

style

INSIDE

■ Please, stop believing in Journey, says Andy Minor. See what else he thinks on: **Style | 8**

■ Read our software review and learn how to fix those pesky computers problems! **Style | 9**

■ Check out what fashion diva The Angry Queen has to say about UGG Boots. **Style | 9**

2,500

Number of cover versions of "Yesterday" by the Beatles, which is the most recorded song in history.



Asa Butterfield as Bruno and Vera Farniga as Mother in *Boy In Striped Pajamas*.

Inside *Boy In Striped Pajamas*

Director and Writer Talk about New Holocaust Movie

JOSHUA HYLTON

Staff Writer

The Boy in Striped Pajamas is a new film that depicts the horrors of the Holocaust through the eyes of two little boys. Recently, *Broadside* had the chance to speak with John Boyne, the author of the novel from which the movie is adapted and the movie's director Mark Herman to get the inside scoop on the film.

Broadside: Why were you compelled to make the film adaptation and what did it take to get it going, Mark?

Mark Herman: I just finished *Hope Springs*, which is a romantic comedy. And as screenwriter [and] director, each project takes maybe three or four years out of your life. So I was able to take the next few years getting a respect on something a bit more weighty. John's book arrived on my desk and I read it and it blew me away. It also provided all those challenges: the subject matter, the ending, the movie, working with kids, all these things were challenges which I was ready to take on.

Broadside: There are an abundance of Holocaust movies, like *Schindler's List* and Roman Polanski's *The Pianist*. What do you think separates this movie from the other movies about the Holocaust?

John Boyne: Well, first off, I don't think there is a big abundance of them. You named those two, but you'd be hard pressed to name any others. You know, we hear that sometimes. If it's a Bond film or a romantic comedy, nobody says, "Another romantic comedy, what's the point?" I think if you can explore the subject in a fresh and original way, then why not? With my travels with the book, every time I meet a survivor, I'm

told that the story needs to be kept alive. It shouldn't be stopped, so I think anybody that can write a book, or make a film, or write a play, or whatever has a responsibility to do so if you feel that urge within yourself.

Broadside: What was it like working with Jack Scanlon (Shmuel) and Asa Butterfield (Bruno)? Did they understand what the Holocaust was while shooting?

Mark Herman: No, not fully. They were only 8 and 10 years old. They obviously read the book and read the screenplay. They knew the story, but didn't know the full story of the Holocaust really. I think it's only now, two years after filming, that they see this movie and it has intrigued them to want to learn more, which is what I hope will happen with most kids who see it. But they were sort of wrapped up in a bubble of filmmaking where all they wanted to learn were their lines.

Broadside: When most people think of the Holocaust, they think of genocide and the millions of people being killed, but the book and the film narrowed this down to only a couple of boys. Do you believe it's more effective to individualize the events of the Holocaust?

John Boyne: I think it's easier for an audience, whether a readership or viewers, to make a connection to the story. When you speak in terms of the large numbers, it's impossible to really understand such large numbers. When you personalize it into individual stories, when you meet people as we have both met people on our journey with this, it just becomes more effective and it helps you understand the wider story.

Mark Herman: What attracted me to shrink it down into this microcosm of family

life is actually more powerful I feel than anything you could do with a budget this size as well. The scope and size of the horrors is kept from you until the final few frames of the movie.

Broadside: Are you happy, John, with the film adaptation?

John Boyne: Yeah, very well. I said at the start that if I didn't think it was any good, I would just stay silent. I wouldn't criticize it, but if I thought it was good, I would do everything I could to support it. And I have done everything I think I can to support it. I think what I always wanted was for it to be a faithful representation of the book, but that it should also work on its own merits as a film independently. I think it achieves that. I think the changes that are made and any scenes that are added or left out are entirely appropriate in terms of translating it from page to screen.

Broadside: What's next for both of you?

Mark Herman: Next interview, probably (laughs).

Broadside: Well, besides that.

Mark Herman: This has been such an emotional ride for me, I haven't decided yet. It's quite a difficult one to choose what to follow it with. After this trip around the U.S., around Christmas time I'm going to start concentrating on what's next. I don't know what to do yet.

John Boyne: My most recent novel comes out in the States in February, which is a retelling of the story of the Bounty from the perspective of the 14-year-old cabin boy and my next novel is coming out at home in May, so I'll be doing a bit of promotional work on that. Then I'll probably get started on something new.

