them to calm down.”

The ongoing campaign partnered up with Buffalo Exchange in 2006 after a HSUS member mentioned the program to an employee of one of Buffalo Exchange’s stores, Cimino said.

The donations and collections started Nov. 1 at Buffalo Exchanges across the country and runs until Earth Day, April 22. Since the program wrapped up last year, Buffalo Exchange has collected nearly 2,000 used furs, said Michelle Livingston, marketing director for Buffalo Exchange. Cimino said most of the animals that recieve the furs are rabbits, squirrels, foxes

and raccoons that have been orphaned.

Livingston said customers who specifically come in to donate coats should mention it’s for the Coats for Critters campaign. The used furs are a straight donation and their condition doesn’t matter.

Ryan Hurling, a college campaign coordinator for People for the Ethical Treatment of Animals, said he likes that people are donating the coats to a cause instead of throwing them away.

“Often times we’ve found that especially when you donate a lot of these things to wildlife rehabilitation centers and areas where animals are in dire need of assistance, [the animals] can often find a lot of comfort in these warm furs to sleep on and rest on,” Hurling said.

Valerie Chalcraft, who holds a doctorate in experimental psychology, also runs an animal behaviorist consulting firm, Applied Animal Behavior, 731 W. 18th. St. She said putting furs in with orphaned animals isn’t unusual. Chalcraft said she has observed this with dogs or cats who have been taken away from their mothers.

“What we’ll do is, we’ll take a hot water bottle and wrap it in a towel, or in this case, a fur coat could work,” Chalcraft said. “We’ll use a wind up alarm clock that makes a ticking sound and that emulates the heart-beat. So between the heat of the hot water bottle and the ticking of the clock, which is like the heartbeat, and the fur, it could closely approximate a mother.”

She said the furs provide warmth and for animals that might be nursing. Fur is a better material for animals to dig their paws and claws into rather than a hard surface, a typical behavior baby animals do to their mother’s stomachs.

Chalcraft said one way to teach orphaned animals skills is to teach them how to play, and according to Cimino, some of the rehabilitating animals do just that with



Two raccoons nestle in a donated fur coat. Furs can be used for bedding to comfort orphaned animals or made into toys that teach the animals hunting skills.

Courtesy THE HUMANE SOCIETY OF THE UNITED STATES

the furs.

“If the fur coats are used for toys to emulate play, it’s going to help the orphans develop hunting skills,” Chalcraft said. “So if they’re reintroduced in the wild, they’ll have some hunting skills.”

Cimino said most people donate because they either have inherited a coat from a relative or purchased the coat a while ago before learning about cruelties behind the furring process.

“It really appeals to people because they recognize the animals have suffered and die for this object, and so they want to give it back to a purpose that will help animals,” Cimino said. “It does a little bit of justice. It could never make up for the cruelty, but with this cause, I think it does give people a sense of closure.”

PETA has been collecting furs since its inception in 1980. Since 2001, it has collected and received more than 10,000 fur donations that the organization uses for its anti-fur demonstrations, educational purposes and, like the campaign with Buffalo Exchange, donations to homeless shelters and wildlife centers, Hurling said.

Cimino said since The HSUS had such a successful run with the campaign with Buffalo Exchange locations throughout the nation last year, they decided to do it again this year.

For more information on the Coats for Critters campaign, visit BuffaloExchange.com or HSUS.org.

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»AURORA:

Continued from PG. 35

Aurora does not have the authority to pass an ordinance, experts say

out-of-state minors are traveling to Illinois to receive abortions to avoid their own state laws.

Eric Scheidler, communications director for Pro-Life Action League, said he has noticed cars with license plates from Indiana and Wisconsin in the parking lot at abortion clinics and has seen young girls arrive and leave in these cars.

“Illinois has become the abortion capital of the Midwest,” Scheidler said.

While there is no statistical evidence to prove that minors travel from neighboring states to Illinois to terminate a pregnancy, studies conducted in the past show a greater migration of minors.

After Massachusetts passed a parental consent law in 1981 requiring unmarried women under age 18 to receive parental or judicial consent before having an abortion, doctors Virginia Cartoof and Lorraine Klerman examined interstate travel by minors. Their study, published in 1986, revealed that within 20 months after the Massachusetts consent law took effect, more than 1,800 minors traveled to bordering states that had no parental consent laws.

Illinois is not required to abide by other states’ parental notification laws. However, Missouri passed a law in September 2005 that allows people to take legal action against anyone who helps a minor terminate a pregnancy outside of Missouri without parental or judicial consent, according to the Henry J. Kaiser Family Foundation.

Lorie Chaiten, director of the Reproductive Rights Project for the American Civil Liberties Union of Illinois, said Aurora does not have the authority to pass an ordinance because the state of Illinois regulates the practice of medicine. The ordinance violates the Illinois Constitution, she said.

While Lawrence said the ordinance seeks to protect minors from any medical procedure, Bonnie Grabenhofer, president of Illinois National Organization for Women, said parental notification laws puts minors at risk.

