

Workshop presents cultural holiday traditions

BY KELLI SOLT
Senior Writer

Students at the Cultural Diversity Workshop on Nov. 14 learned about four traditional holidays of the coming season from a panel including UM-St. Louis faculty and Father Bill Kempf. The Office of Multicultural Relations organized the event and Bridgette Jenkins, counseling psychologist for the office, served as the moderator.

These four speakers discussed the meaning behind Kwanzaa, Hanukkah, Ramadan, and Christmas. Farzad Wafapoor, communications senior lecturer, stressed the importance of "understanding cultures and other religions."

Wafapoor described the fasting season of Ramadan as a time of moral evaluation involving self-discipline and control. He said there are about 1.2 billion Muslims and half of them take part in the rituals. Fasting from food, water, and sex takes place from sunrise to sunset for a month beginning Friday, Nov. 16. Wafapoor said, "People feel hungry at the end of the day like a poor person, at the end of the month many give to the poor."

He also approached the issues that nowhere in the Koran does it say to kill your neighbor or commit suicide, in reflection to the absurdity of some Middle East conflicts that have spread to U.S. shores.

English professor Shirley Leflore provided an in-depth explanation regarding Kwanzaa, which means "the first fruits of the harvest." The seven-day celebration, founded in 1966 by college teacher Maulana Karenga, is a time for spiritual renewal, she said. A seven-day celebration that begins after Christmas is a great time for families to get together and celebrate, she said, standing at a prepared table that held symbols for the principles of unity, self-determination, collective work and responsibility, cooperative economics, purpose, creativity, and faith.

Leflore explained the meanings behind each theme. On top of the table was a special candleholder with three green and three red candles placed on either side of a black candle. She said that the black stands for people, the green for land, and the red for blood. She also read poetry from deceased rap artist, Tupac Shakur, and recited an original piece. She asked the audience to participate in the difficult Swahili pronunciation of the seven principles.

Kempf, a Catholic Newman Center priest, began by telling a short story of a man who wished to become like a bird in order to communicate, and led a few freezing birds caught in the snow to a warm garage. He compared this to the way God viewed man, and that Jesus was God's way to become like man in order to explain heaven. He described two views of Christianity, Divinity, which means one believes Jesus was

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SGA approves fee increases

BY STEVE VALKO
Senior Editor

The SGA gave its approval for all student activity, facility, and health services fees for 2002-2003.

All fees that were voted on asked for increases ranging from 3 percent to 44 percent. The fee that caused the most debate was the Athletic Fee, which asked for a raise from \$8.50 to \$8.80. The increase drew mild opposition, starting with SGA President Ryan Connor. Connor said he was concerned with the increase because it affected such a small percentage of the UM-St. Louis population.

"There are more than 15,000 students attending here, and (the students) are not attending the games," said Connor.

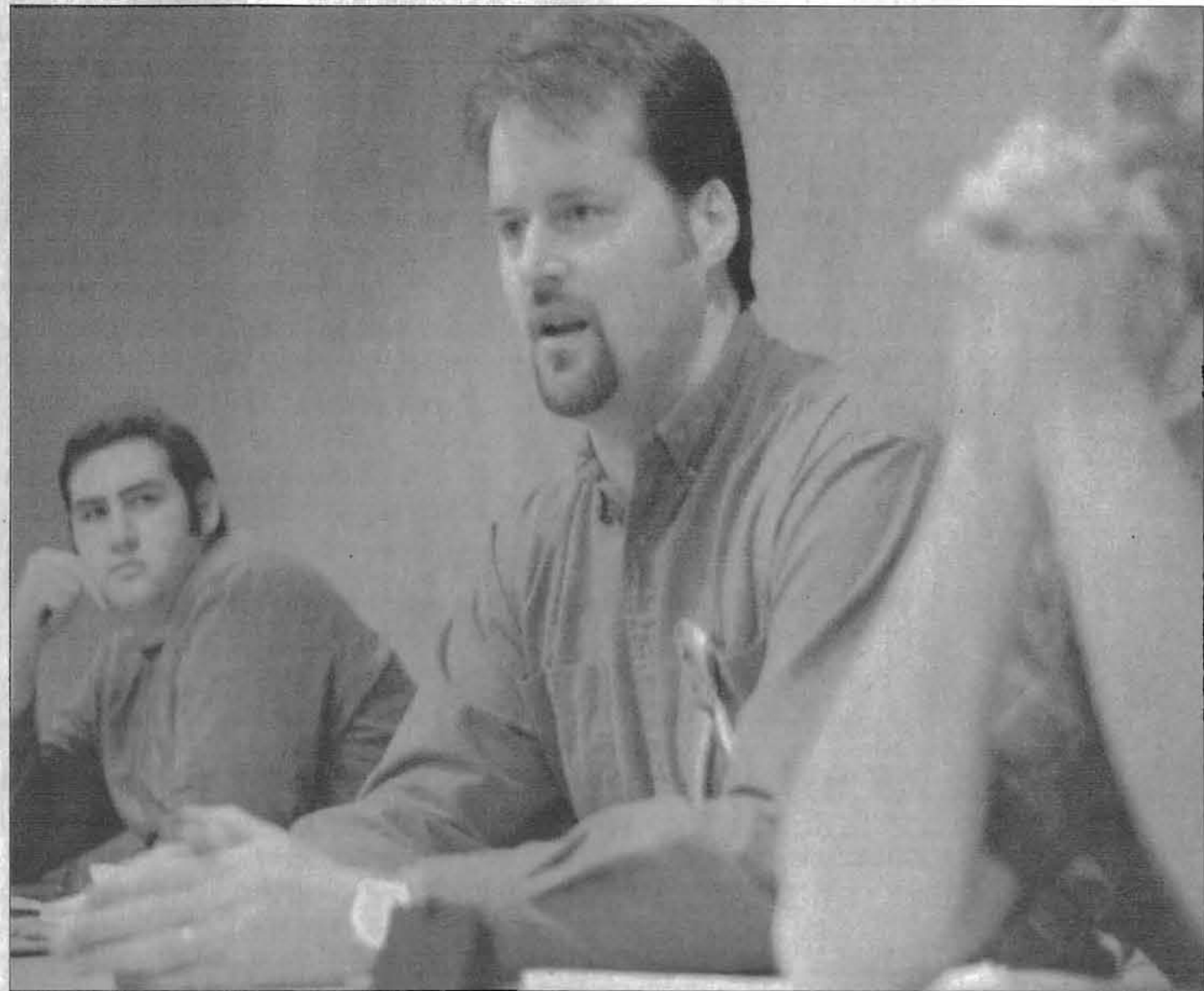
Rick Gyllenbourg, Assistant Athletic Director for Facilities, defended the request of a fee increase. Gyllenbourg said UM-St. Louis had the lowest budget of all Great Lakes Valley Conference schools. Gyllenbourg also said that the lack of attendance at games was not the fault of the athletic department.

"(Coming to games) is an individual choice," said Gyllenbourg.

The fee was voted on by a hand count, and eventually passed.

Health services asked for a fee increase of 44 percent, from \$1.23 to \$1.78 a credit hour. The primary reason for the huge increase is to get funding for a Facilitator/Educator to concentrate on alcohol and substance abuse. Voting again was taken by a hand count, and the fee was passed by a wide margin.

Also passed was the Student Activity Fee increase from \$2.50 to \$3.00 a credit hour. Student Activities said that this fee increase would give money to new groups, and help give more money to current groups as well. The University Center fee was also approved to increase from \$9.65 to \$10.26 an hour. Connor said that this



Maggie Matthews/The Current

Graduate student Michael Rankins voices his opinion during the SGA meeting Tuesday. Open discussion was held during the meeting regarding fee increases. The assembly voted in favor of all fee increases.

fee would help with the day-to-day operations of the Millennium Student Center. Finally, the Recreation Facility Fee was also passed; being raised to \$2.73 from \$2.65 a credit hour. The Recreation Fee helps pay for upkeep of the Mark Twain building and for new equipment.

The student activity, facility, and health service fees are paid by each

student per credit hour every semester. The total fees paid per credit hour will be raised from \$25.12 to \$27.22, an increase of 8.1 percent, beginning for the fall of 2002.

In other SGA news Connor announced that the student court has been given the authority to review parking ticket appeals on a provisional basis. Connor said as long as the

Student Court does not abuse their authority, they should keep their new authority to review appeals.

Curt Coonrod, Vice Chancellor for Student Affairs, was named faculty advisor for the SGA. Connor said that this should continue to give the SGA good relations with Student Affairs.

The SGA announced that they would vote on a resolution to ask the

University of Missouri system for more money for UM-St. Louis at the next meeting on Dec. 10. Currently, UM-St. Louis gets 12 percent of the budget with roughly 27 percent of the student body in the system. The author of the resolution, SGA representative Liz Fohner, said the UM system will take the resolution up for review if the SGA approves it.



Mutsumi Igarashi/The Current

Earlier this month 16 parking meters were installed on Parking Lot "E" beside the MSC.

New meters cause a lot of problems for SGA

BY STANFORD GRIFFITH
Staff Writer

Earlier this month 16 parking meters were installed on Parking Lot "E" beside the Millennium Student Center.

According to UM-St. Louis Police Sergeant Bruce Gardiner, Jr., who is also manager of Parking and Transportation, the parking spots are intended for visitors who need to park on campus; however, they are currently unmarked for visitor parking. Although "Visitor Parking" signs will be posted soon, anyone is allowed to park in the spots as long as they purchase time on the meter, he said.

Prices for parking in these slots are a nickel for five minutes, a dime for 10 minutes, and a quarter for 25 minutes. The meters are activated weekdays from 8 a.m. to 5 p.m., except for national holidays. Up to 50 minutes of parking may be purchased at one time.