Genocide Through A Boy's Eyes

Film Depicts Holocaust in New Way

JOSHUA HYLTON

Staff Writer

We all know the horrors of the Holocaust. We've seen the tragedies that befell the entire world and we've seen the evil spread, but rarely do we get to see it through the eyes of a child. *The Boy in the Striped Pajamas* gives us this unique perspective and in the process creates a new meaning to those horrific events that occurred during.

Asa Butterfield plays Bruno, an eight-year-old boy, ignorant to the horror surrounding him. His father, a high-ranking Nazi officer, receives a promotion and Bruno is forced to move away from his friends and start a new life elsewhere. When they get to their new house, Bruno spots what he believes to be a farm out in the distance. He is not permitted to go there, but does so anyhow. There he meets another young boy named Shmuel, played by Jack Scanlon. His world is trapped behind electrified barbed wire, which Bruno thinks is meant to keep the animals from escaping the farm. The two form an unlikely friendship, one a privileged son of a Nazi officer, and the other, an imprisoned Jewish boy.

I walked out of the theater knowing that it was a definite must-see, but unsure of its status when compared to other films of this year. However, the more I think about it, the more I admire it. We've seen films about the Holocaust before, but *The Boy in the Striped Pajamas*

portrays the events much differently. It focuses not on the widespread genocide, but rather on young Bruno and Shmuel and how they understand what is going on. While Shmuel has a better idea of the horrors of the Holocaust since he is inside the fence, Bruno knows almost nothing. In a way, Bruno's ignorance mirrors the way we look at the film. Since it is so personal among the two boys, the devastation of the Holocaust is almost hidden. We see what Bruno sees and since he never witnesses the ugly side of it, neither do we. It isn't until the very end that we are reminded of the waste of human lives that this event caused.

There's never been a film about the Holocaust that wasn't devastating in one way or another, but when children are involved, emotions run higher. It is heartbreaking to see young Shmuel trapped in the concentration camp fearful of every passing minute, the thoughts of what will happen to him running through his mind. It is saddening to see how Bruno's thoughts are shaped by his father, teacher, and sister into not seeing the evil that is occurring right in front of him. But this is necessary and one of the film's best components. The Holocaust is supposed to be depressing and the movie follows through with this idea until the last frame fades out. The sad, yet appropriate ending will weigh on your mind long after the credits roll. *The Boy in the Striped Pajamas* is a must-see and one of the best films of 2008.



Asa Butterfield as Bruno in *Boy In Striped Pajamas*.

Life's Not All Sex, Drugs and Rock 'n' Roll

Musician Bob Schneider Focuses on the Music and Providing Unique Concert Experience

GRACE KENDALL

Connect Mason Director

Sex, drugs and rock 'n' roll. In modern music, it's those elusive three things which are obsessively sought by nearly every band. Musicians make headlines more frequently for their clothes and the chicks they're scoring than for releasing new albums or going on tour. The music industry is full of decidedly sordid characters that care more about the glamour and the money than creating art.

Perhaps that is why it is so surprising to hear singer-songwriter Bob Schneider say that the only thing he wants out of music is to "feel good about being a human being."

Schneider is a performer based out of Texas, whose brand of music is utterly inimitable. Drawing from a variety of influences and experiences, he slides easily between musical genres and expectations to subvert the obvious and create a unique musical experience every time he steps on stage.

"It depends on my mood," he said. "Sometimes I'm very verbose and I talk a lot, say whatever's on my mind . . .

sometimes it's like a big dance party and sometimes when I'm in a crisis it can be all super-slow sad songs."

When Schneider performs, he's as genuine as if you were hanging out with him on the street. Unlike most performers, he doesn't even consider creating a set list. That can be a challenge for his band members, who are expected to know 200 songs.

"The best shows go through the entire emotional spectrum," he said. For Schneider, that touches not only on the whole course of human emotion but reaches into the depths of musical genres. He switches on a whim between rough acoustic folk musings on drug abuse to up-tempo dance numbers to a smooth transition into an obscenity-laced rap. His goal is for the audience to never know exactly what's coming—a show where fans know the words to all of his songs is, to Schneider, a complete failure.

"I want to play some songs that are known and put new energy on old material," he said. "They should hear stuff they've never heard and wouldn't expect me to do."

But surprisingly, his

audience has grown more difficult with time since Schneider has expanded his musicality to include new instruments and new styles. His performances have a reputation for being off-the-cuff and undeniably unique, but that's got fans "expecting the unexpected." Though Schneider laments this, he views it as a challenge and is constantly working to make sure that all of his music is captivating.

