

AROUNDTOWN

Carpenter nails cult classic film

Twelfth in a series

W Naomi Prale
Sports Editor

In horrormeister John Carpenter's 1988 film *They Live* (Universal), the plot begins as a young, muscular man named Nada (former professional wrestler "Rowdy" Roddy Piper) finds work on a Los Angeles construction site. One of the workers named Frank Armitage (Keith David) offers him to stay in the local shantytown, where Nada notices strange behavior at a small church across the street.

After further investigation, he notices that the church is a front for a warehouse full of scientific equipment in cardboard boxes stacked everywhere. Later that evening, police break into the church and force all inhabitants of the shantytown to flee, while beating the blind minister of the church to death.

Nada returns to the church the next day and takes the cardboard boxes from a secret compartment, only to find it filled with

sunglasses. Throwing the rest away, he takes one pair with him and walks directly into town.

When Nada wears the glasses for the first time, it is as if the entire world has changed. Everything appears in shades of gray, and anything with text changes to simple messages. He notices that a billboard now simply displays the word "obey"; without the glasses, it advertises that the Control Data Corporation is "creating a transparent computing environment."

Another billboard normally displaying "Come to the Caribbean" with a woman relaxing on the beach displays the text "Marry and Reproduce."

Looking down at dollar bills, paper money bears the words "This is your God." Wearing the glasses, Nada's world becomes the decoded realm of subliminal advertising, from text in magazines to labels on soup cans. Nada also discovers that many of the people around him are actually aliens who are human looking except for when one is wearing the sunglasses,

which reveal their skull-like faces.

It does not take long for the aliens to find out that Nada can truly see them for who they are. Taking a shotgun, Nada parades around town, shooting any aliens he sees. He runs into a young woman named Holly (Meg Foster) and forces her at gunpoint to take him to her house in Hollywood Hills. However, Holly pushes Nada out of a window and nearly kills him.

After recovering, Nada gets back up on his feet. He spends the rest of the film parading around with Armitage to destroy the source of the signal that disguises aliens from the rest of the world, after learning the source of it is television station Cable 54.

As the reader might have gleaned from the plot summary, this is a very bizarre film, with predictably awful acting (Piper was a wrestler after all). Nevertheless, it is very entertaining.

Piper's acting attempts to be relaxed, cool and classy. He acts as if he thinks that he is Paul Newman in *Cool Hand Luke*, by dealing with his situation with studied nonchalance that just looks plain silly. Never once does he freak out when surrounded by aliens or faced with weird situations.

Aliens walking around the street? Not a problem, because Piper discreetly leaves his sunglasses on when he walks through the crowd staring at everyone, chewing on a toothpick. What is that suspicious activity in that church? Instead of calling the police, freaking out or actually creating attention, Piper takes binoculars and stares at the church from across the street. His acting not realistic, and anyone who thinks that he can approach a situation like this is out of his/her mind.

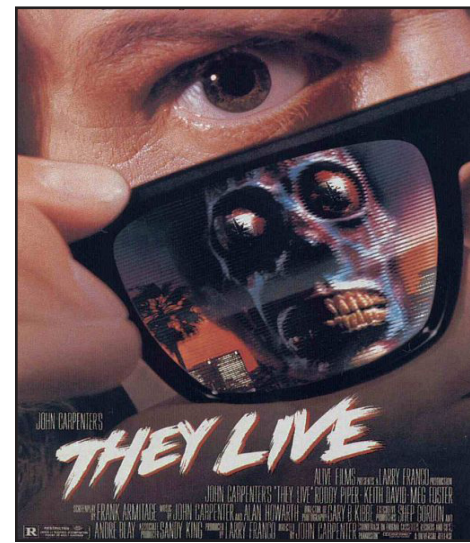
As for the dialogue, the movie is filled with hilariously cheesy lines that seem fitting on a bumper sticker. A sample: upon entering a bank, Nada says, "I have come here to chew bubblegum and kick [butt]... and I am all out of

bubblegum."

The question "What point was Carpenter trying to make a point in this film?" is left unanswered. It seems to be a satire of consumerism and advertising, but any underlying message is buried in layers of cheese.

However, if the viewer goes into the experience expecting nothing more than one would expect from a B-movie that one might watch on cable at 3 a.m., the movie is rendered watchable by all of screenwriter Carpenter's comic lines and cinematographer Gary B. Kibbe's quirky camera angles.