The fine for parking in the metered spots without paying is \$15 per day. Gardiner said that tickets have already been issued for expired meters. Fines will not be issued for non-visitors who park in these spots

as long as the meters have not expired.

Gardiner said these meters are not a new development but have been in the works for some time. He assured that the meters, although in a student parking area, are not student "unfriendly" but are there to help visitors to the campus.

Ryan Connor, president of the Student Government Association, said, "SGA is actively pursuing the reason behind the parking meters in the associated funds." He said that SGA is concerned with this new development and whether or not the students' control of the MSC is being violated.

When the student center was built, the students footed 100 percent of the production cost through student fees. According to the contract, students have control of the center's facilities. All changes to the building are to be approved by the students before enacted.

Who controls the parking lots connected to the building is unclear. Students were not given the chance to approve the parking meters. SGA is in the process of discovering which group has legal control over the parking lots next to the MSC.

Outreach Director broadens horizons after leaving UMMSL

BY EMILY UMBRIGHT
Staff Editor

The airlines will have at least one steady customer beginning in January, as Paul DeGregorio, director of Outreach Development, embarks on a new career as Executive Vice President for the International Foundation for Election Systems, which is based in Washington, D.C.

"I'm going to be commuting Monday through Friday," DeGregorio said. "Much like a congressman does."

DeGregorio's resignation comes after eight years of establishing and working for the Outreach Development program at UM-St. Louis, a program deemed a "model for the nation" by the 1999 North Central Accreditation Review Committee.

"Outreach has been set up to take UMMSL to students who are place bound," he said. "We've served almost 4,000 students."

The outreach program at UM-St. Louis transports classes to four different campuses outside St. Louis County, enabling students who have family or occupational responsibilities to complete their degrees. It serves students at the junior, senior, and graduate levels, and offers a variety of basic degree programs.

In addition to working for Outreach Development, DeGregorio has been involved in helping student government leaders rewrite their constitution and conduct elections. He has also been an active participant in the Center for International Studies.

"I've had many of our international students over to my house for meals; I've taught them how to drive," DeGregorio said, "[mostly] because of this appreciation that I have for the international communi-



Maggie Matthews/The Current

Paul DeGregorio, director of Outreach Development, has accepted the position of Executive Vice President for the International Foundation for Election Systems, which is based in Washington, D.C.

ty and for them coming here."

Appreciation for the international community extends beyond "Midwestern hospitality" for DeGregorio, who has traveled the world through the International Foundation.

While organizing satellite outreach centers at UM-St. Louis, he was also organizing free elections around the world and educating people of developing democratic nations on how to conduct such elections.

"Before I came to UMMSL, I was director of elections for St. Louis County and developed an expertise at conducting them," said

DeGregorio, who graduated from UM-St. Louis with a degree in political science.

The fall of communism inspired him to take his talents globally.

"My first assignment was Russia in 1993," DeGregorio said. "There were 19 political parties, we had to teach people how to design the ballots, how to count the ballots, and voter education. Many of these countries, these people, have not had the basic freedoms that we have."

DeGregorio said there are 14 International Foundation offices

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Bulletin Board

Monday 26

Mercantile Library

The Friends in Art exhibit chronicles the 40-year friendship between Thomas Hart Benton, a pre-eminent American regionalist, and Lyle Woodcock, Benton's friend and patron since the 1930s. It is free and open to the public. The exhibition will run from Oct. 30 to Jan. 15 during normal library hours. For more information call x7240.

Arianna String Quartet

The Arianna String Quartet will present a free concert in the Sheldon Theatre at 8 p.m. For more information contact Katie Matsumoto at x5980.

Tuesday 27

Dinner Theater

Neal Simon's "Plaza Suite" will be performed at 6:30 p.m. in Century Rooms A and B. Admission is \$5 or 5 canned goods. The proceeds benefit the Northside Ministries. Tickets are available in the Student Affairs office.

Wednesday 28

Holiday Fest

Free eggnog and cookies will be served in the Nosh from 10 a.m. to 2 p.m. and from 4 p.m. to 6 p.m. with a community reception and a tree trimming party. For more information call x5291.

Put it on the Board:

The Current Events Bulletin Board is a service provided free of charge to all student organizations, University departments and divisions. Deadline for submissions to The Current Events Bulletin Board is 5:00 p.m. every Thursday before publication. Space consideration is given to student organizations and is on a first-come, first-served basis. We suggest all postings be submitted at least two weeks prior to the event. Send submissions to: Editor's Desk, 388 MSC, Natural Bridge Rd., St. Louis MO 63121 or fax 516-6811.

All listings use 516 prefixes unless otherwise indicated.

Friday 30

Brass Band

Get into the holiday spirit with brilliant performances of Christmas favorites including selections from Tchaikovsky's "The Nutcracker" by Brass Band-in-Residence. Join in the sing along with the STLBB in traditional carols. The STLBB is the 2001 Honors Champion of the North American Brass Band Association Competition and the official Brass Band-in-Residence at UM-St. Louis.

Sunday 2

International Piano Contest

The St. Louis chapter on the National Society of Arts and Letters will sponsor an international preliminary piano competition from 10 a.m. to 3 p.m. in the Winifred Moore Auditorium at Webster University. The piano competition, held every five years, will select the city's best representative in the national competition for pianists. Tickets to this event are available from 993-3299 and are open to the general public.

THE CAMPUS CRIMELINE

November 15, 2001

A female student who resides at University Meadows was assaulted as she walked to her apartment between 1:30 a.m. and 2:30 a.m. She received a punch to the head and an abrasion to the chest area. No items were taken from the student during the assault. The student was transported to DePaul Hospital for treatment of her injuries. The suspect is a white male, 20-24 years old, 6" tall with blond spiked hair and a blond mustache. He was also dressed in dark clothing. The investigation continues.

At 6 a.m., a dumpster fire was discovered at 7840 Natural Bridge (formerly Normandy Hospital). The suspects are unknown at this time.

At 10:50 a.m., a vehicle parked on Parking Lot "I" was found to have a counterfeit Student Parking Permit displayed on the windshield. The student owning the vehicle surrendered the permit. The incident was reported to the Student Affairs Office.

A student residing at Seton Hall reported that four video cassette tapes had been destroyed in the Lobby Lounge Area between 12:25 and 12:35 p.m. The owner of the tapes is unknown.

November 16, 2001

At 12:10 p.m., University Police were notified of a vehicle being stolen from Lot "V" on the South Campus. Two teenage males were seen stealing a white 1996 Oldsmobile Cutlass Ciera with a blue top.

A student who resides at Seton Hall reported that between 11 a.m. and 2:55 p.m. her Hewlett Packard laptop had been stolen from her unlocked room.

November 18, 2001

University Police discovered on routine patrol at 8:20 a.m. that a concession trailer at the women's softball stadium had been damaged and light bulbs were missing. The incident occurred between 3:15 a.m. and 8:20 a.m.

November 19, 2001

A student residing at University Meadows reported receiving a threatening telephone call from an unknown female caller. The caller threatened the student and her boyfriend with physical harm.

A student reported that unknown persons tried to burglarize his dorm room between 3 p.m. and 5:30 p.m. The incident occurred on the third floor of Seton Hall and nothing was taken.

A student residing at Seton Hall reported that between 9 p.m. of 11-18 and 7:05 a.m. of 11-19 a Toshiba laptop computer was stolen from his dorm room on the third floor. The room had been locked prior to the theft.

A student reported that the wallet was stolen from the Social Science Building fourth floor computer lab between 6:30 p.m. and 9:10 p.m. The wallet contained \$8 and credit cards.

The Campus CrimeLine is a free service provided by the UMSL, Louis Police Department to promote safety through awareness.

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University of Missouri-St. Louis

DR. KING ESSAY CONTEST

"In light of the Sept. 11th tragedy, what would Dr. King have to say today?"

Essay Requirements

- Limited to 500 words (typed/double spaced)
- Must speak to the philosophy of Dr. King
- Neat and grammatically correct
- Must be currently enrolled UMSL student

Submissions must be received in the Student Activities Office by Friday, December 14th at 5:00 p.m.

1st Prize	\$500
2nd Prize	\$300
3rd Prize	\$200

Winners will be presented with their award on Monday, January 21st at the Annual MLK Holiday Observance.

Please contact the Student Activities Office at 516-5291 for more information.

S.H.O.T.S.

Student Health Outreach Teams

University Health Services is looking for students interested in being part of a student health advisory committee. This group will meet throughout the semester to discuss student health needs, and will create and participate in outreach programs and needs assessment activities for students. University Health Services continues to improve in response to student need, so this will be a dynamic group!! Both male and female students with various majors and from various racial and ethnic backgrounds are invited to apply.

If you are interested in applying, please contact Amy Schoenberger R.N., B.S.N. at University Health Services 516-4657. You may also contact Jen Cave, our intern, at (314) 565-0263.

Make sure your Student Organization has a voice in what happens in Health Services!

Our first meeting will be late January!

Irish poets read between the lines

BY SARA PORTER
Senior Writer

"...if you are only acknowledged by your ethnicity, then you become pigeonholed."

-Daniel Tobin
Irish-American Poet

Though they write about Ireland, Irish poet James Liddy and Irish-American poet Daniel Tobin don't like to think of themselves as just Irish poets, Tobin said in a reading the two gave at the Pierre Laclède Honors College, Nov. 15.

"The 'Irish-Americanness' is there in certain lines, so it has a historical perspective, but if you are only acknowledged by your ethnicity, then you become pigeonholed," Tobin said. "Elizabeth Bishop didn't want to be featured in women's anthologies because she didn't want to be acknowledged as just a woman's writer."