During the show, Schneider follows his gut instinct and experiments, switching between instruments including the guitar, keyboard, trumpet and steel drums. He also makes an effort to play new material at shows as much as possible to keep the audience surprised.

"I like to make the songs as interesting as possible, so I use little bits of my own experience and things that I've heard and then I'll just make stuff up," he said. Schneider is determined to

make sure his songs are as interesting as possible, taking normal situations and emotions and expanding them until they become extreme.

"If I had a problem with drinking—because I did for a long time—drinking doesn't have impact, so I'll make it heroin so it carries more weight in the song," he said.

An Austin, Texas native, Schneider considers himself on tour even when he is home. He has a regular gig playing the Saxon Pub on Friday nights when he's in town, a venue where he's found himself able to really connect with the local audience.

"There were moments when we were doing stuff that we'd never done before and that had never been done before and that will never be done again," he said about a performance at the pub on October 27. "It's an electric experience, pretty magical."





ANDY MINOR, STYLE COLUMNIST

LIFE IN A. MINOR

PLEASE, STOP BELIEVING

The tradition of the sing-a-long is one that goes back quite a long time. I suppose it started with early folk songs and drinking tunes, then moved on up into the age of radio and eventually found its way to the thousands of us who sing along with our iPods as we roll around Fairfax in our wonderful cars. Singing along to a song helps you create stronger connections with friends who sing along with you, and it also can make fond memories. Singing along helps you learn the song better and internalize it, making it a part of you. It strengthens your connection to the artist and takes you to a whole other world than just plain listening can. I encourage singing along in almost every situation, whether in your car, at the grocery store, in restaurants or even at the movies, depending on how you'd fare in a fight with fellow moviegoers.

As far as exceptions go to my singing along passions, I'd like to point to one genre in particular: '80s arena rock classics, specifically Journey, specifically "Don't Stop Believin'." I get irked every time this song comes on and droves of 20-somethings begin to link arms and sway to its malignant half-time thump. It is almost as if this has become a generational anthem for those of us now breaching the age of 20, when really it should have stayed in the '80s where it belongs. Its lyrics are petty, its harmonic

content barely passes for catchy and worst of all, it's over-played.

What does my generation see in "Don't Stop Believin'," anyway? I will openly admit that I kind of liked this song when I was in middle and high school, but as time went on, I got sick of hearing it just as my peers began to discover it. Every time it comes on, people freak out and get so excited they have to jump up and dance.

Even today on iTunes, "Believin'" is 83rd on the Top Songs list, surrounded by other artists who seem ultimately more contemporary. Among Ludacris, Pink, Lil Wayne, T-Pain, High School Musical and Britney Spears we find Journey: dated, boring, yet somehow still relevant, Journey. Nothing by the Beatles, Elvis, James Brown, Stevie Wonder, or any artist who carries truckloads more influence than any arena rock band. What does this say about the current generation? It says they value Journey more than the Beatles. You'd be hard-pressed to find someone who agrees with that statement, but it seems iTunes does.

Perhaps a metaphor would enlighten my point a little better: if the Beatles were organically grown, seedless watermelons from the best soil, Journey would be roughly equivalent to a watermelon-flavored Now and Later, which you let melt in your pocket and become infused

with its wax paper covering. When you put it in your mouth, not only would you get bits of hot, watermelon infused sugar stuck in your molars, you'd constantly be picking shards of wet wax paper out of your teeth all day. My point here is that Journey is processed, musical drivel, containing about as much artistic worth as a lump of dry toothpaste. Journey was bought, sold and chewed up by the music industry in 1981 when "Believin'" was a hit — not even a number one — and even today we are giving it much more credit than it deserves.

I will resign, however, and say that I probably would not be complaining so much if I didn't have to hear "Believin'" as much as I do. It's an odd phenomenon, the over playing of a song, and perhaps I'm fascinated as to why it's happening twenty-seven years after the release of a song. We're used to songs being overplayed within a matter of months following their release; why has it taken so long for Journey to do this one? At the same rate, maybe the song was just popular all along and I have simply grown pretentious a little too early. Whatever it is, I still urge everyone to press pause on their '80s hits CD and perhaps explore something with a little more artistic worth and a little less industry manufacturing. Perhaps the next great sing-a-long is right around the corner.

New Software Reboots Slow Computers

PC Tune-Up Fixes Registry Errors, Defrags Hard Drive

DYLAN HARES
Staff Writer

PC Tune-Up by Large Software provides service we all wish we had at the crucial moment when the paper is due and the computer is slow.