In the final analysis, *They Live* is the quintessence of a cult film. Whether it qualifies as a classic is, like beauty, in the eye of the beholder.



They Live
★★★★☆
John Carpenter

Zip into North Center's Delhi 6

W Uzma Ahmad
News/Wire Editor

Walking into newly opened restaurant and café Delhi 6 (named for the city's zip code) in Chicago's North Center neighborhood, patrons are immediately drawn in by the chic and suave atmosphere. Upon entering, customers are warmly welcomed and ushered to seats. Walls are adorned with ample contemporary art as well as traditional Indian pictures and paintings. Indian artifacts also line shelves and counter-tops. Bollywood music hits play in the background to give off an authentic vibe.

Although the dining area is a little congested, the setting is still cozy and comfortable. Furthermore, there is a collection of board games available for customers to play, making their dining experience entertaining and playful.

The restaurant also serves as an Indian clothing, jewelry and decoration store. All sorts of Indian influenced jewelry, home decorations and gift baskets are also available for sale.

Delhi 6 primarily offers north Indian cuisine fused with some western influences. The menu is not so extensive as to overwhelm with choices and is split into two categories, traditional Indian and fusion (a mix of the East and West) dishes. Daily specials (\$9.95) are also available. Most of the offered dishes are vegetarian, but there are many chicken dishes available as well.

The Bombay Chaat (\$6.95) is a vegetarian dish comprised of a samosa topped with chick peas, red onions, yogurt, tamarind chutney and mint chutney. The crisp samosa balances almost perfectly with the delicate gravy and seasonings. The chaat is soft, creamy, and pleasant. A side of warm and fresh naan bread—three triangular pieces—accompanies the dish.

The Chili Chicken (\$6.95) is also an exquisite dish, consisting of tender chicken breast chunks marinated in a chutney of honey and red chilies. Topped off with sesame seeds, the chicken has a savory taste. The sauce is zingy, and although the chicken is supposed to be spicy, there is surprisingly a hint of sweetness to the taste. The Chili Chicken also comes with three pieces of naan and a serving of rice. The rice is yellow and thin and is topped with a mint leaf. Although the rice is delicious, the portion is rather small.

One of the most delicious dishes served at Delhi 6 is the Chicken Tikka Skewers (\$7.95). These tender chicken breast chunks are marinated in a spicy house sauce and topped with grilled onions. The dish consists of three skewers, each with 6-7 pieces of chewy and mouthwatering chicken loaded with spicy flavor. The Chicken Tikka Skewers are also

served with a side of naan.

Another fresh and delicious vegetarian option is the Tuna Bruschetta (7.95). This Spanish tuna blended with chick peas, red onions, roma tomatoes, house blend spices and lemon juice comes with a serving of naan. Unlike regular tuna, the Tuna Bruschetta is not bland at all, as the mixture of unique spices gives the tuna intense flavor.

Delhi 6 offers many vegetarian options such as Chili Tofu (\$6.95), Daal Salad (\$6.95), the Samosa-wich (\$7.95) and many more.

In addition, Delhi 6 offers over 40 different types of teas, chais and coffees. Loose leaf teas include different types of black, oolong, green, white and herbal teas. Loose leaf tea can be ordered as a taster (one cup for \$1.95) or as a pot (three cups for \$3.95). The Autumn Apple black tea is strong yet extremely soothing.

Dessert drinks include Indian Lassi—a traditional south Asian yogurt-based drink—and Italian Soda. Lassi flavors include mango, rose, kewra, salty and sweet. The mango lassi is light yet refreshing, as it is not overwhelmingly sweet. Italian soda flavors include raspberry, lemon, coconut, peach and vanilla. Both dessert drinks come in large (\$2.95) and small (\$3.95) sizes. During the summer, fresh squeezed juices will also be available at Delhi 6.

For dessert, there is a variety of fresh brownies, muffins, cookie bars and organic granola bars near the cash register.

Run by a young couple of Indian descent, the atmosphere at Delhi 6 is extremely welcoming and friendly. The dining experience is comfortable and enjoyable, and the food gives a delicious insight into Indian cuisine.

