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# style

INSIDE

- Fall for the Book comes to Mason for its tenth year. Learn about the authors! **Style | B6**
- Tommy Chong's drug-related arrest detailed in brand new documentary. **Style | B8**
- Read *Broadside's* exclusive interview with one of the skaters of Disney on Ice! **Style | B8**

**119** The number of authors coming to Mason for this week's Fall for the Book festivities



Roger Bruno and Ellen Schwartz of *Too Human* brings new life to classical songs at Jazzman's Cafe in the Johnson Center.

## Tuesday Jams Audience Tunes Into "Too Human"

**KRISTEN WHITE**  
*Broadside Correspondent*

The moment acoustic group, *Too Human*, began playing for Tuesday Jams in the Johnson Center, the atmosphere in Jazzman's Café evolved from a bustling coffee shop to a soulful, bluesy hangout stop. Students peacefully enjoyed chatting with friends, worked on their homework or just relaxed with a tall latte. The comforting sounds of the heartfelt songs seemed to strike an impact on the audience. The passion found in *Too Human's* music filled the air and reminded students to take a break from the stressful college life and just listen.

*Too Human's* style of music is best described as what group vocalists Ellen Schwartz and Roger Bruno call, "music with heart." Schwartz went on to say that *Too Human*, "loves music and does all different kinds of things" in terms of style and genre. Both New Yorkers, Schwartz and Bruno became involved with writing and singing music at early ages; Bruno in Jazz and Schwartz in Pop and Folk. Years later, at Warner/Chappell Music publishing company

in Los Angeles, the two performers founded the singing/songwriting duo *Too Human* in which the three genres of jazz, pop and folk merged seamlessly together.

According to Schwartz, the environment at Warner/Chappell fueled the duo's musical involvement because they "wrote songs that we believed in." To achieve this feeling of emotional authenticity, Schwartz and Bruno eliminate feelings of artificiality. Their formula proved successful as they began working with artists such as Pat Benatar, Teddy Pendergrass, Martha Davis, Anne Murray and Nancy Wilson. Specifically, they wrote Cher's song entitled "Dangerous Times" and Agnetha Faltskog of ABBA's solo record, "Little White Secrets." They have opened or shared the stage for numerous performers, such as Janis Ian, 10,000 Maniacs, Martin Sexton and Kenny Rankin.

Today, *Too Human* can be heard on radio stations all over the country and seen all along the East Coast with personal performances of their self-authored materials. Their CDs were on display and for sale in Jazzman's Café, which included four of their albums: *From There to Here*

(1997), *True* (2001), and two separate live-performance albums. The duo performed songs such as "New Surrender," "Simple Needs" and "Poison Ivy," among others, and are featured on the group's CDs.

*Too Human* had fun with its student audience. During the performance, Schwartz took a second to ask the audience to sing along to the tune, which turned out to be the theme song from the popular 1990s sitcom, "The Nanny." Schwartz told the audience afterwards that she fell in love with the show when it was first popularized and planned to record her interpretation of the song in a *Too Human* album. Schwartz's recording made *Too Human* the first group ever to record the song onto a studio-produced album. This unique tune was placed on their 2005 *Live Standards* album and, according to Schwartz, became very "popular on iTunes in Japan and Europe."

If you are in the mood for a jazzy, soulful album, buy any of *Too Human's* albums online at [toohumanonline.com](http://toohumanonline.com) and be sure to check out future Tuesday Jams and Jazzman's artist this semester.

## An Unknown Component

*Artist Keith Lynch Misses the Chance to Communicate with Listeners*

**DYLAN HARES**  
*Broadside Correspondent*

Considering *Unknown Component* is a one-man band, all of the recordings are really

One-man band Keith Lynch a.k.a. *Unknown Component* from Iowa City, Iowa, has been turning out albums almost once a year since 2002. Lynch plays live shows and has six albums out on iTunes but despite all of his efforts, he seems to be just that: unknown. With not a single iTunes review and seemingly few downloads, I daresay no one even really knows he exists in the music world.

And that, I must stress, is a shame. Prior to my listening of *Unknown Component's* new album "In Direct Communication," I knew that the band had been compared to Bob Dylan, Radiohead and U2, which consequently led me to believe the album would be garbage. Rhetoric aside, Keith Lynch really surprised me. All of the songs are very simple. Simple drums, simple guitar, simple bass, simple keys, and all under simple vocals that tend to have very profound messages.

The first track, "Into the Sun," made me think of Coldplay, an influence Lynch claims he draws from. The setup and sound of the song reminded me a lot of a gritty post-grunge sound that brings me back to Fuel and Tool or early Green Day. This is a common musical theme that stays constant throughout the whole album. His vocals remind me most of Bret Scallions from Fuel. Lynch could also be compared to a less morose Kurt Cobain because of the obvious lack of vocal ability but effective use of what he has to really make that fact purely moot.



well put-together. "Between Guilt and Relief" is a moody song featuring elegant keyboard riffs and vocals that are heavily masked by reverb. The song seems like it is what the offspring of Pink Floyd and Coldplay would sound like. In keeping with the simplicity of the sound, the entire album is pretty mellow. Some songs like "Somewhere a Light has Gone Out,"

"Brought up to be Put Down," and "On Your Mind," sound spacey to the point of having a hallucinogenic effect. I definitely do not encourage drugs, but I suppose if you did them then you would like to listen to this CD in conjunction with the aforementioned activities.

Overall I think *Unknown Component* is turning out to be highly underrated—or at the very least inappropriately under-publicized. If you like smooth and mellow post-grunge or if any of the aforementioned descriptions sound good—or even if you want to try something new—you should definitely check this album out.

## Comedian Kathy Griffin Returns to D.C.'s "Dream Audience"

*Emmy Award-Winning Comedian Brings D-List Humor to D.C.*

**KYLE RIDLEY**  
*Staff Writer*

It's hard to believe that fiery comedian Kathy Griffin's first Washington, D.C. gig was just three years ago. The outspoken funny woman played a string of shows at the 300-seat D.C. Improv during the first week her reality program, "My Life on the D-list," aired on Bravo.