PC Tune-up is able to "revive" a computer—keeping you from having to format, worry, or buy a new one. It does helpful things like back-up, fix registry errors, defragment your hard drive, and optimize your computer's performance. It does all of these things with the click of a mouse and since the software came with some impressive features, I decided to give it a try.

Reviews of the product online are generally scathing and many users have complained about the product's performance with Windows Vista—my current operating system. Despite the condescending remarks and the blatant warnings, I went ahead with my usage of the product.

The installation process was simple enough and activation and registration was as easy as one would expect. Step one on their "Quick Start" guide was to backup my registry. I did that, even though I feel like I didn't need to since my new Dell laptop comes with a hard drive partition that has backups of my registry in case something goes wrong. It was a quick process and while feeling a little unnecessary, it's better to be safe than sorry. Step two was to scan for problems in the hard drive and registry. Naturally, they offer a quick scan and a more thorough scan and I opted for the latter. Almost as soon as it started, the program crashed and I was greeted with error messages galore. There were no major repercussions, but it was a minor annoyance and something to be taken into consideration.

Next, I restarted the program and opted for the less thorough scan which found 180 "high priority" problems. There's a simple button that says "Fix Everything" so I pushed that and all the red x's turned into green check marks which I know to be the universal sign that everything is fine.

Step four was defragmentation of broken or

useless files on the hard drive and the program did this step in record time (compared to the time it takes any Windows defragger to defrag—much less calculate—any given hard drive). All of the aforementioned steps were accomplished by very accessible buttons and took very little time or CPU power to accomplish so I could surf the web or write up articles while my computer was being revitalized.

Following step four, I rebooted my computer upon request anticipating a slightly faster computer. When the computer re-awoke, the program ran another scan and defragmentation and restarted my computer again. When it reawaked, I re-booted my computer and found that it was slightly more alert—much like it had just taken a good power-nap, but since my computer is brand new, I didn't really feel like it had been completely effective.

Therefore, I loaded the program onto an old desktop I have that runs with Windows XP and went through all of the aforementioned steps with the aforementioned experience and the more thorough scan, which worked on that computer and found 247 problems. The program fixed all the problems and did an impressive amount of hard-drive compression in the defragmentation and when it re-booted twice I was really excited because this computer runs notoriously slow. Fortunately, it definitely seemed to run faster and was a lot more responsive to what I wanted to do. I was very impressed with the job that it did on this old machine and it actually isn't a chore to use anymore.

I wouldn't recommend PC Tune-up for the average college student and his or her new laptop. New laptops are running about as fast as they ever will, so there's really no need to worry about it. If you have an old computer that is rather sluggish, I would definitely recommend PC Tune-Up because it works exactly like it advertises. It is very easy to use and extremely computer-friendly, and is much easier than the rigmarole of formatting the hard-drive.

This Week in Style: Music Series, Fashion Show

The College of Visual and Performing Arts, in collaboration with the George Mason University Music Department, is hosting a faculty artist series on November 14 at 8 p.m. in Harris Theatre. Special guests for the evening include Dr. Glenn Smith, a composer, teacher, artist, and sound healer. Smith is also the Director of Theory and Composition at Mason. He will be joined by Dr. Stephen Nachmanovitch, an improvisational violinist, composer, author, computer artist, and educator.

Both performers boast impressive resumes in the world of music. Smith has composed more than 500 works including chamber, choral, and orchestral pieces. He has taught at the collegiate level for more than 40 years. Aside from teaching, Smith is a certified Reiki Master Practitioner which allows him to utilize therapeutic healing practices through music. Nachmanovitch holds a Ph.D. in the History of Consciousness from the University of California at Santa Cruz. He is considered a pioneer of the 1970s in free improvisation with the violin, viola, and electric violin. He continues to lecture and present classes and workshops about improvisation throughout the country.

The evening's performances will showcase a wide array of instrumentation as well as the unique art of improvisation. The event is free and open to the public. For more information, contact the Music Department at (703) 993-1380.

The greening revolution has arrived at George Mason University, but in a trendy way. On November 15, 35 student models will strut their stuff in the name of the five R's—reduce,

reuse, recycle, replenish, and rediscover. Who knew fashion could be so eco-friendly and fun? The Associate Director of Student Activities, Dennis Hicks is mixing a new program with a touch of sustainability.

"I think this is a great opportunity for students to have some fun and learn a few lessons on how they can do their part in the green movement," said Hicks.