Delhi 6 is located at 4229 N. Lincoln Avenue in Chicago. For more information, visit www.delhi6cafe.com or call (773) 868-4229.



Savory Chili Chicken satisfies reviewer. Photo By Uzma Ahmad

Delhi 6
★★★★☆
4229 N. Lincoln Ave.

Mayer's performance mellow

W Naomi Prale
Sports Editor

Before more than 20,000 fans in a sold out show April 10 at United Center, John Mayer showed why he commands arena-sized venues.

Although Mayer's current musical direction might be suited better to coffee shops and small blues clubs, his passionate performance more than filled the cavernous arena better suited for Bulls and Blackhawks games.

Mayer started the night with his hit "Heartbreak Warfare" amid a curtain that enveloped the stage and fell as he strummed the first chords of "Warfare."

Mayer next segued into "Good Love is on the Way" followed by "Vultures" (the latter from Mayer's new album *Battle Studies*). Listening to the live versions of watered down studio versions leaves no doubt that Mayer is talented. The live version of "Good Love is on the Way" transcended the album cut, which pales in comparison in intensity and feeling.

For such a virtuoso, Mayer never allowed his guitar skills to overwhelm the lyrics or vocals or to obscure the meaning of the songs. Rather, he found the perfect balance between vocals and guitar to create a masterful musical blend.

Mayer's band more than matched his intensity. On "Vultures," drummer Steve Jordan (Average White Band, Tom Petty and the Heartbreakers) used his skills to create the booming effect needed for everyone up in the 300 section to hear. In other songs, such as "Waiting on the World to Change" and "Assassins," Jordan delivered a on-beat sound that made it seem as if he were an entire percussion section.

The singer-songwriter included some interesting surprises in the set, such as embedding Simon and Garfunkel's "Homeward Bound" in his own "Stop This Train" and segueing from "Half of my Heart" into

Journey's "Don't Stop Believin'." Perhaps as a nod to Jordan, he also covered Petty's "Free Fallin'." Mayer appreciates music and respects other acts, belying a generous spirit not often found in today's superstars.

Other songs in the set included the sweet "Bigger than My Body" and "Perfectly Lonely." On these tunes, Mayer again used his guitar to create a performance that did not mimic the sounds on the CD, bringing a live vibrancy to the music for an entirely different sound.

Finishing with "Why Georgia," Mayer wrapped up his tour and reminisced about the various Chicago venues he played earlier in his career, from Schuba's to the Metro to the House of Blues.

The mammoth United Center is a long way from those cozy venues, but Mayer managed to make it feel like an evening on Belmont, Clark or Wells.



John Mayer
★★★★☆
United Center

WestWord

Waking Up shot of caffeine for listener

w Hillary Lindwall
Managing Editor

Released on Nov. 17, 2009, the sophomore album of Colorado natives OneRepublic did not create much of an impact among the pre-Christmas deluge. Perhaps that is why the band's record label, Interscope, is once again pitching the album to student newspapers such as this one. So, okay, we will take the bait.

The last thing anyone heard from OneRepublic was their hit single "Apologize," from their 2007 debut *Dreaming Out Loud*, which was remixed by hip-hop producer Timbaland with much success. Their second album, *Waking Up*, has received mixed reviews from critics and listeners alike, no doubt because at first listen, it sounds exactly like their first. Although there are a few good songs that have actually become *Billboard* Top 100 singles, much of the album consists of flashes of Coldplay mixed with Maroon 5, which would seem to be sort of like tying two anchors together. However, upon repeated listens, *Waking Up* actually works.

The first song on the album, "Made For

You," starts very quietly with front man Ryan Tedder whispering "1, 2, 3, 4" over and over.



The next layer is a piano playing minor chords that make the song seem rather melancholy. This

would seem to be an odd choice for an opening song, but once the lyrics and melody are sung, the harmony creates sounds less morbid and more empowering.

There is no empty space between tracks one and two, and there is an interlude that is part of track one that consists of a choir singing lyrics from track two, "All the Right Moves." This creates a sense of unity on the CD because the songs are connected rather than completely different with awkward pauses between them.

"All the Right Moves" is actually the most successful track on the album. Not surprisingly, this song is one of the two that were released as singles and was also performed on the band's performance on *The Tonight Show* on March 31, 2010. The song begins simply, with synthesizer chords and a hip-hop beat, perhaps a nod to Timbaland. The chorus then erupts, repeating the interlude that was just sung on track one. The tune is very catchy,

making this reviewer want to sing along.