Four seasons of *My Life on the D-List* and two Emmy awards later, Griffin's whirlwind success has taken her from the Improv, to Warner Theatre, to the Kennedy Center, and now three shows at DAR Constitution Hall. Griffin, 47, kicks off her D.C. return Thursday at the historical 3,000 seat arena.

"D.C. is the dream audience because you have a combo of smart people, gay people, people who like to see live performances—you don't get that in Los Angeles," said the Chicago native, jokingly adding, "Okay, you get the gay people."

Griffin attributes much of her increased fan base to the success of *D-List*.

"I truly had no idea that the show would be received so well," she said. What started out as a quirky series about life on the outside of Hollywood's elite, *D-List* has managed to strike the balance between lighthearted fun and real-life drama. The series documents Griffin's ups and downs, from hosting a gay porn awards ceremony in San Francisco to performing for U.S. troops in Iraq.

Her divorce, subsequent dating life with Apple co-founder Steve Wozniak, and death of her father have also been featured on past episodes.

"Never in a million years" did Griffin expect such high praise for the show. On

Saturday she won the Creative Arts Emmy for Outstanding Reality Program for the second year in a row.

Griffin made headlines last year with a controversial acceptance speech where she told Jesus to "suck it." This time at the podium she took a slightly less biting approach.

"Well, well, well! Here we go again, f---ers... I'm not going to tell anyone to suck it. I would make love to this thing if I could," she said.

Though thrilled with her Emmys, Griffin has her eye on another golden statue: a Grammy. In June Griffin released her first comedy CD, *For Your Consideration*, in what she calls a "shameless attempt at getting a Grammy."

"I just thought it would be funny to try to be nominated," said Griffin. Her journey from recording the comedy special in Tracy, Calif., meeting with Sony record execs, and shooting the CD cover were all part of a recent *D-List* episode.

The disc contains stories about her love/hate relationship with Oprah, her mother's mad dash at stealing restaurant condiments, and an uncomfortable run in with Steven Spielberg backstage at a Jerry Seinfeld show.

In a section titled "My First Rebranding," Griffin dishes on how she was once again banned from ABC's *The View* after spilling the beans on a conversation she and Barbara Walters had about personal lubricants. Last year Griffin was in the running to replace Star Jones on the daytime talk show. Comedian Sherri Shepherd ultimately landed the gig, a decision Griffin feels was best.

"It would not be an appropriate job," she said. "I just couldn't take a job where I

would be in trouble every day... that's the beauty of live touring.

Griffin is no stranger to life on the road. Her itinerary is booked through February 2009 and includes shows at some of the nation's most renowned venues, including New York City's Madison Square Garden.

Griffin said she is grateful to have such a strong following considering comedy is a male dominated industry.

"The level of profound sexism in stand up is so extreme and so high," she said. "Not only is it not 50/50 in the comedy world... it's like 90/10."

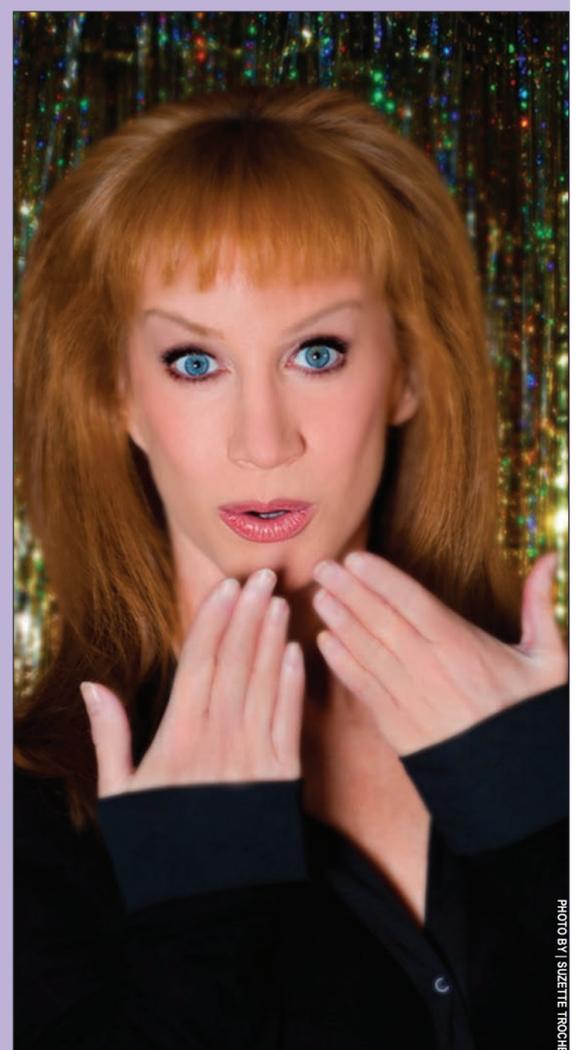
Griffin said she is inspired by fellow female comics, including Julia Louis-Dreyfus, Margaret Cho and Janeane Garofalo, who attended her first ever stand up gig.

"I wanted to be Rhoda (from *The Mary Tyler Moore Show*) when I was growing up," said Griffin.

Her dream of being a sidekick came true in 1996 when she landed the role of Vicki on NBC's *Suddenly Susan*. The show aired 93 episodes and ended in 2000 after four seasons.

Though an experienced actress, Griffin recalled a conversation where former *Friends* star Lisa Kudrow encouraged her to stick with stand up. The two had worked together in Los Angeles' famous improvisational troupe, The Groundlings, and even auditioned for "Saturday Night Live" together—a gig they lost to Julia Sweeney.

Kudrow told Griffin that she "shouldn't be trying to be a chameleon," and that she was funniest as herself. With Griffin's ever-growing audience packing seats night after night, it seems that most agree.



Kathy Griffin will be performing at DAR Constitution Hall on Thursday, Sept. 25th.