Tobin referred to his ethnicity in the poem, "A Coat," in which he spoke of an Italian-American friend as they traveled through Italy.

"(The poem) speaks to the issue of immigration and diversity of culture in America," Tobin said.

Liddy and Tobin read from their collections of poetry dealing with subjects such as Ireland, New York, families, and their influences.

One influence in particular was Jack Kerouac, to whom Liddy gave tribute in his poems "Virgo" and "Jack Kerouac."

"Jack Kerouac was the first to write of the road, discontentment of

America," said Liddy, who lived in San Francisco in the '60s. "(Kerouac) was the first to bring his own poetry."

Tobin, a native New Yorker, was also influenced by Kerouac in particular, but the "Beat" generation in general. "What I admire the most about the Beats is they have an incredible amount of energy," Tobin said. "They have a very Dionysian energy as opposed to Apollonian energy."

"They (the Beats) make you feel that everything is a poem with their style," Liddy said. "It was very revolutionary."

Tobin also spoke of two other favorite celebrities that were featured in a photo that once belonged to a friend of his: Babe Ruth and the Three Stooges' Larry Fine. They were featured in the poem, "Chin Music."

"The man who had the photo lost his Lodge and died years later," Tobin said. "I still have the photo with Babe Ruth in the center and Larry Fine to the side. I'll hold it for my retirement."

Poet W.B. Yeats was also referred to in Liddy's poem, "The Doll."

"I had a student who was supposed to write a paper about Yeats' poem, 'The Doll,' but he didn't do it because it was Election Day and he had to vote," Liddy said.

Both men read poems about their native lands and the issues of migrating from them. "The theme is 'Going

Westward,'" Tobin said.

Liddy read "County Clare," dealing with his Irish home. "It was a beautiful place," Liddy said. "In there was a beautiful pub and it was called 'County Clare.' I hope every city has their own County Clare."

Tobin spoke of a famous Irish legend in "The Banshee," in which he describes his grandmother's belief in the spirit who warns of an upcoming death.

"I believed in banshees for the poem, and my grandmother believed in them," Tobin said. "They take an impending form of death."

The poets also spoke of New York and immigration in Tobin's "A Mosque in Brooklyn," about a Muslim mosque.

"I wrote it about three years ago, but it might be current now," Tobin said.

Liddy was born in Dublin, Ireland, but became a poet-in-residence to San Francisco State College in 1967. He has taught at the University of Wisconsin in Milwaukee since 1975. He has had collections published in 1995, 1997, and 2001.

Tobin's book, "Where the World is Made" tied for the Katherine Nason Bakeless Poetry Prize in 1999, and he has a second book to be released by Louisiana State University Press. He currently teaches at Carthage College in Kenosha, Wisconsin.

Hunger banquet dishes out poverty

BY KELLI SOLT
Senior Writer

The upper class dined on a four-course meal complete with salad, beef stroganoff, and cheesecake as the poor used their fingers to eat a scoop of rice and down a shot of a murky brown liquid.

The hunger banquet, in association with Interfaith Campus Ministries and Oxfam of America, provided students with a glimpse of the cancer of hunger and poverty that infects the globe. Oxfam helps make a difference by raising funds, becoming an advocate for third-world countries, pushing for political change, and educating people.

In this thoughtful depiction, students arrived at the banquet without knowing what was ahead. A sticker handed out upon entrance determined who would enjoy a feast, receive the staples, or stand in line at the soup kitchen. A typical table, seating ten, was fully set with linen and mints and represented the upper class. The middle class was served rice and beans, buffet style, amongst a stack of disposable plates. Lastly, the poor were directed to plastic crates and a garbage riddled floor, before lining up for their meager portion of rice and water.

The statistics and facts presented throughout the gathering exposed the reality of world hunger and wealth distribution. The master of ceremonies of the event, Kerri Peroutka, volunteer and UM-St. Louis student, described the class divisions in greater detail.



Maggie Matthews/The Current

The hunger banquet, in association with Interfaith Campus Ministries and Oxfam of America, provided students with a glimpse of the cancer of hunger and poverty that infects the globe.

"The rich, 15 percent of the population, make over \$9,000 a year and digest 70 percent of all the grain grown in the world, used mostly to feed the cattle they consume," Peroutka said. "The middle class, 30 percent, gross between \$765 and \$9,000. They do not own land and are domestic laborers or migrant workers. Finally, the poor majority, 55 percent, struggles daily with less than \$765 a year, growing bellies, and no health care or education."

Scenarios were scripted in which volunteers depicted real life situations. Three students volunteered to be mid-

dle class Mexican factory workers who refused to work because of poor working conditions and unfair treatment. Three impoverished volunteers took the factory jobs and moved up to the middle class to replace the previous workers. On the other hand, a high-income student volunteer received a bonus for coffee import success and planned to take a Caribbean cruise.

The hunger banquet has been held at UM-St. Louis for ten years, said Roger Jespersen, campus minister. He said the turnout was a little higher this year.

Oxfam is involved with 250 organizations and political advocate groups. Amanda Harrod, Catholic Newman Center minister and event coordinator, has traveled to different parts of the world and seen poverty first hand. She described the presentation as a metaphor for the unequal relationship between poverty and the richness of the land. The ability to bring a mock presentation gave students a real look at the problem.

Rachel Fuchs, a student in the poor district, said, "It is better than a seminar because you experience the situation as it is and don't just hear about it."

Students in line at the soup kitchen were served by Deni Kiehl, student services advisor, and she played the part well. A gruff and strict call to "stay in line" and "use the ladle" made students feel uncomfortable, not to mention their hesitation to dig into the small portion of rice.

The rich folks were dining heartily but feeling a bit of discomfort themselves. Nurse Amy of Health Services said that she felt guilty for getting to enjoy the meal as she sat next to people who only received rice.

see POVERTY page 10

The blinding sparkle of a Diamond in the rough

ON THE BRIGHT SIDE



EMILY UMBRIGHT

Strangely enough, it took Neil Diamond to revive my faith in politics. I know what you all are thinking: "Neil Diamond, that polyester and sequin wearing superstar singer from the '70s who sang 'Sweet Caroline'?" What does he have to do

with politics?"

Let me begin by justifying why I was at the Savvis Center on Nov. 12 for the sold out show. I went with my mother.

Maybe faith is the wrong choice of words. The entire concert experience simply helped me understand how so many people could have such a deep faith. This is not to say I am not an extremist. I just think there must be a healthy balance between an optimistic blind believer and a chronically pessimistic skeptic.

The last time I was at the Savvis Center was to see Tool about a month ago and in comparing this most recent Savvis visit with the previous one, "Neil Baby" (as my mom called him) represented something lacking in most of the musical icons of today: in his music he admits to being a believer, and goes so far as to sing a song about the glory in coming to America.

"Coming to America" was actually

the first song he sang. My initial, jaded reaction was to think, "Wow, he's got a very egotistical concept of our country." Then the music made the hair on my arms rise. I could not help but be affected by the spirit. Here was this graying pop-rock superstar crooning "You'll Be a Woman Soon" in a pink sequined shirt to one lucky, grown, star-struck woman reliving her past. Then, the thought hit me.

Where was my delight in simplicity that so many of these audience members had? Where was my faith in stable, good times, like the ones Neil Diamond came out of and depicted lyrically, musically, and emotionally? My realization of how much we take for granted actually hit me a few weeks ago while conducting an interview with an international student from Belarus.

"Neil Diamond became a representation, for me, of living in a good 'free' society and knowing it."

The student was telling me about the limitations imposed upon theatrical performances in his country while I tried to feebly envision myself living in a "democratic" country led by a president-dictator. The same selfish feeling I also experienced at the Neil

Diamond concert surfaced in my conversation with this student as I realized the luck of my environment.

He too, saw the luck and self-deterministic values that I unknowingly took for granted, but he also made note of some of the criticisms regarding US domination and unilateralism. It was then that my skeptical opinions played an important role in relating to the international student's opinions. Yet, I figured I had reached that balance between skepticism and optimism.

The balance all but remained the moment Neil Diamond urged the audience to "Turn on Your Heart Light." I know it sounds strange to relate politics to this experience. It is just that I witnessed this man, who has always been patriotic, even before Sept. 11, sing and dance with such spirit underneath a waving flag, and I

was affected. His performance both disgusted and inspired me. In relation to my life, I often think we don't know it because freedom has become such an integrated part of our lifestyle. So much so, that when we become doubtful, we take freedom for granted by shutting out extreme forms of rights violations that exist in other parts of the world to question our own violations.

One thing I learned in anthropology was that every culture has a logic that makes sense. One may not always agree with certain actions, but in order to develop an accurate, well-balanced opinion it is necessary to look at both sides. Maybe looking at the big picture and correlating it with little pictures is the only way to balance skepticism with blindness.

Blindness, however, did not change my opinion of the sensual Neil Diamond. After thirty-some-odd years, he still manages to inspire and delight his audience.

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WEB

There are even more Feature stories on the web. Check it out at www.thecurrentonline.com

OPINIONS

OUR OPINION

What... no fall break?

With final exams looming just around the corner, Thanksgiving break for many of us was a time of cramming and writing last-minute papers. Instead of a welcomed respite of relaxation and fun with family and friends, we spent the break holed up in a semi-lighted corner in front of a computer screen. And now, we're back, but hardly rested. In a cloudy haze, we drag our feet across the bridge to class thinking, "Wouldn't it be nice if we had a real break?"

To prevent the inevitable slump that follows mid-terms and leads to this sad state of affairs, many schools have implemented the fall break. Some private schools in the area break for an entire week in the middle of the semester. Other schools, including public, give students a long weekend, in which students have time to recuperate. Both public and private schools that incorporate a fall break into the academic calendar go to school for the same length of time as schools that do not allow for a break.