As previously mentioned, *Waking Up* revisits many of the same nuances as its predecessor. Vocals are the most prominent component of their sound, but their augmentation by synthesizers, heavy drumbeats, cello, piano and some less prominent guitar help create a unique musical fusion.

Lyrical, all of the songs on the album are about different subject matter, which is refreshing for a listener accustomed to a steady diet of romantic syrup like much of today's popular music. Although some of the cuts are about love and relationships, the metaphors employed in the lyrics make them stand apart from typical love songs to which we have become accustomed.

Although some critics may disagree, *Waking Up's* combination of different musical techniques and subject matter contribute to making OneRepublic's sophomore album more of a success than a slump.



iPhone™ game Warpgate explores final frontier

w Rexly Penaflorida II
Editor in Chief

One of the newest platforms for video games is Apple's triumvirate of devices: the iPod Touch™, the iPhone™ and the new iPad™. Of all the video games designed for all three devices, *Warpgate* stands out among the others for its unique gameplay, open storyline and complex economic system.

The game takes place in the future, where humans have discovered other living people and other planets.

The player starts off as a merchant on a small spaceship. After an encounter with a spaceship from Earth, the player can choose a variety of missions to help humans or other alien factions in order to become the richest and most powerful being in the known galaxy.

The gameplay is unique because of its open environment. Each star system that the player visits contains different planets. Some are used for mining materials such as gas or metals and other planets are inhabited, and the players can shop and sell items such as junk, weapons and

even their own ships in exchange for new ships. In the beginning of the game, the player starts with a small merchant ship, but there is the option to upgrade the ship to a powerful fighting machine (not all the life forms met throughout the galaxy are friendly).

The story line is not linear. This means that there is not one, set ending. Instead, there are multiple endings and plot twists based on the factions with which the player allies or which (s)he opposes. There are six factions encountered throughout the game, and each attack on a faction lowers the player's good nature with that faction. Also, if a player performs many tasks for a faction, he may reap dividends such as higher money rewards or ships.

Speaking of money rewards, the game's economy system is very simple, yet the game centers around this simple concept. As the player accepts more missions, there is more money to be won after each successful mission, and the money can be used to buy weapons to make the player's ship much stronger, shields to improve health or a new ship overall to take on larger enemy ships.

The game is fun, but one down side of the game is that all-too-soon, the repetitive traveling

through each star system becomes boring. The battles are seldom at the beginning of the game, so the player is stuck with mining on planets and carrying out simple missions. However, the advantage to these somewhat mundane tasks is that it is very easy to gain a lot of money so there are many opportunities to power up a ship or purchase a stronger, faster ship for battle.

The battles in the game are somewhat like those of the *Final Fantasy* series in that the battle takes place on a different screen than the world screen that the player uses for most of the game. Although each weapon has an infinite amount of ammo, which makes the game too easy, the constant barrage of attacks of the enemy during each battle should keep the player on his or her toes.

Although *Warpgate*™ is a great game, overall, and is very unique in multiple ways, it will require some improvements in its second generation. It

seems a little too easy at times, and the traveling can become redundant as the game continues.



However, those who like science fiction and games should make *Warpgate* their next purchase at the App Store.



Date Night's humorous plot perfect for next night out

w Morgan Quilici
Copy Editor

It seems that in this day and age comedies are becoming less about being funny and more about obscene references and sick jokes. However, when comedic geniuses Steve Carell and Tina Fey get together, the viewer is in for a treat.

Written by John Klausner and directed by Shawn Levy, *Date Night* (20th Century Fox) centers around Phil (Carell) and Claire (Fey) Foster. In the beginning of the film, the Fosters are experiencing a rough patch in their marriage. Their lives revolve around their kids and their work. When they do have time to be together, they spend it going on date nights to a local restaurant, where they experience the same meal and conversations each time. When

two book club friends decide to divorce because they feel like they are better roommates than husband and wife, the Fosters decide it is time to make a change to spice up their relationship to avoid that fate. They decide to have their next date night in New York City to be exact.