The event, entitled Rock the Runway: Fashion Remix, will close out the first ever Fall Festival. Students can expect to see outfits from local thrift stores and consignment shops in the show. The concept of the event is to showcase fashionable ensembles that are affordable and help keep Mother Earth fashionably green.

The evening will also feature DJ Rush Hour who will play live music as the models grace the catwalk. The fashion show will also include performances by Mason's own Urbanknowledge and R&B artist Jamie Jones. Those who attend are invited to a reception following the event. VIP passes will be available throughout the week, giving students the chance to win exclusive prizes and priority seating for this anticipated fashion show. Once you have seen all the right looks for being trendy and eco-friendly, stay and dance the night away at the after-party.

It's not New York's Bryant Park, but Dewberry Hall on November 15 will certainly be buzzing. Doors open at 8 p.m. and hopefully you will learn a thing or two about saving your green and keeping the environment green, too. See you on the runway.

— Ijeoma Nwatu, Staff Writer

November 12, 2008

Help break the world record!

Join us for the largest 24 hour food drive in nation!

***drop your non perishable items off at designated collection site across the GMU campus!**

Visit www.forstudentsbystudents.com sodexo

www.universitymalltheatres.com

ALL SEATS FOR NORMAL MOVIES ARE ONLY \$3.00 WITH YOUR GMU ID!

\$3.00

Midnight Shows

EVERY FRIDAY AND SATURDAY NIGHT

FEATURING

THE ROCKY HORROR PICTURE SHOW

(Rocky tickets are \$5.00!)

www.universitymalltheatres.com

We're right across the street!!!

What are you waiting for?

703-273-7111

(Ask about special group rates!!!)

Do You Have Style?

Prove it! E-mail style@broadsideonline.com to become a Style writer.

Be a Hero!

Sperm Donors Give the Gift of Life & Get Paid

Seeking healthy, college educated students and professionals, 18-39 to participate in a donor program.

Up to \$100 per visit

Fairfax Cryobank
A GIVF Cryobank

Conveniently located near Fairfax Hospital

Online application at www.123donate.com

GW ELLIOTT SCHOOL OF INTERNATIONAL AFFAIRS

MASTER OF ARTS IN
INTERNATIONAL SCIENCE AND TECHNOLOGY POLICY

Learn how science, technology and innovation can be systematically fostered and applied to enhance the competitiveness of both companies and nations, and advance international cooperation and security in space.

Work under the guidance of the faculty of one of the oldest academic units in the field of international science, technology and innovation policy and strategy in the heart of Washington, DC.

Focus on key technologies, critical international issues, strategic thinking, and methodologies for decision-making and leadership.

Information Session
Wednesday, Nov. 19
5:00 pm
1957 E Street, NW, Suite 403
Washington, DC 20052

More Information
202.994.7292
cistp@gwu.edu
www.gwu.edu/~elliott/academics/grad/istp

Applications are being accepted for Spring and Fall 2009.

THE GEORGE WASHINGTON UNIVERSITY
WASHINGTON DC

BRING US YOUR AMBITION.
www.gwu.edu/gradinfo

Bernie Mac's Last Film Nothing Special

Soul Men Features Stereotypical Characters and Juvenile Jokes

PRASIDDHA GUSTANTO

Broadside Correspondent

Stand-up comedian and actor Bernie Mac passed away this August. Before he died, he left behind several finished works. Among them is *Soul Men*, a comedy movie about two has-been soul singers, Henderson and Hinds, played by Mac and Samuel L. Jackson, respectively. In it, they reunite and go on a cross-country road trip to do one last performance as a tribute for their recently deceased band-mate Marcus Hooks, played by John Legend.

One might have hoped that Mac's latest works would receive the same type of adoration and attention that Heath Ledger got as *The Joker* in *The Dark Knight* before his own untimely death. Aside from being called a masterpiece, *The Dark Knight* was also noted for Ledger's widely

praised performance as the story's main antagonist. As a fan of Mac myself, I was hoping that this movie would be his 'Heath Ledger Act,' in that this posthumously released work would establish Mac as a talented actor who died before he could get the recognition he deserved. Unfortunately, this is not the case with *Soul Men*.

We have the usual suspects playing the usual roles. There is Jennifer Coolidge of *American Pie* fame, playing a promiscuous MILF and Adam Herschman, doing the stereotypical nerdy fat Jewish sidekick like he did in *Accepted*. One might also put Jackson in this category, because lately, he has been going for the roles of rather cranky, geriatric and anti-social hobos—such as his role in *Black Snake Moan*. Bernie Mac himself isn't really doing anything different by playing soul singer Floyd Henderson. It is still essentially the same comedic, slap-stick type role that he has been

doing for his entire career. All the actors play their usual parts; none of them branch out.