PHOTO BY SIZETTE TROCHE

# Gaslight Society May Make It to the Top

D.C. Band Works its Way to the Top of the Charts with New Album

**DYLAN HARES**  
Staff Writer

This past week, I had the opportunity to listen to the debut self-titled CD from Gaslight Society, a little-known band out of the Washington, D.C. area that draws influence from all manner of bands in all sorts of genres. On the surface, the four-piece band, which features a vocal, guitar, bass and drums arrangement and a female lead singer, seems to be successfully carving a niche in the music scene with its alternative-blues sound unlike a lot of new bands out there. Unfortunately, different isn't always the way to be.

My relationship with the eight-track Gaslight Society album didn't start too well when I heard the first two tracks.

The opening track "Hell or High Water/Snake Drive" really showcased their bluesy and alternative rock/grunge sound and had a halfway decent musical arrangement, but was poorly mixed, had incomprehensible lyrics, and was almost annoying towards the end. Track two, "Trail of the Treed," started off well with a distinct Led Zeppelin and The Clash influence and featured a skilled bass intro, but still turned out hard to understand, poorly mixed and had a bad guitar solo.

Things started to look up during the next song, which was slow, melodic and had a very distinct western feel. This song, I can actually say, I kind of liked. Throughout the whole CD, the lead singer of the band sounds a lot like Ann Wilson from Heart and you definitely can't knock her for that.

Track four, "Isabel," was also reminiscent of Led Zeppelin and very jazzy and rhythmic. It had a kind of punk or ska feel that I liked and thought they incorporated either purposefully or

accidentally well. My optimism declined sharply at "Rose of Sharon" and "Stackside" when I felt like I was sitting in a dingy nightclub listening to alcohol-induced blues in a middle-of-nowhere dive.

While "Stackside" had an almost catchy sound, I couldn't wait for it to be over. The seventh track is a cover or modern interpretation of Charley Patton's "Oh Death." While Charley Patton is about as old school blues as it gets, I can't particularly say I've ever been a fan of his.

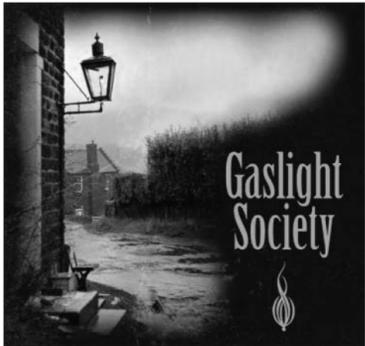
That being said, I enjoy the original more than this cover, which dragged on for six long minutes. While a blues cover would be the staple of any modern blues band, I think a better one could have been chosen.

After "Oh Death," there was literally a track full of silence, which I interpreted as a mistake on the part of the recording studio, which was then succeeded by a decent cover of "Search and Destroy" by Iggy Pop and the Stooges. Gaslight's lead singer took a lot of vocal liberty with the well-known track, but overall it wasn't too bad.

Considering I didn't find more than three tracks on the Gaslight Society album worth any time, I wouldn't recommend paying more than \$3 for the CD.

Despite what I've said, though, if you like the sound of post-grunge, alternative rock, blues, and classic rock, you really should check out the songs on their MySpace at [www.myspace.com/gaslightsociety](http://www.myspace.com/gaslightsociety).

Gaslight Society definitely has room to grow and they seem like a fun band to hang out with. I think once Gaslight Society works out their niche in the music world and matures their sound, they will really be a band to watch out for.



Terrance Polite and Setarra Kennedy of Urbanknowledge 101 perform at EFF's Mason Dance Off.

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ANDY MINOR, STYLE COLUMNIST

# LIFE IN A. MINOR

## I HAVEN'T HEARD OF YOUR FAVORITE BAND AND I COULD NOT CARE LESS



There is an unanswerable question that has been around for ages: "if a tree falls in the forest, and no one is around to hear it, does it make a sound?" Based on this old adage, comes the joke that presents the central argument of this week's article: if a band plays in the forest and no one is around to hear it, are they the greatest band of all time? Now this might bring a slight chuckle to some of you readers' faces, but to me it illustrates a blaring problem within music today. Day after day, in my discussions of music with nearly anyone I see, people derive some sort of sick egotistical pleasure out of recommending bands that I have never heard of. It seems that no matter who you are, you need to be the one who "heard it first."

I'm guilty of this myself, in a sense. I always enjoy showing someone a new sound or a new band or a new concept and watching him or her really get into it. Spreading my love of music, whether or not the second party has heard of what I'm talking about, is always a good experience for me. But at the same time, I've come across a lot of people who think about sharing music like it is one of those "stump the guesser" attractions at carnivals. Why should I gloat over the fact that you've never heard of the Dan Emery Mystery Band? Why should I brag about having eight more unheard of local punk bands on my iTunes playlist than you do? Just because someone hasn't heard of a certain band doesn't mean you should judge them, unless, of course, that band is The Beatles.

Clearly, I exaggerate to a degree, but there is a good degree of this pointless bragging going on anywhere people are talking about music. People are developing the mindset that discovering the next amazing band is a race, and if you aren't on the first wave, you can't be a true fan. The Internet has made it incredibly

easy to discover an amazing amount of music; just because someone hasn't gotten to something yet, it doesn't mean they won't. Give them a chance, and if they haven't heard of your "new favorite band" yet, give them a suggestion.

I would also like to raise the point that perhaps there may be a good reason why so many bands are unheard of: they aren't really all that good. I can't tell you how many times I've talked to some hipster who has been appalled and offended at the fact that I haven't heard of "the next great indie band." Then I go home and check them out and they're like every other boring, unrefined band trying to channel the great god Steven Patrick Morrissey into their "unique" sound. This, in turn, makes me skeptical about any band I find out about from some pretentious eunuch attempting to take a holier-than-thou attitude to my musical tastes. Instead of patronizing my musical ignorance, why can't people simply give me a polite suggestion? At the same rate, there's no direct relationship between the quality of a musical group and how famous or current they are, and under no circumstances should a band be judged this way.