Things start to go wrong for the Fosters when they decide to steal the reservations of another couple at a trendy restaurant. During their meal, they are interrupted by two strange men who mistake them for the couple that made the reservation. The men order the Fosters to leave the table and follow them outside to the alley. The Fosters try to explain that they took the reservation from another couple but the men do not believe them. The men, who are in search of a stolen flash drive, take the Fosters hostage at gunpoint until they finally escape. Without giving too much away, the Fosters are sent on a mad chase around the city to disprove their mistaken identity.

Date Night seamlessly combines action, romance and a bit of mystery, a combination

that produces a thoroughly entertaining film.

This reviewer was skeptical about seeing this film at first because oftentimes comedies reveal all the funny moments in the trailer, rendering the movie itself anticlimactic. However, with Carell and Fey's improv skills and comedic timing, this is definitely not the case with *Date Night*. This reviewer even found herself discussing jokes (especially ones from the bloopers) way after the film's end.

Carell and Fey are completely believable as a married couple. Their on-screen chemistry does not go unnoticed. Although they are predictably very funny, this reviewer thought the serious and emotional scenes would be a bit of a stretch for these comedians, but the duo carries off those scenes as well.

Levy's direction is less satisfying. The film included typical action movie chase scenes, but because the movie is a comedy, it was hard to take them seriously.

Another problem with the film was that Klausner's script drags at points, a common

problem when situation or sketch comedy situations are expanded to 90 minutes (see: virtually any film made by *Saturday Night Live* alumni). Like most SNL skits, *Date Night* is just a bit too long and takes the jokes one step too far.

On a positive note, Dean Semler's cinematography shines, featuring a variety of camera movements and angles that are successful in adding dimension to the film. A perfect example is when the Fosters first arrive in Times Square, captured by a 360 degree camera rotation.

Spanning a multitude of genres, *Date Night* includes a little bit of everything. For those looking for a date night themselves, one full of laughs, this film fits the bill.



AROUNDTOWN

Green's new novel depicts life of average teen

W Kathryn Booker
Staff Writer

Legions of dedicated fans pre-ordered and already have powered through the highly anticipated novel *Will Grayson, Will Grayson* (Penguin Group, 310 pages) by *New York Times* bestselling author John Green and new collaborator David Levithan.

Told from two different points of view, the plot of *Will Grayson, Will Grayson* brings together two unlikely teenaged protagonists (both named Will Grayson) who live in Chicago suburbs. The first narrator lives in the shadow of his best friend Tiny Cooper, whose eccentric personality and open homosexuality causes Will to be forgotten. Will lives his life by two simple rules in order to avoid emotion: 1. don't care too much and 2. shut up. He struggles to follow these guidelines as he develops a crush on a girl in the Gay/Straight Alliance and becomes even more frustrated when Tiny manages a school

production of *Tiny Dancer*, an autobiographical musical that portrays the life of a gay teenager.

The second Will Grayson is a depressed high school student who is madly in love with an enchanting boy he met online named Isaac. Although he is dating a girl from school, Will believes his purpose of existence is to only be with Isaac. The two agree to meet at an obscure address in Chicago, but when Will arrives, he finds himself in an adult bookstore.

Meanwhile, the other Will Grayson is kicked out of a concert when his fake identification card reveals he is only 20 years old. He decides to use the card to his advantage anyway and walks into a shady-looking adult video store. The two Graysons meet at this unlikely location, and their lives are forever connected as they help each other learn how to forgive and accept love from the people around them.

As a longtime fan of John Green, both as a reader and a watcher of John and brother Hank Green's YouTube videos, this reviewer was thoroughly excited to crack open another of his humorous and heartfelt novels. This is the first book Green has co-written, and David Levithan's realistic and extremely amusing

approach to adolescence complements Green's writing style superbly.

The odd-numbered chapters, from the point of view of Tiny Cooper's best friend, was written by Green, while the even-numbered chapters, narrated by the depressed teen, were written by Levithan. Green's writing style is descriptive and witty, while Levithan chose to highlight the depression of his narrator with lowercase letters and a lack of quotes. Both styles are greatly enjoyable and easy to read, and each fits the narrator perfectly. The alternating chapters seem like two separate stories that converge into one as the two Wills' lives come together.