Stylistically, the feel of this movie reminds me of what director McG did for the *Charlie's Angels* franchise. Director Malcolm Lee gives this movie a glossy and polished look. There are moments when the movie feels like an MTV music video, with all the extremely fast cuts, bright colors and unusually clean landscapes. All of this adds up to a very unrealistic movie look that feels plastic and superficial. There's even a scene where Jackson and Mac are driving across a Grand Canyon-esque area which is clearly just a green screen background.

The entire movie is a collage of stupid and vulgar slapstick jokes about old men, erections and Viagra. None of the characters seem to have any shred of wisdom or intelligence and the way this movie was directed gave me the impression

that it is being aimed at a young, MTV-generation type audience. This movie is marketed towards young teenagers looking for new "burn" jokes to add to their list. I can also see people coming out of this movie with brand new sexual puns and innuendos. One such, being that "thou shalt not dig for diamonds in another brother's mine." This elegant little joke, of course, refers to how one shouldn't have affairs with another man's wife. Crude? Yes. Funny? Not really. Giggle-material, only if you are a prepubescent boy.

Overall, there is nothing praiseworthy about this movie. It uses a lot of recycled concepts and tropes that are common in buddy road trip stories. It offers crude, dumb and vulgar jokes, and is a boring and superficial look into the lives of washed-up celebrity seniors. It was a waste of my time, and it certainly will most likely be a waste of your time too.

Hollywood Joins the Furor Over Gay Marriage Ban

DERRICK J. LANG

AP Entertainment Writer

LOS ANGELES (AP) — Thousands of protesters are angry about California's ban on gay marriage — and so are the stars.

Many celebrities grieved the passing of Proposition 8 in California this week. Some — such as Wanda Sykes, Rose McGowan and Lance Bass — attended a Wednesday protest criticizing the state's gay marriage ban. Others — like Ellen DeGeneres, Rosie O'Donnell, Madonna and Melissa Etheridge — vented their frustrations online, on TV, and onstage.

Blocks away from the Thursday rally of more than 2,000 gay-rights advocates outside the gates of a Mormon temple, several stars — including James Cromwell, Patricia Clarkson, Anjelica Huston and Sean Penn — said they supported the protesters while walking the red carpet at the BAFTA L.A. Britannia Awards at Hyatt Regency Century Plaza Hotel.

"I think it might be an idea to go out and join them shortly," Penn said. "It was a shameful decision that was made."

Etheridge, who exchanged vows with her longtime partner in a 2003 ceremony, declared in a blog entry posted Thursday on TheDailyBeast.com that she wouldn't pay her taxes. The gay Oscar- and Grammy-winning singer-songwriter said that without the right to marry in California, she didn't think she should have to pay taxes because "I am not a full citizen."

"I don't mean to get too personal here," Etheridge wrote. "But there is a lot I can do with the extra half a million dollars that I will be keeping instead of handing it over to the state of California. Oh, and I am sure

Ellen will be a little excited to keep her bazillion bucks that she pays in taxes, too."

DeGeneres, on her show and the show's Web site, provided a brief message of support Friday for President-elect Obama and the gay-rights advocates protesting Proposition 8. The talk show host, who married actress Portia de Rossi in August, previously donated \$100,000 against the ballot initiative and starred in a commercial lamenting the measure.

"So there was a demonstration here on Wednesday night," DeGeneres told the audience, "and just before I walked out here, I was watching the news and there is a huge, huge, peaceful demonstration going on in the streets, and I say, good for you, and I support you, and if I weren't here, I'd be out there with you."

O'Donnell, who lives in New York, responded to comments and questions about her stance on the issue on her Web site. When one person said he understood why she didn't come out against the proposition, O'Donnell responded: "I AM AGAINST PROP 8. DUH." She also wrote she believes the estimated 18,000 gay marriages would be annulled "like mine was years ago."

The former talk show host, who lives with partner Kelli Carpenter and their four children, publicly wed Carpenter in San Francisco in 2004, two weeks after Mayor Gavin Newsom authorized granting marriage licenses to same-sex couples. The licenses were later voided by the California Supreme Court.