The major difference is the time that these schools begin their academic year. For the most part, schools with a fall break begin the school year earlier and begin Christmas Break around the same time as a school that does not opt for the fall intermission.

Many schools have fall breaks to ease the stress of their faculty and students. When energy levels run low, and more and more work piles up, it is difficult to stay on task. A break would revive students and give them the energy they need to make it until the end of the term. If that means starting the fall semester a few days earlier, so be it.

Rather than going to school day in and day out, looking forward to the end of November for a brief four-day break, a week-long fall break right after midterms makes a semester feel not so long. It prevents information overload. One could even argue that the break would allow us to revisit, mentally, some of the things we learned in school, enabling us to make sense of the learning material. In which case, if we came back revived, we would also come back more interested in a subject than we otherwise would be. We might even be able to actually enjoy Thanksgiving.

We should not be sitting in class, daydreaming about the vacation we should be packing for. We should not be telling people how badly we need a break—for, if you are speaking to someone who goes to UM-St. Louis, they already know.

Rather, we should be getting in our cars and doing it.

"...we drag our feet across the bridge to class thinking, 'Wouldn't it be nice if we had a real break?'"

The issue:
Many Universities, both public and private, have instituted at Fall Break for their students. Students use this time to relax and unwind from a often-stressful semester, similar to the Spring Break that is currently a mainstay of the college scene. These schools compensate for this missed instructional time by starting their academic year earlier.

We suggest:
UM-St. Louis should follow the example of many other area schools, as well as other national, public state schools and consider a Fall Break for our students. This would give a much-needed break to the semester, and give students a chance to enjoy the holidays.

So what do you think?
Tell us what you think! Drop us a line at the office, 388 MSC or online at:
thecurrentonline.com

too...tired...to...write

Well, it looks like it's my turn again! But let's face it, I really don't have a whole lot to add to your life this week, so I'll keep my comments brief. I'm pretty sure you don't much care to hear about my good ol' family down home in Arkansas or any of the antics that ensued from that meeting of scholars.

I could talk about how thankful I am for everything in this whole wide world, but I'm not much of a beggar, and besides I really don't have that much. Not that I'm whining mind you, I'm happy as a clam, but it's nothing to feel humble for.

I was thinking about the war a few hours ago, how we got Osama on the run and hiding and all. I was pondering as to the best way to rid ourselves of this nuisance. I wondered if it would be better to capture him dead or alive. I had a myriad of reasons for both ways, and eventually really didn't make a decision; I had more important things to worry about.

Like the Arkansas/LSU 'Battle

for the Boot.' Now for those of you who aren't from the Natural State and don't have a clue as to how to "Call home the Hawgs" (it's Whooooo.....Pig! Sooiie! Razorbacks for those certain ESPN anchors without a clue) this is a pretty important contest. After all, who wants to lose to a bunch of Creoles without teeth? (Oh, I'm gonna get in trouble for that comment.)

We did lose, by three.

I dunno, this week I'm really quite apathetic. And not because I don't care, but I'm happy and sometimes that's really all that drives me.

The universe tends to simplicity. Electricity follows the path of least resistance, water flows down, animals mate to produce offspring, and basically stuff happens because it does. Until it comes to humans. For some reason we have a predisposition to make this world as difficult as we possibly can.

That's why I'm going to end this column now, lest someone get hurt.



NICK BOWMAN
Editor-in-Chief

LETTERS TO THE EDITOR

Smoke 'em if you got 'em, Emily!

First off, I would like to commend Emily for quitting smoking. It is a dirty and expensive habit, and I applaud anyone who can successfully pull themselves away from such an addiction. That being said, I think she's making a terrible choice.

I, myself, love smoking, and I have no intention of quitting. I fully know of the dangers of smoking: the future respiratory complications, the imminent heart condition, the premature aging, etc. etc. Frankly, I don't care. I'm going to be stubborn about it. I smoke because I like it. I like the taste, I like the smell, and I like the way it calms my nerves. We as Americans are always stumbling towards this proverbial healthy ideal, free of cholesterol, fats, sugars, and stress. Life is rarely that simple, and the never-ending search for a healthy life causes much more worry than I care to embrace. I know that I should eat better, I know that I shouldn't smoke, but it doesn't seem to matter. So smoking is bad for you; a lot of things in this world are. If people find that smoking helps them deal with the world in its own little way, then more power to them.

I'm not self-destructive, nor am I polemic, but it fascinates me that oftentimes other people care more about my body than I do. A few weeks ago I was standing outside of Clark before a class and watched as three dozen junior high

students filed in for some sort of orientation. It slowly dawned on me that most of them were looking at me. I took off my headphones and realized that a handful of them were pointing at me and yelling "Don't smoke!" before falling into fits of giggles. I dumbly offered a "thank you," snubbing out my cigarette and taking another from my pocket. I'm not sure what else I could have said. I thought briefly about offering them a smoke, but decided that their teachers would probably frown upon it. When I was younger, I was vehemently anti-smoking, so I understand the control that years of D.A.R.E. and G.I. Joe morality plays have on the youth. They'll understand someday.

I'm not the loudmouth in the restaurant who yells at the waiters for not allowing them to smoke, nor am I the smoker who intentionally exhales towards the non-smokers just to piss them off. I would just like to be able to smoke in peace. My girlfriend grudgingly accepts my smoking, just as long as I don't do it inside, which suits me just fine. One of my favorite parts of the day is stepping out in the cool night to have a smoke and collect my thoughts. Smoking gives me a time to be pensive, to look at the stars as the light of a million other smokers who are wondering who I am.

Any smoker reading this can attest to the beauty of a cigarette after getting

off of work, finishing an essay, or making love. Tom Robbins once wrote that every smoker is a modern day Prometheus, harnessing in a tube the fire that separates us from the rest of the world's species. I tend not to take such an overtly Romantic view, but I love it nonetheless.

I feel a kinship with the other smokers I see on campus, who stand outside of Clark Hall complaining about their English professors or huddle underneath the overhang on rainy days. I don't know their names, but if they ask me for a cigarette I'll always give them one if I can. I feel it's my duty to help out a fellow smoker, and I am content knowing that they will give me one if I need it. Some of my friends have taken up smoking because of me, and I feel no guilt in that. I enjoy standing outside on the fire escape of my friend's apartment building while we exhale into the sky. It's peaceful and serene, each of us quietly contemplating eternity to ourselves.

So, until I convince myself otherwise, I will continue to smoke. If you ever see me on campus, ask me for a cigarette and I'll gladly oblige. If you'd like to buy me a pack, I smoke Kamel Reds. Now, I think I'm going to go have a cigarette, if that's alright with you.

-Travis Bursik

Friday night ritual

It happens every Friday. I get a phone call from Neal.

"Big D, we're ready. Are you coming?" asks Neal.

"YES SUR!" I enthusiastically shout.

What event could elicit such a reaction from me? One of the oldest traditions around: the weekly poker game.

The game is held at Neal's house in Crestwood, which from my apartment on campus, takes literally one half hour to get to. It almost feels like it's on the other side of the earth. It's also a place where the only thing I have to worry about is getting one more card to make the flush. For some reason, it just feels like a therapeutic session that has to be done every week to keep my sanity.

I set foot in the door and greet the usual crew. First there's our humble poker sage Sean, who's played so much poker that we look to him as a referee for any disputes that might arise.

Then there's laid-back Mike, who never gets too happy or sad, whatever the cards are.

Then there's Neal's roommate Ross. Ross missed his calling as a dealer at Harrah's, as he always loves to exclaim what's going on and what hand someone might have.

Then there's the host, Neal. Neal loves the action, and also loves making little comments to stir trouble up between us players.

And of course, there's me, Big D (short for Big Dumb-o). I love getting wrapped up in the emotion of the game, yelling "SAWEET!" with a good hand, and giving a big groan when I lose.

When we're playing, there are certain rules that must be kept. All the lights (except where we are playing) HAVE to be off. The smooth jazz station HAS to be on. We've had other people play with us who have tried to alter these rules, only to be verbally scolded for these transgressions.

And so we set off on a two-hour journey to accumulate the most chips. Losing all your chips entitles you to become a member of "Club N64," where the only thing to do is play video games and surf the Internet.

We take turns calling the game. Mike and Sean enjoy Texas Hold 'Em and Iron Cross. I prefer wild card games and Pass the Trash, but Mike always bemoans the lack of skill in these games. I'm not a big fan of his games because thinking too much and Bud Light is not a good combination.

After poker, we usually have a couple of blackjack tournaments. One of us usually deals to the rest of the players. I always give the dealers nicknames of bad Cardinal pitchers when I lose. I've lost so many times to Sean he has a very special name: Andy Benes. Whenever Neal wins with Ross dealing, I always speculate about a "Homeowner-Renter" conspiracy.

I play blackjack very conservatively, which sometimes requires me to stay on 12 or 13. The good part of this strategy is that it usually is successful. The bad part is that I have to take endless insults against my manhood.

For some reason, blackjack brings out more raw emotion in me than poker. I get very annoyed whenever I lose, especially on 19 or 20. I usually bang my fists against the table and jump up and down on the chair. Not too long ago, Neal's folding chair couldn't take these actions from my 220-pound frame any longer, and ended up collapsing on me. After that

\$19.95 lesson, I've tried my best to keep my emotions to a minimum.

We usually have a visitor during our game: my best friend Joe. Joe doesn't like playing cards, but he loves getting on my nerves. Joe usually bursts into Neal's house and immediately starts giving me trouble. Like a heckling fan at a sporting event, he just seems to get louder and more obnoxious as time goes by. "Big D! Have you lost your chips yet?" Joe usually says.