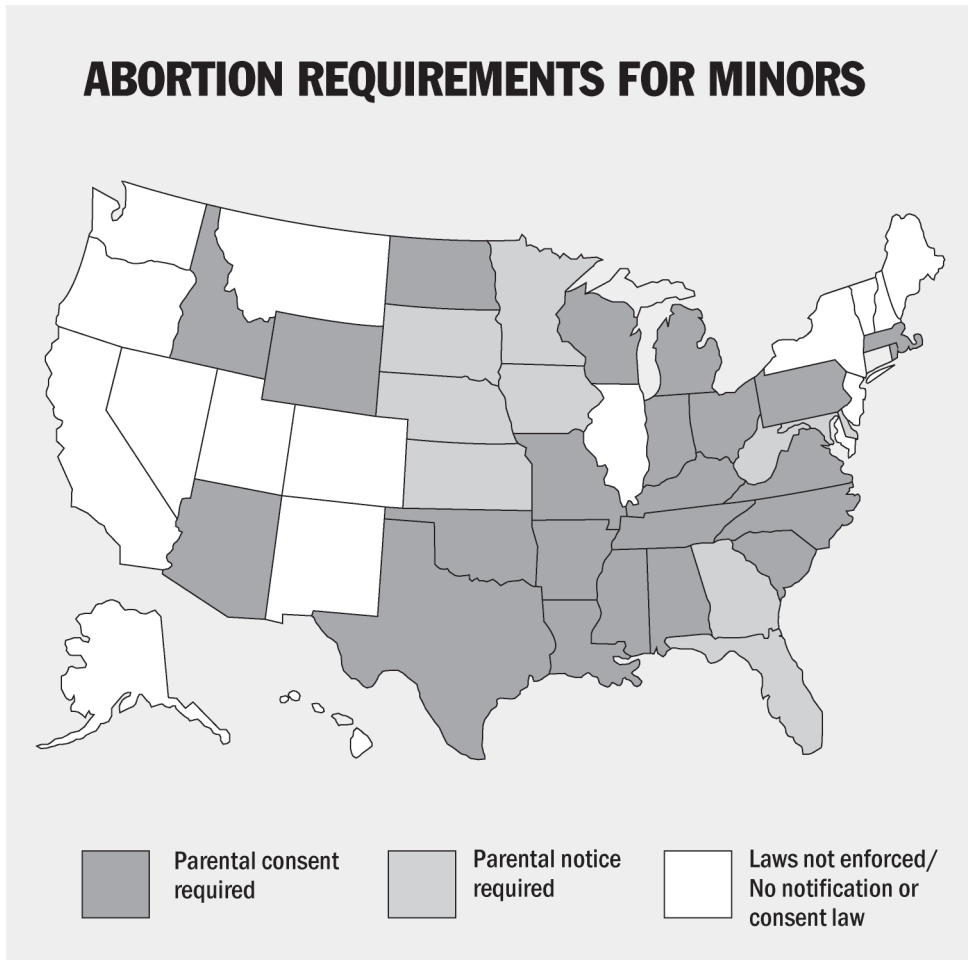
“The parental notification laws do not work,” Grabenhofer said.

She said in medical procedures such as abortions, the ordinance would prompt minors to delay their abortions into the second-trimester, self-abortion or cause them to travel out of state.

According to the American Academy of Pediatrics, parental notification laws delay and obstruct the access of pregnant adolescents to timely professional advice and medical care.

Other medical associations, such as the American Medical Association and American Academy for Pediatrics, have issued statements opposing parental consent and notification laws because of the potential danger of a child not receiving medical care.

Lawrence said the only exception to the parental notification for medical procedures ordinance would be in the case of a medical emergency where a parent could be contacted after the child received appropriate medical care. He opposes the judicial bypass system, where a minor could go to court and ask to not have the parents notified, because it’s not instituted across the board, as in the case for arrests or bad grades in school. However, he said judicial bypass may have to be instituted



Kimi Badger THE CHRONICLE

to allow for the law to pass.

Bobby Stringini, a senior fiction writing major, said parental consent and notification laws are an invasion of privacy.

“It’s still a medical procedure, so it’s privileged between doctor and patient, even if they’re a minor,” he said.

Stringini said there are some parents who don’t believe in going to doctors for ailments, so the child still needs to have the ability to get medical care if the minor knows it’s in their best interests. However, in the case of abortions for minors under age 13, he said the parents should be notified.

Robyn Ziegler, press secretary for the office of Attorney General Lisa Madigan, said Madigan is in favor of the 1995 Parental Notification Act and filed a motion to implement the law. It is currently under consideration in the courts.

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Pipes pay tribute



John McDonald, a Pipe Corporal in the Chicago Police Department's Emerald Society, performs during the Nov. 6 Veterans Day ceremony at the Chicago Cultural Center, 78 E. Washington St.

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»STORE:

Continued from PG. 36

Some fans of Field's still sour after ownership change, Macy's moves on

all-out offensive of holiday cheer, blanketing stores with lavish displays and emphasizing over-the-top Christmas traditions.

This time around, as Macy's caters to new clientele, it's redoubling efforts to convince old shoppers it can still have a uniquely local flair. Holiday windows will be decorated to feature the Joffrey Ballet's "Nutcracker."

Macy's also is revamping the State Street layout—sprucing up its plus-sized women's

sections and expanding young men's offerings while moving junior apparel to a large space to accommodate what it hopes is a growing legion of fans. At its store on Michigan Avenue, Macy's is beefing up its popular private label brands like Alfani and I.N.C. It's also remodeling some suburban locations while changing layouts at others.

So far, once-tentative shoppers seem pleased.

Marge Chastain, a receptionist who works in downtown Chicago, cut up her green Field's credit card to protest the switch, but has since become a regular. She scours the sale racks looking for deals for her daughters and grandchildren.

"Even though there was the transition, it's still Marshall Field's to me," she said.

AP



Pedestrians walk by an advertisement for Macy's in Chicago on Nov. 8. Two years after changing the name of the store from Marshall Field's, Macy's executives decided to begin a new add campaign called 'Take Me To State Street.'

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