Perhaps I rant too much, but I think someone's journey of musical discovery should be uninterrupted by feelings of inadequacy. Everyone lives in his or her own musical world; accept it. And I'd also like to invite all of you next-great-band-ologists to take a step back and maybe explore an already-proven band that you may not have completely explored. This past week I've been enjoying Tears For Fears' first album, *The Hurting*, as well as getting back into the rest of the catalog, which exists in musical realms outside the Donnie Darko Soundtrack. It's been a fun exploration for me, almost as good as stumbling across this really awesome band that you probably haven't heard about yet...

# Musician Earns the Hype with New CD

*Unique Artist, Nicholas Megalis, Inspires and Entertains*

**DYLAN HARES**  
Staff Writer

I could say that Nicholas Megalis is a wild performer and an eccentric young musician, but that wouldn't be doing him justice.

Hailing from Cleveland, Ohio, Nicholas Megalis is a 19-year-old hurricane of talent that people really need to be on the watch for.

Jaxx Nightclub in West Springfield had a diverse line-up on Sunday, Sept. 14 featuring a scene band, a screamo band, a punk band, a progressive band, and Nicholas Megalis. I only drop Megalis' name because the other bands were very cookie-cutter with nothing original about them. Nicholas Megalis had the most unique arrangement and is the most unique performer and songwriter I have ever seen.

Megalis featured a two-man band with him and his drummer Jimmy. A lot of his live songs had lengthy voice-overs at the beginning where Megalis would run around on stage or do something ridiculous that made me think, "Why is he doing that—I wish he would stop." But then I realized that it was part of the whole experience. It was part of the performance. It was part of his energy. No one else really does stuff like that anymore. He's a unique entertainer.

His first song started off with a bang. He kicked over his keyboard stool in order to properly assume rock position. His second song was his single off his new studio album *Praise Be, Hype Machine* called "The Phrase."

This song, a catchy, rhythmic, and upbeat rock-pop tune really highlights



Megalis' style with his seemingly-random lyrics and young insights.

Now despite the sound system at Jaxx, I found myself generally completely unable to understand what Megalis was singing, but at the same time so entranced it was

hard to care. I wouldn't be surprised if I was told he was making it all up as he was pounding on his keys. Megalis interacts very well with the crowd. He had everyone in the pit ballroom dance with each other while he played a slow, melodic song. He consistently made everyone laugh with his jokes and antics.

He would be a great guy to have at any party. Likewise, his music is just the same with songs like "The Holder" and "Instances of Shame" which are upbeat and fast-moving. He played very few slow and ballad-like songs during his seven-song, half-hour set, but that just shows his natural stage presence and energy is just way too torrential to contain.

In a Venn diagram of experimental music, pop music, and rock music, Nicholas Megalis would fall somewhere in that tiny middle region.

It's nearly impossible to classify him and almost as hard to find someone like him. His playing is masterful, his energy boundless, and his voice is big and fun and reminds me a lot of Andrew Stockdale from Wolfmother.

I really recommend buying his CD which is available off of his Web site [www.nicholasmegalis.com](http://www.nicholasmegalis.com) because it gives you 14 exciting and fun songs that are catchy and hard to get tired of.

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**Punishment:** A mirror

# Teach Today with Teachers of Tomorrow

**DEENA SMITH**  
Staff Writer

For students who are interested in pursuing a career in education, but have difficulty navigating the 200-plus student groups on George Mason University's campus, there is now an organization for undergraduate students that assists in gaining more field experience in the classroom, getting involved in schools in the community and opening doors for networking with education experts. Formed last year in an effort to gain volunteer opportunities for those interested in remaining in the education system after graduation, Teachers of Tomorrow is this week's Club of the Week.

"We are a student organization that aims to unite Mason's future educators and give them the knowledge and experience they need to be successful teachers," said Teacher of Tomorrow's president, senior Jessica Arias.

According to Arias, the organization hopes to provide students with the resources needed to enhance applications for grad school or other professional programs.

"We are looking more towards how it is to be an undergrad pursuing a field that is a lifetime career, so

we foster a sense of unity for those who want to teach," said senior Kevin Stofcik, one of the founding students.

Even though the organization has only recently begun its work, it has big plans for the upcoming year.

"Some of our goals for the year are to get Teachers of Tomorrow students into the Fairfax community, making a difference and learning at the same time," Arias said.

The organization also hosts the Leadership Development Series, a program series open to any student interested in gaining leadership skills needed for the success in any profession. The series invites different speakers, often Mason professors and faculty members, to lead short seminars on topics such as ethics and time management. Those who attend at least five sessions will receive an official certificate from the College of Education and Human Development in Leadership Development.

For more information about Teachers of Tomorrow, contact Saher Javed, the club's secretary, at [sjaved3@gmu.edu](mailto:sjaved3@gmu.edu) or stop by a meeting this and every Thursday night at 6 p.m. in room 240A in the Johnson Center.

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# Broadside Style presents The Rockstars of Writing...



## You've read their words...

### A Decade of Literary Excellence *Fall for the Book Celebrates 10 years of Inspiring Mason Readers*

**FIZAH MALIK**  
*Broadside Correspondent*

In 1999, Fall for the Book began as a small two-day literary event. Ten years later, it has grown into a week-long festival of events that extend from George Mason University into the City of Fairfax.

Fall for the Book gives people a chance to meet and greet their favorite authors. The best writers are invited to the festival to discuss their books. They are brought by friends who are on the board as well as recruited by the Association of Writers and Writing Programs Conference.

This year, there are about 35 volunteers for the festival. However, Executive Director William Miller and Festival Manager Ruth Goodwin continue to try to get people involved with the literary festival.

"We are always in need of more volunteers," said Goodwin.

Goodwin was brought on board this past January ; preparations for Fall for the Book 2008 have been in motion since last fall when planners started recruiting authors for the event.