If Joe can't annoy me that way, he usually turns on the lights or changes the radio from smooth jazz. It's usually after that that I have to get up and chase him, to his delight. But hey, what are friends for.

After we're tired enough, we call it a night. Handshakes are exchanged and we go our separate ways, until the Friday Night Ritual brings us back together again.



STEVE VALKO
Managing Editor

EDITORIAL BOARD

NICK BOWMAN
STEVE VALKO
DELYLE ROBBINS

"Our Opinion" reflects the majority opinion of the editorial board

LETTERS

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Letters to the editor should be brief and those not exceeding 200 words will be given preference. We edit letters for clarity, length and grammar. All letters must be signed and include a daytime phone number. Students should also include their student ID number.

What's your opinion?

How do you feel about the topics we've written about?

- Friday night ritual
- Fall Break at UMSL
- Family?

You can make *your* voice heard in a variety of ways!

- Submit a Letter to the Editor
- Write a Guest Commentary
- Visit the Online Forums at thecurrentonline.com

Under Current

by **Maggie Matthews**
staff photographer

What is your favorite movie?



John Gabris
Graduate / Business Marketing

"The movie 'First Knight' because it has everything that I think a movie should have."



Khalid Addeolrasoul
Senior / Marketing

"Remember the Titans." I like to watch football games.



Andrea Loayza
Graduate / Biology

"Somewhere in Time" because it is very romantic.



Jennifer Szakacs
Administrative Assistant / Counseling Services

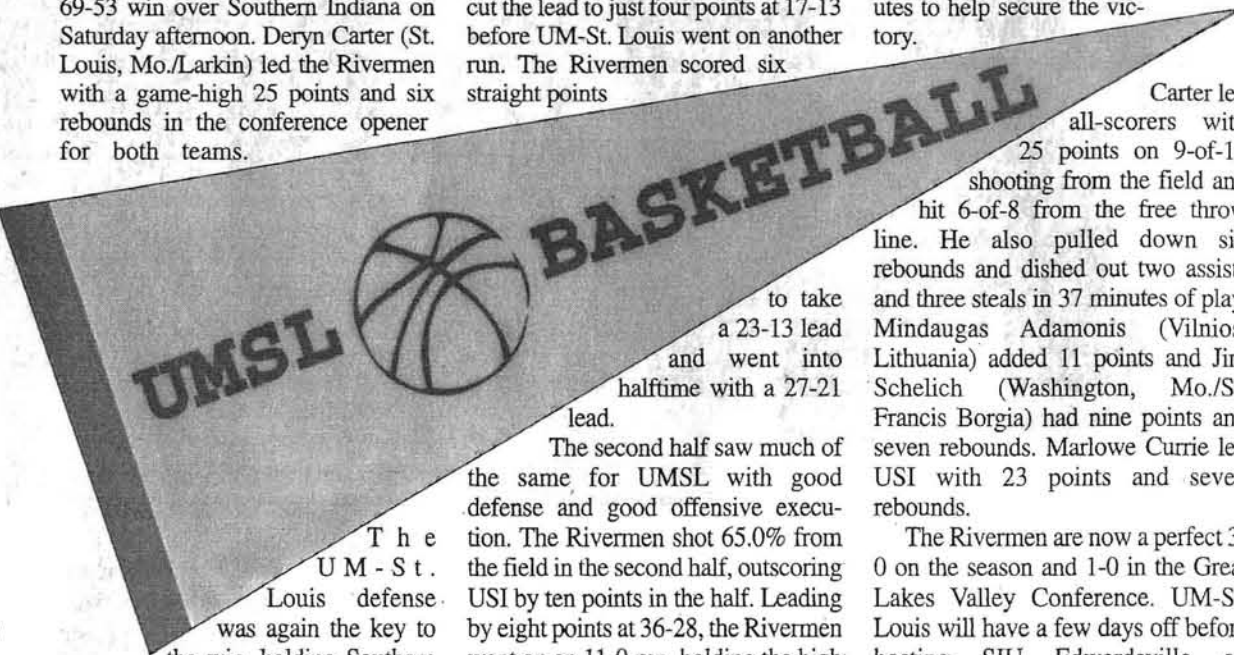
"Revenge of the Nerds." It's just the comedy of it all.

SLU transfer Carter leads UMSL to 3-0 start, 1-0 GLVC

ST. LOUIS — The University of Missouri-St. Louis Rivermen improved to 3-0 on the season with a 69-53 win over Southern Indiana on Saturday afternoon. Deryn Carter (St. Louis, Mo./Larkin) led the Rivermen with a game-high 25 points and six rebounds in the conference opener for both teams.

Louis went on a 12-2 run to take a lead they would not relinquish the rest of the game. The Screaming Eagles cut the lead to just four points at 17-13 before UM-St. Louis went on another run. The Rivermen scored six straight points

seven straight points to make it 49-35, but the Rivermen hit 11-of-14 from the free throw line in the last five minutes to help secure the victory.



The UMSL defense was again the key to the win, holding Southern Indiana, a team averaging 106 points per game, to just 53 points.

The only lead of the game for Southern Indiana came in the opening minutes as USI led 2-0 before UM-St.

to take a 23-13 lead and went into halftime with a 27-21 lead.

The second half saw much of the same for UMSL with good defense and good offensive execution. The Rivermen shot 65.0% from the field in the second half, outscoring USI by ten points in the half. Leading by eight points at 36-28, the Rivermen went on an 11-0 run, holding the high scoring Screaming Eagles to no points over a seven minute stretch to open up the game. St. Louis native Marlowe Currie then tried to bring Southern Indiana back in the game, scoring

Carter led all-scoring with 25 points on 9-of-15 shooting from the field and hit 6-of-8 from the free throw line. He also pulled down six rebounds and dished out two assists and three steals in 37 minutes of play. Mindaugas Adamonis (Vilnius, Lithuania) added 11 points and Jim Schelich (Washington, Mo./St. Francis Borgia) had nine points and seven rebounds. Marlowe Currie led USI with 23 points and seven rebounds.

The Rivermen are now a perfect 3-0 on the season and 1-0 in the Great Lakes Valley Conference. UM-St. Louis will have a few days off before hosting SIU Edwardsville on Thursday, November 29, at 7:45 pm

(release courtesy of Todd Addington, SID)

Riverwomen drop first GLVC game

Fall 69-60 in conference opener

ST. LOUIS — UM-St. Louis fell in first conference action to Southern Indiana 69-60 Saturday. The Riverwomen came out strong in the first half, but The Screaming Eagles inched their way back into the game in the second half to mark the win.

Southern Indiana's Erin Wall began the game with a quick three pointer in the first half, but UM-St. Louis responded with a 6-0 run to make the score 10-4. UM-St. Louis then began to pull away from The Screaming Eagles with layups from Sophia Ruffin and Kelly Blunt to put the Riverwomen up by 11 points. Southern Indiana would only get within eight points late in the first half. Lynette Wellen would contribute nine of her 13 rebounds to help UMSL to a 35-27 lead going into the half.

Southern Indiana hit three quick shots to tie the game 35-35 in the

beginning of the second half. Sophia Ruffin hit a three pointer early to help UM-St. Louis go up by two, but a 6-0 run by the Screaming Eagles would put them a head for the rest of the game. With a final score of 69-60, this is UM-St. Louis's first conference game and loss.

Lynette Wellen had a game high of 13 rebounds and Sophia Ruffin would lead the team in scoring with 24 points. Kelly Blunt would also contribute nine points and six rebounds. With this loss, The Riverwomen move to 1-2 overall and 0-1 in conference action.

UM-St. Louis will continue their homestead Thursday, November 29, when they host conference opponent SIU-Edwardsville at 5:30 P.M.

(release courtesy of Todd Addington, SID)

Netters make GLVC, drop to SIUE

BY CHARLIE BAILEY
Staff Writer

As the regular season ended, the struggling UMSL Riverwomen's volleyball program was waiting for a ruling on whether or not they would make the post-season. They made the post-season, but were defeated in their first match against Southern Illinois University-Edwardsville.

This was a steady trend for the Riverwomen in the 2001 season, much to the consternation of Head Coach Denise Silvester. With a 14-17 overall record and with a 7-8 record in the Great Lakes Valley Conference, the Riverwomen surprisingly made the post-season, which was one of the only bright spots in such a disappointing season.

Because of a lack of seniors on the team, many juniors and sophomores had to take over the leadership roles early in their collegiate careers. Another explanation for the way the season unfolded was that players were learning the college game in crucial positions during the season.

"Part of it is that it is an adjustment, moving away from home and being on your own can be difficult for young players," Silvester said. "We were very young and at times we were using many different players in the lineup. But the future looks very bright for these players and the program."

Even though the teams majority of players were young, they had shown a

great deal of passion and excitement for the game and they enjoy playing the game at certain level, Silvester stated.

Looking back on the season, Silvester has stressed that one of the major weaknesses that the team needs to improve on is their ball control. Despite the lack of ball control, one advantage that the Riverwomen take into next season is their defensive abilities.

One of the main areas Silvester is looking to improve is the offensive aspect of the game. "I think we are OK on the defensive end of the equation, but we could use one or two more big hitters in the lineup," Silvester said.

The recruiting in the off-season will be crucial for the program. The focus will mainly be on the athletes from the St. Louis area, but there are other prospects in other states that will be recruited as well.

"We have a few local kids that we are looking at, a couple of high school players and also a couple of junior col-

lege players," Silvester said. "Just as kids from St. Louis want to get away from home, the same goes for kids from other places, and we take advantage of that. That is our philosophy."

In volleyball, there are two simple angles to cover: defense and offense. But sometimes these efforts can be lost when the team does not succeed. If team awards were given in these categories, coach Silvester would give the offensive MVP to senior Holly Zrout. The defensive crown would go to junior Melissa Frost.