Also ranting online was celebrity disc jockey Samantha Ronson. Lindsay Lohan's gal pal blogged Thursday that she was shocked that California voters

approved an animal-rights initiative but that ballot measures about gay marriage and adoption in California, Florida, Arizona and Arkansas were shot down.

"I guess people care more about farm animals than they do their fellow man, that's really sad to me," Ronson wrote on her MySpace blog. "Yes, I am glad that the chickens will have more room and better conditions as they wait to die, but I just think it's frightening that people show more compassion for tomorrow's dinner than for the chef."

Other celebs used time in the spotlight to decry the decision. Madonna took a moment during her concert at Dodger Stadium to declare to the audience that she was sad "because African-Americans are equal finally, but gay marriage is not."

Singer Christina Aguilera also spoke out against the ban.

"I think it's discrimination," Aguilera said in a Thursday interview with MTV News. "I don't understand how people can be so closed-minded and so judgmental. We chose an African-American president who means so much in a time in history of great change and open-mindedness. Why is this any different? It just doesn't make sense to me."

For one celebrity, voting on the ballot measure itself didn't make sense. In a rambling message posted on her MySpace blog Friday, former *Hole* frontwoman Courtney Love wrote that the language on the California ballot "was confusing and people were voting yes when they meant no or something."

AP Television News reporters Marcela Isaza and Natalie Rotman contributed to this report.



PHOTO BY RANDY USRICK

Hubbard Street Dance Brings Humor To CFA

IJEOMA NWATU

Staff Writer

Hubbard Street Dance Chicago, which celebrated its 30th anniversary in 2007, is a world renowned contemporary dance company. Under the leadership of Artistic Director Jim Vincent, the dance company brought its unique mix of musical scores and dance performances to George Mason University's Center for the Arts on the evening of November 8.

It was announced before the start of the show that one of the company's leading dancers, Pablo Piantino, was injured and would be replaced. Even with such news, the large audience was in the presence of very talented dancers.

The opening performance was a preview featuring musical scores of Hollywood films including, *There Will Be Blood*, *Punch Drunk Love*, and *Syriana*. The music from these movies blared through the speakers and engulfed the CFA creating a lot of theatrics coupled with the impressive synchronization of the dancers.

The only musical piece not from a motion picture for the preview was an orchestral work, "Capriccio No. 1 in E" by Niccolò Paganini. For this number, a little humor was used to reflect the high energy and haste of the violin solo as two male dancers wiggled, bended, twisted and even moved robotically to the music.

After a short pause, the company introduced its first production of the evening entitled, "The Constant Shift of Pulse", which tested its dance "Trust and Release."

This particular piece also wanted to "challenge the viewer's concept of the relationship between personal and shared space." The performance was rather long and at times seemed erratic. The dancers showcased the idea of space by using the entire length of the stage for the performance. At some points, male dancers were catching other male dancers and dancers pulled and pushed in all directions.

The performance also featured a few, short solos and portions in which dancers

huddled tightly together while others were free to dance everywhere else.

Following intermission, the company performed its last production. The performance, "Minus 16", included the entire dance company. "Minus 16" was a creative and visually exciting performance.

The dancers were dressed alike in black and white suits and hats. For this performance, the company danced with black chairs in a semi-circle. The lighting and music created a dramatic element as the dancers moved simultaneously as they outstretched their arms and fell from their chairs. A repetitive but powerful round of the dancers undressing themselves and throwing their clothing into the middle of the circle kept everyone guessing.

The show closed with audience members being led to dance onstage with the company. The combination of house, trance, and techno ended the show on an upbeat note with people clapping and shouting as they exited.

Something To Go GaGa For

Envelope-pushing Artist Releases CD

DANIEL ODOM

Staff Writer

If you merge Madonna's style, Gwen Stefani's vocals, and throw in a dash of glitter you have the makings of pop music's next big thing, Lady Gaga. At only 22, Lady Gaga, aka Stefani Germanotta, has developed a sound an image that seamlessly merge together in a total package that will resonate with club goers, across all genres. However, the techno melodies and latex-clad androgynous persona so deftly created by Lady Gaga heralds her as the gay community's next pop culture icon.

In her solo debut album, Lady Gaga takes her audience on a tour into the flashy and fabulous New York club scene where she developed her techno-stylized sound. Opening with her hit single, "Just Dance," we meet Lady Gaga as a girl who's just had "a little bit too much" and just wants everybody to dance their butts off. With a signature synthesizer sound, Lady Gaga then evolves the same beat from "Just Dance"

into a fourteen track album that talks about her getting ready for a night out, seducing a man, feeling fabulous with her friends and shunning the paparazzi.