According to Miller, this year the event, which welcomes book enthusiasts of all ages,

will be at 30 venues outside of Mason, as well as featuring speakers and events on the Fairfax campus.

"We will have a venue in D.C.," Miller said. "We want

because it gives the writers a chance to read their work and get it out there at a young age," Goodwin said.

Other events this year include a political presidential

Chinua Achebe will receive an award for his book *Things Fall Apart* and Michael Cunningham for *Specimen Days*.

Other writers this year include Sue Miller, Pulitzer Prize winner CK Williams and Honor Moore.

Fall for the Book 2008 was funded by donations, the AWP and board members who invest their own money in the festival.

"This is our biggest budget to date," Miller said. "It's a little over \$150,000."

The festival continues to grow and has grown substantially from the first year when it was in the basement of Mason's bookstore.

"The best thing about the festival is that you are able to see writers as young as those in elementary school to those who are receiving Lifetime Achievement Awards," Goodwin said.

Fall for the Book began today and continue through Friday. All events for the festival are free and open to the public.

To find out more about the festival, visit [fallforthebook.org](http://fallforthebook.org).

Students interested in volunteering at the festival can contact Wade Fletcher at [fftbvols@gmu.edu](mailto:fftbvols@gmu.edu).



The planners and organizers for the tenth annual Fall for the Book.

get George Mason out there." One of the more popular and annual events for young writers is The Youngest Writers at Fall for the Book.

Beginning writers, as young as elementary school aged kids, can take place in this event, where an anthology of the works by these writers is put together by the Northern Virginia Writing Project Teacher Consultants.

"This is a good event

discussion and a discussion on election and technology.

"We change most of the events every year so that they coincide with the current events," Miller said. "Last year, there was no need to have a political presidential discussion."

Included in this week's festivities, two visiting authors will receive Lifetime Achievement Awards for the anniversary of their books.

## Author Profile: Brian Brodeur

**ABEGAIL MATIENZO**  
*Staff Writer*

Fall for the Book is something for literature enthusiasts to look forward to each year when it comes to George Mason University and the City of Fairfax. Imagine going from being an annual festival-goer to one of the event's featured writers.

Brian Brodeur has attended the event each year since 2001, but will be given the opportunity to share some of his work at this year's festival. Brodeur is one of the featured authors at Fall for the Book's Mason Alumni Authors: The On-Campus Kick-Off event on Monday, Sept. 22 from 12 to 1 p.m. in the Johnson Center North Plaza.

Brodeur was born in Worcester, Mass. and grew up in the small town of Shrewsbury, the typical New England suburb, where residents feared overdevelopment by strip malls and housing. The town had a bookmobile owned by the public library and a small congregational church.

"I fondly remember our coffee-colored swimming hole off Main Street called Old Mill Pond, daring each other as teenagers to dive off the boughs of a huge hemlock along the northern bank," said Brodeur, a

graduate of Mason's MFA program in creative writing.

After attending a public high school in his hometown, Brodeur went on to earn his B.A. from Salem State College in Salem, Mass.

"It's a strange place," Brodeur said. "Lovers of Halloween kitsch and Nathaniel Hawthorne readers flock to this town. One night, when I was working as a banquet server at the Hawthorne Hotel, an elderly patron had a heart attack during dessert at a wedding party. We carried him out to the lobby and waited for the police and paramedics." He developed a fondness for writing after a study-abroad trip to Galway, Ireland during college where he took classes on W.B. Yeats and James Joyce. Joyce's novel, *Ulysses*, became

one of Brodeur's favorites. "I was so excited and kept thinking, this can't be literature, can it?" Brodeur said.

When he returned to Salem State after his time in Ireland, he took his first creative writing workshop. One of his instructors, J.D. Scrimgeour, introduced him to the work of Garcia Lorca, William Carlos Williams, Wallace Stevens and Frank O'Hara.

Scrimgeour helped him develop a real interest in writing poetry. "He also encouraged my own fledging attempts at verse, not only to the vastness of modern and contemporary poetry, but also exemplifying writing as a way of life," Brodeur said.

He did the majority of his

writing during his time at Mason and met some lifelong friends and idols.

"I had some studied with some amazing poets and teachers," Brodeur said. "I ate, breathed and dreamed poetry."

It wasn't hard for Brodeur to find out about Fall for the Book, with all of the advertising and word-of-mouth. Now, as a participant in this year's festival, Brodeur will present poetry from his first book, *Other Latitudes*, a recipient of the 2007 Akron Poetry Prize.

Brodeur believes the appeal of Fall for the Book for festival-goers is the one-of-a-kind experience and attention that the writers give, specifically noting when poet Mark Strand read last year and fielded questions and signed books for everyone who wanted to speak with him. Being able to meet one of today's finest writers was one of the highlights of the festival for Brodeur.

"Having a festival like this so close to home is convenient," Brodeur said. "I also hope that the festival helps get the word out about newer writers who might've gone unrecognized if they weren't featured at Fall for the Book. I was so grateful to see Jack Gilbert read his material with such force and dignity."



Photo Courtesy of Brian Brodeur

### FFTB FAQs

The first Fall for the Book festival was held in the fall of 1999.

Some past Fall for the Book participants include Frank Warren, Dave Eggers, Angela Davis, Nikki Giovanni, and Mark Strand.

The winner of the first Fairfax Prize, in 2003, was Tobias Wolff. This year's recipient, Michael Cunningham, will receive this year's Fairfax Prize on Friday, Sept. 26, the closing night of the 2008 Festival.

In 2003, the board of directors of Fall for the Book established the Fairfax Prize to honor outstanding writers for their lifetime achievement in fiction. Recipients of the award are noted for achievements in the following criteria.

The Mason Award is named for George Mason. The Mason Award serves as a reminder of Mason's ideals and efforts and celebrates the freedom of speech he helped secure.

The Mason Award was established by the board of directors of Fall for the Book to recognize authors who have made extraordinary contributions to bringing literature to a wide reading public.