Although these are the main areas of volleyball, there is an unprecedented quality in sports that cannot be measured statistically, but it excites any coach-this is heart. And the player who had shown the most heart on the Riverwomen's volleyball team was freshman Ashley Richmond.

As the season has ended for the 14-17 Riverwomen, no accolades have been given to the team and it's players, but for Silvester, the team has many stars and a bright future.

"We were very young and at times we were using many different players in the lineup. But the future looks very bright for these players and the program."
Denise Silvester
Head Coach

Kentucky builds cheerleading dynasty

BY ASHLEY RYAN
Kentucky Kernel

(U-WIRE) LEXINGTON, Ky. - With 11 national championships, including seven straight, the Kentucky cheerleaders continue to wow audiences with their kicks, flips and stunts.

A dynasty of cheerleading has been established here in the bluegrass, with 18 members on this year's squad hoping to repeat the past.

"We are well-rounded, the best," UK cheer coach Saleem Habash said.

leaders have been featured in GQ and ESPN the Magazine and selected as the best cheerleading team by Sports Illustrated. They also have appeared on ABC's "20/20."

Members of the squad said it takes hard work and dedication to keep up such an impressive record. "I spend 15 hours a week practicing for cheerleading," sophomore Lauren Leake said. "I love competing and cheering at the ball games." The team practices Tuesday,

Thursday, Friday and Sunday, and members must maintain a 3.0 GPA.

With all their time spent practicing, cheerleaders are constantly around each other. To better relations, Habash organizes a team retreat at the beginning of the year so members create friendship bonds.

"This is a young team, and they get along better than years before," Habash said. "It's a lot of fun."

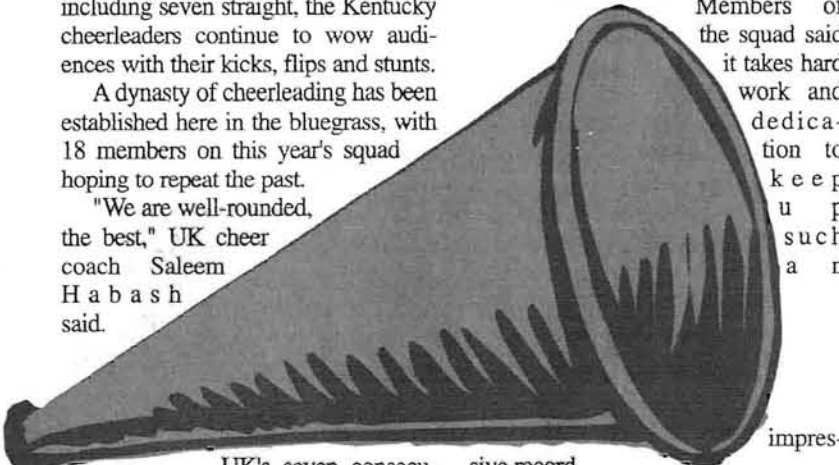
Part of cheering and staying on top is developing skills constantly and creating new stunts that wow judges.

Like other sports, cheering requires positive criticism along with realizing there is always room for growth.

"Cheering is a challenge," junior Justin Nissley said. "I can see myself improving when I hit my stunts."

With six years of coaching, Habash said he enjoys helping his team mature. Recollecting his most memorable coaching moment, Habash singles out two national titles.

"It is the basketball national championships and our own," he said.



UK's seven consecutive UCA titles and 11 total both are unprecedented. UK won the UCA National Championship in 1985, '87, '88, '92 and '95-2001.

Because of their success, the cheer-

UMSL fall sports show that Rivermen, Riverwomen can play



LATEST SCOOP

DAVE KINWORTHY

The fall season is officially over and the women's soccer and volleyball teams, along with the men's soccer team, have shown off what it takes to build programs for the long run.

The women's soccer team has shown a willingness to revitalize their talent pool each year and add more talented players than previous years. This season was no exception as Sonya Huann teamed with veterans Lindsey Siemens and Lindsay Jones to produce an offensive scoring punch that will return for the 2002 Riverwomen. Only Northern Kentucky can match the offensive power of these three players. Even when Carrie Marino was playing, the trio of Siemens, Jones and Huann have better ability with a better supporting cast around them.

The Riverwomen also will return

Great Lakes Valley Conference First Team selection goalkeeper Rebecca Senn, who proved invaluable as the season went on. Senn secured a spot and a large hole from last season.

Previously, field player Meghan Kenney played goalkeeper for a part of the year and even earned Player of the Week honors for her part on last year's team. This season, with a balanced attack, no Riverwoman was chosen as a Player of the Week. This is not a bad thing though, as their true depth and team effort was the first and most important in Head Coach Beth Goetz's philosophies.

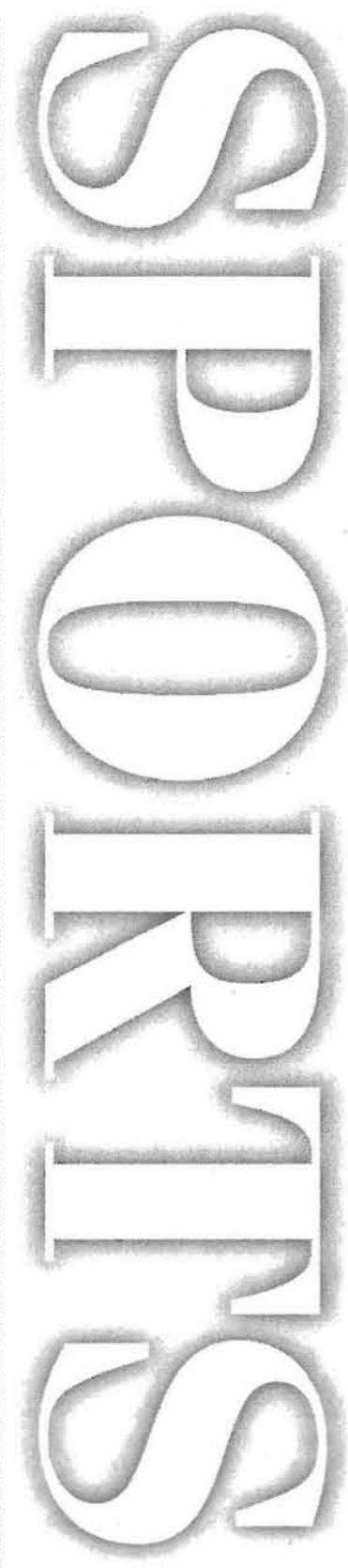
The men's soccer team, although not finishing with a .500 record for the second consecutive season, proved a lot of people wrong this year as the GLVC doormat. They were anything but that this season under the guidance

of first-year Head Coach Dan King. The work ethic King instilled in his players proved valuable during heated games against GLVC foes.

The offensive side of the Rivermen's team was the biggest surprise as halfway through the season King and his players scored more goals than all of the previous year. There were no offensive slumps for this team and, as a journalist, I thank them. Jeff Stegman will be a senior on next year's team and look for him to prove to the entire GLVC that he was and still is the player who led the Rivermen in scoring his freshman season back in 1998. With a talented recruiting off-season for King, the Rivermen will build the basis of what former teams portrayed: heart and a willingness to dedicate themselves to a team philosophy.

The women's volleyball team came into the season with a new look, carrying the most players since Denise Silvester came in as head coach. The Riverwomen struggled in the beginning of the season, searching for that chemistry that carries teams throughout the season, but as the season went on, the Riverwomen got better. Their communication with one another increased and the team was playing on the same level with one another.

Lone-senior Holly Zrout will be missed by this team though. She was the backbone of this team, leading them on and off the court. Zrout had a great touch for the game, whether it was her effort on the defensive side or her offensive power as she went up in the air for a kill. She was a vocal, 'lead by example' player who will be tough to replace during the 2002 campaign.



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DAVE KINWORTHY
Sports Editor

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THIS WEEK

Basketball
29
SIU-Edwardsville
Women 5:30 p.m.
Men 7:45 p.m.
1
Lewis
Women 1:00 p.m.
Men 3:15 p.m.

NCAA D-II
Preseason
Top 20

1. Kentucky Wesleyan (31-2)
2. Western Washington (27-5)
3. Tampa, Fla. (25-7)
4. South Dakota State (22-7)
5. Washburn, Kan. (29-5)
6. Cal State San Bernardino (24-4)
7. Wingate, N.C. (25-5)
8. Southern Indiana (26-4)
9. Longwood, Va. (23-8)
10. St. Cloud State, Minn. (25-6)
11. Florida Southern (23-7)
12. Charleston, W. Va. (22-7)
13. Northeastern State, Ok. (23-6)
14. Northwest State, Minn. (28-7)
15. Clarion, Pa. (19-10)
16. Seattle Pacific, Wash. (21-6)
17. West Georgia (21-8)
18. Saint Joseph's, Ind. (18-13)
19. Henderson State, Ark. (22-10)
20. Catawba, N.C. (25-5)

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for the latest sports news
and information

Monsters come out of the closet



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A&E Campus Calendar
EVENTS
November

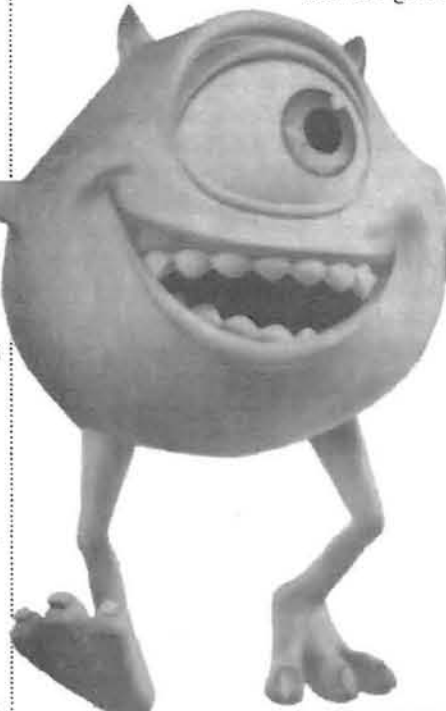
26
 Monday Noon Series. Eric Wiland, Assistant Professor of Philosophy at UM-St. Louis will give a lecture on "Advice: What is It and When is it Trustworthy?" in Room 229 of the J.C. Penny Building. The event is free and open to the public. The Monday Noon Series is sponsored by the Center for Humanities.