While no doubt the lyrics to many of these songs feel remarkably superficial, Lady Gaga does not exclude listeners from getting a better sense as to who she is; not just as a cartoon-like musical character, but a genuine person. In her song,



"Brown Eyes," the superficial loving shell of Lady Gaga loosens up and we hear exactly who Stefani Germanotta is, a girl who uses her melodies not just to escape from the harsh realities of the real world but someone who channels her feelings of love lost in a deeply

personal way. Yet "Brown Eyes" only provides a glimmer to the reality of who Germanotta is and Lady Gaga takes full force again and the fun melody and crazy beat of "I Like It Rough," comes on and reminds listeners that they're supposed to latch onto the cartoon Lady Gaga — not Germanotta.

Clad in shiny black latex pants, a sleek hooded shawl and oversized rhinestone-studded sunglasses, Lady Gaga has the makings of the next gay icon of pop music. Much like Madonna's deconstructed leather and lace ensembles and Britney's school girl outfits; Lady Gaga has a unique persona that sets her apart from other pop starlets. Couple that an over-the-top public image with songs about rough sex, dance parties, and famous friends and you have the makings of the next techno pop diva. Lady Gaga will surely resonate with gay audiences everywhere. However, for the rest of us, in order for her to find lasting impact with listeners, Lady Gaga will eventually have to let her guard down and show more of Germanotta.

The Angry Queen

It's Called UGG For a Reason, Folks

Dear Mason,

This past Wednesday as I exited the JC with my venti skim caramel macchiato in one hand and cell phone in the other, I stumbled across what was supposedly an Eskimo convention. Everywhere I looked no less than four out of the five girls (and even a couple guys) were sporting a uniform blob of suede and lamb fur on their feet. I thought to myself, "since when has igloo building been the new activity of choice." But upon closer examination I was appalled to discover that the horrible atrocities on the feet of my fellow students were all of the same shoe: the UGG Boot.

The UGG boot is called "UGG" for two reasons. Firstly, when the Australian manufacturing company first produced the shoe, consumer reaction was as follows, "these boots are U-G-L-Y, they don't got no alibi they ugly." However, in keeping with economic optimism, the company decided to capitalize on the ugly concept and simply dropped the "ly." Second, when one sees another wear the dreaded boot we can't help but say, "UGH, take that piece of crap off of your foot."

Seriously, I implore someone to simply answer the question: what is cute about looking like you just impaled a sheep with your foot? Most frequently the overwhelming response has been, "they're so warm!" And quite frankly, that



doesn't quite cut it. If you want warmth, put on some long johns.

Additionally, what's with the unfortunate many of you who pair the stocky suede monstrosity with skin tight leggings? Just because your pants are painted on does not mean the cankles generated by those boots are any less pronounced. It seems to me that our generation has lost a genuine appreciation for the separation between calf and ankle, someone should work on that grassroots campaign: "Cankles no more!" "Can't stand cankles!" Let's make it happen.

As John Zee stated on this week's episode of *Stylista* on a contestant's scarf, "it causes me anxiety." Well Mason Patriots, the UGG boot is akin to that scarf: it causes me deep anxiety. In many ways, the different colors of the boot imbue a different form of anxiety every time I look at them. The classic tan irritates me. It says, "I have an UGG Boot and I'm gonna wear it

with everything!" The black confuses me. Why in God's green earth you would spend over \$120 on a boot that pretends to be chic when you can purchase an actual chic boot for the same cost? That's just bad budget planning. Finally, the brown boot sickens me to no end. Brown is a classic color, a color used to inspire warmth and memories of hot cocoa; however, when I see the brown UGG I think of a steaming pile of poop.

Now, I'll have you know. I have once been smitten by the allure of the mystical UGG. It's a tempting force to be reckoned with in that it ensnares shoppers by its hideous façade then traps the wearer with the comfort of lamb's wool. Yet I broke free of this tempestuous horror and I beg each of you to simply invest in a pair of ballet flats, stiletto boots, hell, even some Converse and just say no to the UGG.

Regards,
The Angry Queen

Appropriate Reasons to Wear an Ugg Boot

1. If you are, in fact, an Eskimo
2. If you are a yeti
3. If you are sent to Siberia
4. If you want to piss off Anna Wintour
5. If you're auditioning for *The Hills*

The Angry Queen is written by Staff Writer Daniel Odom

Are you crazy for pop culture?
E-mail style@broadsideonline.com
to become a Style staffer!