The 2008 Mason Award will be given to Nigerian novelist, poet and critic Chinua Achebe to commemorate the 50th anniversary of his phenomenally successful book, *Things Fall Apart*.

.....  
**Each year, the festival:**

Advances children's education by hosting specially tailored writing workshops or readings for students at the elementary, middle and high school levels and by publishing an annual anthology of student writing in partnership with the Northern Virginia Writing Project and Dominion.

Makes literature fun by showcasing literary events in an active, engaging atmosphere that includes skits, dance, storytelling and more, and by introducing young people to living authors whose work they're reading in the classroom.

Connects readers and authors at all levels, offering book lovers the chance to meet and greet their favorite writers and hear behind-the-scenes stories of writing and publishing.

Builds community by connecting with senior centers, book clubs, special interest community groups, libraries, bookstores and many others.

Encourages cultural diversity by combining common points of cultural reference with forums for discussion of our shared stories.

Gives sponsors a chance to support regional programs, and attracts the broadest possible cross-section of families and individuals throughout the area.

Fall for the Book, an IRS-recognized non-profit corporation, is governed by a board of directors that meets throughout the year.

Information taken from the Fall for the Book Web site, [www.fallforthebook.org](http://www.fallforthebook.org).

# now hear their voices.

## Virginia Poet Breaks Through at Fall for the Book

*Bill Glose Inspires Mason Authors*

**NICK WALKER**  
Staff Writer

Aspiring writers and poetry fans won't want to miss Bill Glose when he comes to George Mason University this week for Fall for the Book.

A year after publishing his first book of poetry, *The Human Touch*, Glose will be featured at the "Breaking in to Poetry" discussion panel at Fall for the Book. An author, publisher and editor, Glose looks forward to sharing his insight with Mason students.

"It's easy to be overcome with other events," said Glose, a resident of Poquoson, Va. "But if you make

writing the number one thing in your day and work everything else around it, you will always get some writing in. That's the key to success."

Glose speaks from experience. Though he began his career as an engineer and later served in the Army for five years, writing remained his passion.

"I freelanced on the side whenever I could," Glose said. "Even though I followed what I thought was the wise path—engineering, going into the military for a guaranteed security, I always had these stories bouncing around in the

back of my head. When I started writing them down, I found I had a lot to say, and it was all I could think about."

In 1998, Glose founded the *Virginia Adversaria*, a literary journal featuring stories and poems of interest to Virginia residents. *Adversaria* ran for three years, after which Glose became a contributing editor at *Virginia Living* magazine.

Glose has several other projects in the works. He is currently looking to publish his second book, a collection of short stories entitled *Shooting the Dead*. He is also working on a novel called *Remnants of War* and another book of poetry, *Personal Geography*.

Joining Glose on the panel is Ann Shalaski, author of *World Made of Glass* and Robert Giron, founder of local publishing company, Gival Press. Together, Shalaski and Glose have done a book tour of Virginia.

"The big question that always comes up is, how do I get published?" Glose said. "It's what all beginning writers want to know. So we developed this program on how to get published, giving you the perspective on the other side of the fence."

The "Breaking in to Poetry" discussion will take place on Thursday, Sept. 25 at 4:30 p.m. in the Concert Hall Grand Tier III.



Photo Courtesy of Bill Glose

## The War Over Religion in American Politics

*Amy Sullivan Discusses the Politics of Religion in the United States*

**SONYA HUDSON**  
Asst. News Editor

*The Party Faithful* by Amy Sullivan is a political book that discusses the history of the Democratic Party and how the Democrats lost evangelicals and white Catholics.

Sullivan discusses key political issues from the past few decades that have shifted the votes of those religious sectors.

The book, however, should not be judged by its cover or by a review since no one can do justice to an author's work like the author. Here's an exclusive look at the book from Sullivan herself.

Chapter one, the introduction, entitled "Jesus Bumps and God Gaps", begins the book with a personal encounter in Sullivan's home church, First Baptist Church of Plymouth, in Michigan.

"But while Carter was the right candidate for the new politics of values, his party was rapidly moving in the other direction. Educated elites, particularly on the left, increasingly placed their faith in the tangible power of political action rather than

the unfathomable might of a divine being," writes Sullivan.

In the second chapter, "The Goddam Christians": How Democrats Lost Evangelicals", Sullivan describes how the Democratic Party turned away from religious voters and toward secular positions.

"The problem for any progressive religious movement during the past fifty years has been that it's most natural political allies—the New Left and the future leaders of the Democratic Party—largely threw religion overboard in the countercultural revolution of the 1960s."

"Courting the religious right became a top priority for the Reagan campaign in 1980," writes Sullivan.



Photo Courtesy of Amy Sullivan

Read the rest of this article online at: [connect2mason.com](http://connect2mason.com)

## Author Profile: Beckie Weinheimer

**MONIKA JOSHI**  
Broadside Correspondent

Author Beckie Weinheimer walked into the empty church alongside her husband, surprised that the door had been left unlocked on a day when church was closed. She took in the musty smell of the hundred and 20-some-year-old building, which evoked a vaguely familiar feeling of bliss. St. Mary's by-the-Sea was unlike the day before, when the smell of expensive colognes and perfumes had filled the air, and there had scarcely been a vacant seat. The sight of the sun shining through the beautiful stained glass windows left Weinheimer flabbergasted.

Like every other summer, Weinheimer was visiting Maine with her husband. On this particular day, they decided to go to St. Mary's by-the-Sea since the church they normally attend was farther away. It was the first time in her life that Weinheimer went to a different religion's church, and it turned out, St. Mary's by-the-Sea was nothing like her red brick church with blank, white walls. She was very touched when the minister at St. Mary's by-the-Sea spoke about raising money for the poor.

"We never did that in our church," Weinheimer said. "We were all about exclusion, not inclusion ... [the minister's talk] made me think that's what Jesus would want."