27
 A Dinner Theatre production of Neal Simon's "Plaza Suite" will be held at 6:30 p.m. in Century Room A and B of the Millennium Center. Admission is five canned goods or \$5 donation to Northside Ministries. Tickets are available at the Student Activities Office.

28
 The Symphonic Band will perform a concert at 7:30 p.m. in Century Rooms A, B, and C of the Millennium Center. The event is free and open to the public.

BY SARA PORTER
Senior Writer

Every kid knows that monsters live under their beds or in their closets. Parents have tried to assure their kids that the really big dark shadow is just a pile of clothes and the beady eyes blinking in the corner is the reflection of the light outside, but kids just aren't convinced. Disney and Pixar's adorable, excellent feature "Monsters, Inc." reawakens those childhood fears, but the good



news is, according to the movie, monsters are just as scared of us as we are of them.

The monsters' separate world, Monstropolis, is beyond children's closet doors. Monstropolis operates by children's screams to make their city run. The movie's protagonists Mike Kazlowski and James "Sully" Sullivan (Billy Crystal and John Goodman) work for the company by scaring kids for their screams - their motto is "we scare because we care."

Right now, the monsters are faced with a couple of problems. The first is kids are a lot harder to scare these days resulting in a scream shortage ("rolling blackouts are expected" predicts a newspaper headline). The second problem is that though the monsters can scare the kids, they cannot have any physical contact with them. To so much as get caught with a sock could result in "an infestation," warns Mike and Sully's boss, Harry Waternoose (James Coburn).

After a routine scaring, Sully accidentally lets a little girl (Mary Gibbs) into Monstropolis.

Much of the film involves Mike and Sully keeping the little girl, nicknamed "Boo," hidden from all of



Monstropolis as well as from their rival, the sinister Randall (Steve Buscemi), who plans to use the little girl for his own devices.

The movie is beautifully animated and well acted. It's no surprise that it is done by the same animation team that did "Toy Story" and "A Bug's Life." The monsters are given different looks, styles, and traits - everything from fur and scales to body parts that fall off when the monster gets excited. The setting is riddled with sight gags and inside jokes, such as the traffic light that reads "don't stalk." A final scene where Mike, Sully, Boo, and Randall are running through a conveyor belt full of closet doors has to be seen to be believed.

The voice actors were chosen perfectly for their characters. Billy Crystal brings his neurotic sarcastic persona from other films such as "The Princess Bride" and "When Harry Met Sally." He and the animators do a good job of bringing emotion to a character with only one eye.

Goodman plays the second best friend in an animated movie in a year. The previous one was Pacha in "The Emperor's New Groove." Sully is a similar character. He is a big teddy bear of a monster that bonds very quickly with Little Boo. The scene where Sully discovers that Boo is terrified of him is very moving.

As a sneaky character, Randall is pretty good. But, as a Disney villain

following a long list of predecessors, such as "Aladdin's" Jafar and "Hercules'" Hades, Randall kind of falls flat. He's sneaky and underhanded in his voice, but he's not as threatening as he could be, even being at times a little annoying. However, the animators give him an interesting trait by making him camouflaged by his surroundings. This makes his entrances creepy and also provides a great laugh at the end.

The film's two female characters, a little girl and a G-rated temptress, are all right characters, but they are a little weak in development. Boo comes across as an adorable, curious little girl and that's about it. Her voice is sometimes incomprehensible, but with her it actually works. Most of the time in animation, small children are played by adult females and, while most of the time that works, sometimes it comes off as cloying. Boo is actually played by a small child, making her more believable as a little girl.

Mike's girlfriend, Celia (Jennifer Tilley) is a giggly, flirtatious Medusa-like woman, but she isn't given a whole lot to do. Her snake locks take on her moods, like sexy or furious, and her "snuggly-wuggly" baby talk with Mike is cute. But she's in the movie very briefly and doesn't contribute a whole lot to the action on the screen.

"Monsters, Inc." gets a hundred tentacles up. Go and see it with the closet door open.

CD REVIEWS



Cranberries squeeze their creative juices

BY ROBIN PEERY
Special to the Current

The Cranberries' first three albums were delicious ventures from the frothy shores of the Irish Sea to the harsh gutters of Dublin. Who doesn't still recall the prancing rhythm and Gaelic yodeling of "Dreams," the lyrics of the bittersweet "Linger," the blustering guitar assault of the IRA-themed, "Zombie" or the eye-popping horn section of the tongue-in-cheek anti-drug anthem of "Salvation?"

Better yet, who remembers their 1999 release, "Bury the Hatchet?" Anybody?

Thought not. The problem with the Cranberries has never been their melody. The rhythm section—whether lightly plucking guitars or incorporating music boxes, metronomes, or Middle Eastern percussion into their sound—improves with every album. Rather, the lyrics of lead singer Dolores O'Riordan have plagued the band's success.

Early Cranberries albums channeled the lovely, floating melodies of the Sundays or the dreamscape mysticism of Lush as O'Riordan chirped and whispered on her quest for love. Now, however, the focus has shifted to display O'Riordan's fluffy, sentimental musings about her children and their future.

"Wake Up and Smell the Coffee" (no surprises, the album is littered with cliches), the band's fifth studio album, opens strongly enough. "Never Grow Old" is a quiet lullaby

of sentiment and peaceful observations of marital bliss.

Next up is "Analyse," a lovely ballad filled with hypnotic guitars and cymbals and gleeful chants of "la-la's," which channels "Dreams." Even juvenile phrasing such as "For you opened my eyes to the beauty I see/ We will pray, we will stay together" works well in a simple celebration of life.

After the first two tracks, the flame of lyrical creativity starts to flicker. "Time is Ticking Out" includes such whimsical phrasing as "Looks like we've screwed up the ozone layer/I wonder if the politicians care." (Reading it is a lot less retching than hearing it, trust me.) It's difficult to accept that a woman who once wrote a song called "I Just Shot John Lennon," which ended with a frightening round of bullets, would be concerned with so much political correctness and activism.

"The Concept" is lovely enough, a poem of piano trickles and light percussion sprinkled with lullaby-like repetition, but eventually the songs start blending towards a carbon copy of the band's earlier, much better work. It's difficult to decipher when "The Concept" ends and the gut-wrenchingly boring "Wake Up and Smell the Coffee" begins. The album drags on with O'Riordan's grammar-school poetry more irritating than ever on "I Really Hope": "I've been down this road before/This is like a deja vu, I was born to be with you."

see CRANBERRIES, page 9

Anthology colonizes a new but familiar sound

BY KELLY JACOBS
Staff Writer

Music is constantly evolving. When you heard the words Alternative music, bands with the Seattle style of rock, like Nirvana and Pearl Jam, would come to mind. Now, new styles of Alternative music are making their way on the radio. One style is the light metal sound of bands like Papa Roach, Incubus, and Alien Ant Farm.

Alien Ant Farm's latest CD, "Anthology," has a similar sound to that of fellow Southern Californians, Papa Roach. "Anthology" is a musical mixture of strong emotion, witty lyrics, and metal. Most of the songs are catchy, and all of them have a strong beat that you can't help but move to.

Alien Ant Farm's debut single "Movies" was a surprising flop but this did not discourage the band. Following "Movies," Alien Ant Farm found success with the remake of Michael Jackson's, "Smooth

Criminal." The band put a unique twist on the pop song and achieved a hit single.

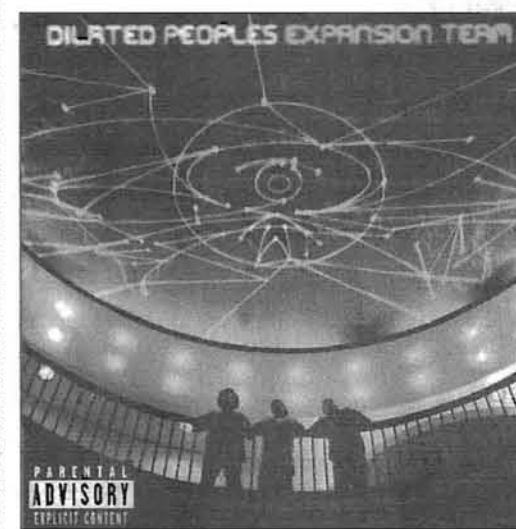
Several of the songs from "Anthology" have potential to become hits. One of those hits will probably come from the re-release of "Movies," an upbeat and emotional song about a breakup.

"Flesh and Bone" is another song based on emotion. It articulates the feelings of the singer as he is pleading for his love to come back to him. "Summer" is another song that has potential. It is a witty song that is a play on words.

Singer/ songwriter Dryden Mitchell not only writes songs filled with emotion but he accentuates the emotion through his original vocals. He has a unique voice he can use it in



a variety of styles. Alien Ant Farm's "Anthology" is a strong collection of feelings, fun and metal. The band's cover hit "Smooth Criminal" paved the way for their future success. The release of other singles from the album will colonize Alien Ant Farm's familiar yet original sound.