Perhaps what makes the novel most relatable is the authors' use of modern phrases, mention of technology and expression of realistic emotions. The phrase "epic fail" is used to describe Will's mother's attempt at Facebook™ lingo, and AOL Instant Messenger and cell phone texting are frequently employed to move the plot along. Friends at school constantly call each other vulgar names as though it were perfectly natural, and the two Wills spend much of the novel trying to avoid their parents' concern about their lives.

The dynamic secondary characters add more dimensions to the plot, and further connect the two Will Grayson stories. The flamboyant personality of Tiny Cooper is laugh-out-loud entertaining, from his desperately frantic attempt to produce a school play to his complicated and hysterical love life. Both Wills have harmful flaws that hinder their ability to connect to others, but as the story progresses, they grow as well.

Unlike Green's previous novels such as *Looking for Alaska* and *An Abundance of Katherines*, *Will Grayson, Will Grayson* has neither the historical allusions nor extraordinary characteristics of the narrator. Instead, the main characters are average, overly-critical, and representative of the generation of teenagers who appreciate the authors' accurate and humorous depiction of suburban high school students' lives.

Will Grayson, Will Grayson



John Green

Abigail's Party's humor lost on high school audience

W Hillary Lindwall
Managing Editor

Thirty years after its sensational television debut on BBC, *Abigail's Party* still has what *UK Guardian* Amy Raphael terms "a power to stir devoted fans and stern critics." It helps if those fans and critics are over 40, however.

The play, written by Mike Leigh and directed by Shade Murray, centers on a cocktail party held by Beverly (Kristen Fitzgerald) and Lawrence (Larry Grimm) in 1970s England.

According to the Internet Movie Database, the play's protagonist, Beverly, invites her new neighbors, Angela and Tony (portrayed by A Red Orchard Theatre (AROT) players Mierka Girtan and Ryan Bollettino), over for drinks. She also asks her divorced neighbor, Sue (Natalie West) because Sue's 15-year-old daughter, Abigail, is holding a party in their house. Beverly's husband, Lawrence, comes home late from work, just before the guests arrive. The gathering starts off in a stiff, insensitive British middle class way with people who do not know each other, until Beverly and Lawrence start sniping at each other.

Located in Chicago's Old Town at 1531 N. Wells St., ARTO, a quaint venue, holds only about 80 patrons. *Abigail's Party* takes place on a small stage that is set to look like a living room. One must actually walk across the stage in order to reach some seats. This intimate setting makes for a very personal experience. If someone in the front row reached out, (s)he would be able to touch one of the actors. However, the stage is raised, which made viewing easier and more comfortable, as one did not feel as if the actors were staring at him/her during the performance.

Raphael's glowing endorsement aside, the play seems dated. While most of the audience, comprised of a host of 40-somethings and older people, clearly enjoyed the humor (as nearly the entire audience burst into laughter at every joke), this 17-year-old reviewer rarely laughed aloud. While the jokes were funny, because they are meant for older generations, this reviewer only noted their cleverness rather than their humor.

All of the actors portrayed their roles well. Although all of the actors almost broke down laughing at one point in the show, the audience, including this reviewer, thought that this was

acceptable because it made the action even funnier. Their British accents were, as the Brits would say, "spot on," at least to this reviewer's Midwestern ear.

The standout performer was Fitzgerald. She portrayed the explosive, demanding, overreacting, and hilarious role of Beverly with ease, making the play more enjoyable. West came in at a close second with her role as Sue. Acting as a nervous, frail, older woman, West's character added to the humor of the play.

While the play is funny, there were a few points during the first half that dragged. Because

the play takes place at a cocktail party, the five actors talk about mundane things such as cars and their jobs. Other than this, the play's simple plot, clever jargon and surprise ending make the play rather enjoyable.

The play includes some novel directorial nuances as well. Throughout the show, music is played in the background is coming from teenaged Abigail's party, which adds a sense of period realism to the show. Also, the costumes and set were designed well, as it was easy to believe the party took place during the 1970s. When Tony first entered, this reviewer laughed

out loud at his rather large body squeezed into a polyester leisure suit, a true '70s get-up.

Running until May 23, AROT's production of *Abigail's Party* is performed on Thursdays, Fridays and Saturdays at 8 p.m. and Sundays at 3 p.m. For tickets, call (312) 943-8722 or purchase online at www.aredorchidtheatre.org.

Abigail's Party



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