Weinheimer spent the early years of her life in Utah, following a conservative religion that heavily influenced her way of life, and one that she later realized kept her "sheltered" and "ignorant." After the death of her 12 year-old daughter, Weinheimer began to question her religion, and when she visited St. Mary's by-the-Sea, she began thinking about it even more. As she admired the vacant church that summer afternoon, Weinheimer said

to her husband, "I have to write a book about this church." And so she did.

*Converting Kate* is about a teenage girl named Kate whose religion controls every aspect of her life. The story begins with Kate and her mother moving to Maine from Arizona. Kate feels that life should not just be about blindly following the Church of the Holy Divine, so, against her mother's will, she decides to quit the church. Thus begins her search for answers, which is helped along by a church similar to St. Mary's.

This young adult novel, Weinheimer's first, has been selected by the American Library Association as one of the Best Books of 2008 and as one of the Books of the Teen Age by the New York Public Library. It has also been named Kliatt's Editors Choice for Best of the Year's Hardcover YA Fiction.

Weinheimer said she has received a strong response from her readers who commend her for writing about this taboo topic. A number of teenagers told her they were going through a similar situation. One girl wrote that her mother made her throw away *Converting Kate*.

"That really struck me because Kate's mother finds out she is reading 'worldly books,' and she throws her books away," Weinheimer said. "I thought I was writing fiction and I have found that so many young teens face dilemmas just like Kate's and are trying to find their own road to spirituality."

Weinheimer discussed *Converting Kate*, writing for young adults and gave quizzes on her book along with friend and fellow author Kathryn Erskine at Fall for the Book last Sunday. Their presentations kicked off this week's Fall for the Book festivities, which will continue until Friday.



Photo Courtesy of Beckie Weinheimer

### Q&A with Beckie Weinheimer

**Favorite book:** *To Kill a Mockingbird*

**Favorite authors:** Jane Austen, Charles Dickens, George Elliot, Joshilyn Jackson, Laurie Halse Anderson, M.T. Anderson, Adam Rapp and Chris Crutcher

**Favorite Genre:** Realistic fiction and historical fiction

**Favorite thing about writing:** Sometimes I get so angry about the injustices in the world that I want to explode. But with my writing, I get to expose the bad, controlling type of people and let them lose and let the good, honest, caring people win. I love that!

**Least favorite thing about writing:** Spelling and grammar. I am so bad at words. Sometimes I think and think and just can't think of a word. If not for spell check and grammar check and my husband, who is the world's best editor, I could never be a writer.

**A tip for aspiring writers:** Listen to your gut. Write from your heart. Don't write to please anyone else, or try to use anyone else's voice. Write to your strengths and never give up. Stick to your dream and your passion. In that you will find your own unique voice.

Read our interview with sports historian **Harvey Frommer** and view multimedia content and photos from Fall for the Book on [connect2mason.com](http://connect2mason.com)

For additional Fall for the Book coverage, pick up next week's issue of *Broadside*.

## Disney on Ice Skater Dishes About Patriot Center Show

On September 19, *Broadside* interviewed Elyse Knudsen, a performer on the *Disney on Ice: Worlds of Fantasy* tour. It will be held at the Patriot Center from Wednesday, Sept. 24 to Sunday, Sept. 28.

**Broadside:** The pre-show is a new feature this year. Can you tell me a little bit about it?

**Knudsen:** Oh, that's something really exciting. There aren't a lot of princesses in our show, so at the beginning, the audience can come in early, and we'll have a couple of skaters up there talking to the kids and we'll have all the different princesses' dresses, from Jasmine and her magic carpet to Cinderella and her glass slipper.

**Broadside:** What Disney stories will be featured in the "Worlds of Fantasy?"

**Knudsen:** The show opens with Mickey and Minnie getting ready to visit the different Worlds of Fantasy. However, their car breaks down and they try to find someone to fix it. And in doing so, all the cars from the movie "Cars" come out. And then we have a transition into a "Little Mermaid" scene and go through Ariel's story. All the Under the Sea characters come on, and it's a big dance party with bubbles and a lot of audience participation. Then, we tell the "Lion King" story with Pumba, Timon, Simba, and young Nala. Our close is with a big Circle of Light number, which is pretty amazing.

**Broadside:** How much time do you as a performer spend preparing for the shows?

**Knudsen:** We started in Lakeland, Florida for about four and a half weeks rehearsing and choreographing the new show. We spend maybe a day and a half before opening day and every morning during the shows, making sure everything looks clean and beautiful for the audience to watch.

**Broadside:** How do you think the current tour is going so far?

**Knudsen:** We're having some new changes, which keep us up-to-date and busy. And the cities we've gone to have been gorgeous. This is my first time touring the east coast, so I'm really excited about it. And I think the show is great.



Disney on Ice will be at the Patriot Center Wednesday, Sept. 24 to Sunday, Sept. 28.

## Fashion Recycles: Evolutionary Not Revolutionary

*How Designers Reinvent The Looks of the Past into Trendy Must-Have Creations*

THAO NGO

*Broadside Correspondent*

When we think of the word "green" nowadays, we no longer think of the quad in springtime or a nice cold bottle of Perrier. Instead, we think of Al Gore, hybrids and reusable grocery totes. In essence, recycling is an important process that helps sustain our lives. We've all learned from Sesame Street and our first years in grade school that reducing, reusing and recycling are the elements to a happy and healthy environment.

The same is true for fashion: styles recycle themselves. Why? Because fashion is evolutionary, not revolutionary – it mirrors the same slow changes as our culture. We've all noticed that certain trends are back: the 70s, 80s and even early 90s trends have been strong for the past few seasons with off-shoulder tops, high waistslines, skinny jeans and bomber jackets. Our parents can clearly identify the styling wave with a nostalgic point of view as daughters walk out of the house wearing familiar leggings or wide belts.

The Fall 2008 Fashion Week shows clearly found new ways to explore older inspirations. Burberry Prorsum revived the bell-bottom silhouette paired with knit sweaters and beanies, which was a flourishing 1970s trend. Another Top 10 at Fashion Week (claimed by

British *Elle* magazine) was none other than Gucci, a regular show-stopper with sleek and edgy trademarks. This time, Frida Giannini, Gucci's creative director, developed a slouchy yet refined, sophisticated Bohemian collection that the rock groupies of the 1970s would probably trade in their guitars for—minus the pantyhose.

So how is it that the looks of past decades avoid redundancy and still look new and fresh? How is it that we aren't tired of seeing the same trends, and how is it that these designers are getting away with this recycling pattern? The answer was already stated: fashion is evolutionary. Here are a few tricks of the trade as to why:

**Technology.** New ways of developing fabrics and fabric designs are always emerging in the textile industry. Designers will always have their dated inspirations, but with newer and fresher materials and fabric designs, the old look will instantly change into something modern.

**The Body.** The main purpose of a designer is to be able to sell her/his clothes to people, and simply replicating an old trend inspiration will do anything but retain customers. It is the designer's responsibility to find new ways of forming new shapes and flattering silhouettes. This results in small tweaks in certain trends that create new fits. Perfecting clothes to fit the female body is an

ongoing obstacle that all designers are forced to tackle, and the results can be debatable.

**Color.** Color palette inspiration can make a 180-degree difference in an outfit. Some shapes simply look better in different hues, and with the new colors that develop in color forecasting companies such as The Color Association or DuPont Color, an ensemble that has remnants of the 70s or 80s can transform into an entirely different "millennium" look with a newly developed color scheme.

Because fashion recycles, it would be a smart decision to store the pieces you love in the back of your closet or attic if their time has retired. Then, as time goes by (and perhaps a few Special K bowls as well) you'll be able to take your fashion treasures back out and tweak them however you like - by tailoring, dyeing, adding or cutting. It's also a good idea to buy clothes with excellent fits - clothes that have the perfect fit are hard to go out of style. Buy items that you can see yourself wearing for more than next week's party or job interview.

So remember my fellow fashionistas, reduce your spending of those part-time paychecks on trendy fads, reuse the perfect fitting items such as jackets and denim and recycle the key looks of each season when they come back in style. Going "green" has never been this fabulous.

## The Kings of Pot Comedy talk Politics in A/K/A Tommy Chong

JOSHUA HYLTON

*Broadside Correspondent*

Richard "Cheech" Marin and Tommy Chong are the kings of "pot comedy." Known for their pro-marijuana stances in films such as *Up in Smoke* and *Nice Dreams*, Cheech and Chong elicit images of rooms filled with stoned hippies, laughing uncontrollably under the influence of Mary Jane. Despite their early success in the 1970s and '80s, the group went on hiatus for 20 years. During that period, Chong's reputation for frequent drug use landed him in federal court on charges of selling and distributing drug paraphernalia. *A/K/A Tommy Chong* is a fascinating documentary that looks at the time leading up to Chong's incarceration and questions the legal allegations which brought him to court.

In the early 2000s, Chong was arrested for shipping "tobacco" pipes (bongs) through Pennsylvania state lines despite given allowance to do so by the state government. Presently, Pennsylvania remains one of the few states that prohibits bongs or other devices designed for the use of marijuana to be purchased or sold. Despite the legal limitations set forth by the state, Chong distributed the equipment into the state in response to the frequent badgering by an overzealous customer. As it turned out, the customer was a Drug Enforcement Agency agent, conducting a government operation to bust drug peddlers called "Operation Pipe Dreams." Therefore, as a result of this entrapment, Chong took the fall and was sentenced to nine months in prison.

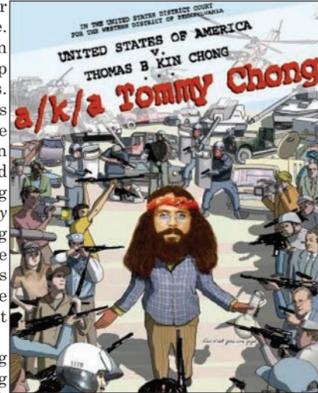
While the steps leading to Chong's arrest are interesting, given the legal issues of disclosure surrounding drug felonies, the way in which the arrest was carried out is one of the film's most

intriguing moments. The film shows footage of helicopters flying overhead while the FBI, Drug Enforcement Administration and Pennsylvania state authorities raid Chong's distribution facility. With all of that manpower or a terrorist investigation, the authorities sought to make an example out of Chong for other drug pushers. "Operation Pipe Dreams" cost approximately \$12 million and made a forceful demonstration on the government's will to continue the Reagan era, "war on drugs."

Still, the film asserts Chong's arrest and trial were unfairly conducted. Prosecutors used Chong's "pot comedies" in court against him, arguing Chong's art created a harmful environment and misinformed youth about the dangerous implications of drug abuse. The film uses first person interviews of lawyers and even Chong himself to note the irrelevance of the films as they were satirical in nature and supported by First Amendment rights.

During this time, President Bush stated in his State of the Union that trafficking drugs "finances the work of terror." Tommy Chong's \$12 million arrest did nothing to alleviate the American public with terrorism - particularly when the United States was in a state of mass confusion and unrest over the War in Iraq and tenuous relations with North Korea. The film notes that while viewers do not have to love Bush's policies, they can easily find the misuse of federal funds exemplified by Chong's arrest.

*A/K/A Tommy Chong* is noble in what it sets out to do. It doesn't undermine the importance of keeping people off of drugs, rather it points out how the whole scam occurred. It's not the most important documentary audiences will see this year, but its arguments will inform viewers on issues of government accountability covered by another kind of smoke screen.



## The Spoken Word Revolution

On Thursday, an event called "The Spoken Word Revolution" will be hosted and judged by Bruce George, co-creator of HBO's *Def Poetry Jam*. The event will be co-sponsored by Mason's Office of University Life, Weekend Initiatives and the Office of Diversity Programs and Services.

All Mason students are invited to participate, bring their own poetry, and present in front of other students. The event will also be a competition judged by George.

Students are invited to come and enjoy a night where their peers will be reading and performing their own poetry pieces. Already a popular movement, the revolution has given some artists their own names.

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