Expansion Team expands horizons on latest album

BY RYAN MEEHAN
Music Editor

Underground hip-hop freestyle warriors, Dilated Peoples, have recently dropped their second major label release, "Expansion Team." L.A.-spawned Dilated Peoples gained national recognition with their 1999 Capital Records debut, "The Platform." "The Platform" showcased former hip-hop mainstay characteristics that had been slowly receding into the past, as the early 1990s became more of a distant memory. Talented artists who once reigned supreme such as EPMD and Pete Rock & C.L. Smooth were the driving influences in "The Platform's" "back to business" sound.

Reared in the scene-heavy Los Angeles of the early 1990s, Dilated Peoples proudly boasts of their love for all things hip-hop, graffiti, b-boys, and battling MCs and DJs. They then recruited super-talented DJ Babu and formed what is today Dilated Peoples. It was Dilated Peoples' vision to create old school "conscious" battle rhymes, woven into a heavily DJ-centric sound ala Run DMC or Public Enemy. When "The Platform" came out in 1999 Dilated Peoples' "golden age of hip-

hop" sound had finally found a contemporary champion who was able to gain both critical and commercial success. The album had both wit and grit, with enough talent to justify the group's seven years of underground conditioning.

Dilated Peoples next album, the just released "Expansion Team" finds the group in familiar territory. The album has the swagger of artistic integrity, boasting continually of the triumph of a group with real skill over the marketing love children that grace the videos on MTV. The album's name itself, "Expansion Team," refers to Dilated Peoples' stiff-chinned declaration that they have the singular ability to "expand" current mainstream hip-hop taste to include themselves as their own "team."

Dilated Peoples answers the group's oft-heard brag that they create "conscious hip-hop" with the freedom of speech touting "Proper Propaganda." A song that perceptively probes how media influence has corrupted the artist's ability to freely express. The idea of a song as being a tool for expanding public consciousness isn't new. From Bob Dylan to Public Enemy's classic album, "Fear of a Black Planet," it has a long history in music. Nonetheless, challenging the institution and inciting social change are largely absent from contemporary music (although this may change after 9-11). Through Dilated

Peoples, it is refreshing to see that some artists still hold public betterment as being one of the primary responsibilities, indeed joys, of celebrity.

The first LP single will be Alchemist-produced "Worst Comes to Worst," which uses a sly placement of a Mobb Deep sample for the hook. Black Thought lends his considerable vocal skill to "Hard Hitters," and DJ Premier continues the A-List appearances by producing the piano-licked and horn-stabbed "Target Practice." "Dilated Junkies" showcases DJ Babu's ill-turmtablism, proving that Babu is one of the best beat jugglers in the game today. The Julu (of Beatnuts fame) produced "Self Defense" is a head-bobbing battle rhyme where Dilated Peoples, MC skills have a scorching romp across the beat.

Dilated Peoples will never have the musical creativity or be as interesting as a Blackilicious or The Roots. Yet their latest album, "Expansion Team," is good, even great, for what it offers. "Expansion Team" is a solid 15-song grab bag of hip-hop golden goodies. The rhyming is clear and concise as it executes every beat with a sniper's marksmanship. The turmtablism is raw and able; few can create as much variance in a record scratching as can DJ Babu. The record is airtight on skill and production value. For anyone who is sick for the classic two-MC, one-DJ groups such as Run DMC or EPMD, "Expansion Team" is a proper dosage.

Harry Potter soundtrack spins spellbinding music

BY SARA PORTER
Senior Writer



When a film is described by the actor or director's name, sometimes it's intended to be used in a derogatory form. A Spielberg movie that contains lots of special effects, fantastic elements, and a feel-good storyline is known as "Spielbergian." A "typical Jim Carrey" movie is supposed to have plenty of physical comedy and antics for Carrey to show off his shtick. Many times the label is meant to downgrade a product, but when I refer to the "Harry Potter" soundtrack as being "typical John Williams," I mean the highest compliment. The soundtrack is full of beautiful music that fits in well with the movie that it represents.

For those who don't know who John Williams is, he is the composer behind many films, such as "Star Wars," "E.T.," and "Indiana Jones." His music is usually known for dramatic sweeping pieces and very recognizable themes. "Harry Potter" is no exception. But Williams also gives the soundtrack a mysterious fantasy-like quality that is perfect for a school for witches and wizards.

The opening and closing themes, "Harry's Wondrous World" and "Hedwig's Theme," are easily the most recognizable songs on the soundtrack, as they are already being played on many of the commercials, perhaps getting to be as well known as the "Star Wars" theme. But that doesn't detract from the beauty of the music. The opening bells of "Hedwig's Theme" in particular stand out, giving the theme an almost Sugar Plum Fairy-like appeal.

Like most soundtracks, "Harry Potter" tells the movie in a somewhat chronological order that fits with the events in the movie. As listeners hear it, they can mentally recall the events in the movie with relative ease. Many

of the settings have their own themes that play through the soundtrack, in particular "Diagon Alley," "Journey to Hogwarts," and "Entry Into the Great Hall."

With its brassy melody and marching beat, "Diagon Alley" fits in well with our first encounter of the Alley. Both the music and the setting give Diagon a Victorian-era feel as if it had stepped out of a Dickens novel.

"Journey to Hogwarts" is played at first slowly to emulate the students arriving in boats to their new school. Then it builds to an appropriate climax as the audience sees the castle for the first time. It gives the first view of Hogwarts a powerful, exciting feel, while the bombastic trumpets of "Entry into the Great Hall" present a school-song feel.

In many soundtracks, characters are given their own specific themes. In "Harry Potter," the only human characters who are given specific themes are Harry and the resident villain, Lord Voldemort, in the dark and sinister "Face of Voldemort," which is very slow and foreboding.

On this soundtrack, animal characters are given their own themes. "The Norwegian Ridgeback" played during the hatching of an adorable baby dragon is played slowly and soothingly.

see POTTER, page 9

Harry Potter casts his magic in theaters

BY JOAN HENRY
Senior Writer

Muggles (non-wizards) and wizards alike flocked to theaters to catch the movie version of their favorite boy wizard, Harry Potter, the boy who lived.

"Harry Potter and the Sorcerer's Stone" opened Nov. 16 to sell-out crowds. The movie is based on the best selling book of the same name, written by J.K. Rowling.

The movie, as well as the book, follows Harry Potter's (Daniel Radcliffe) adventures as he learns that he is a wizard and enrolls in Hogwarts School of Wizardry and Witchcraft. There, he meets Ron Weasley (Rupert Grint) and Hermione Granger (Emma Watson), who become his best friends, and together the three work through their lessons on spells, flying, and potions, while trying to unravel the mystery of the Sorcerer's Stone.

Certain scenes in the book have been altered, which is to be expected when trying to make a movie out of a book, but the movie does follow the story. Harry's school year moves quickly, since it needs to fit in two and a half hours, but it can sometimes be confusing. We hardly get to see any of the classes Harry attends.

The special effects are wonderful. The subjects of the paintings that adorn the walls of Hogwarts move realistically, as do the staircases. The three-headed dog named Fluffy is a drooling monster, while a troll wanders stupidly around the hallways with a big club.

The characters seem more somber than those presented in the book, but are still played well. Radcliffe (Potter), Grint (Weasley) and Watson (Granger) not only closely resemble the characters they play, but they also present them well.

Robbie Coltrane (Ruebus Hagrid) is an absolute delight to watch as a wizard who is as sweet as he is large. Alan Rickman (Prof. Snape) is delightfully wicked, while Richard Harris (Prof. Dumbledore) is nurturing to Harry, but lacks the jovial nature that is prevalent in the book.

The scenes themselves create a noticeable difference when Harry moves from the Muggle world into the world of wizards and witches. The scenes at Hogwarts, or in other places in the wizarding world, have a medieval feel to them, being slightly darker than those shot at the Dursley house in the Muggle world.

Those who haven't read the books may find the beginning more confus-

ing than those who have. Harry's tragic past is alluded to at the beginning of the movie, but it isn't actually explained until after Hagrid has introduced Harry to the wizarding world and, even after the explanation, it may still be confusing.

For those who have read the books, the movie may be a bit disappointing, but it is still worth seeing. One of the biggest differences between the book and the movie is the lack of prominent characters. Peeves the Poltergeist is notably absent, while Neville Longbottom's part has been severely cut. Baby Norbert is only glanced at in the movie, while the book gives him an entire chapter. The surprise ending also has a notable change.

There are some scenes that may be too scary for young children, but those who have read the books may be able to handle them.

Production for the next installment of the Harry Potter series, "Harry Potter and the Chamber of Secrets," has already begun. Its release date is Nov. 15, 2002, and Kenneth Branagh is rumored to play Gilderoy Lockhart, Harry's new teacher.

The third installment is already scheduled for release in November 2003, but does not have an official cast list yet.

FILM REVIEW



Audrey Tautou stars in Amelie.

Amelie, a charming French beauty

BY CATHERINE MARQUIS-HOMEYER
Staff Editor

"Amelie" is a lovely French film, as sweet as a kiss, as beautiful as an Impressionist painting, as funny and romantic as you could possibly imagine. This remarkably funny and deeply charming film is the work of director Jean Pierre Jeunet, whose previous films include the excellent but much darker "City of Lost Children" and "Delicatessen." Like his previous films, "Amelie" has a quirky but appealing look to it, but this film also has a deep jewel-like color, and lush beauty that transforms Paris into a lovely fantasy. In a year that has seen some very poor films, this one breaks away, along with such excellent fare as "Memento," "Moulin Rouge," and "Mulholland Drive." Of those top picks of the year, this is has the most

broad appeal and accessible structure. This is a romantic comedy that has all the marks of a great film, a film nearly everyone will be charmed by.

The story revolves around a young French girl, Amelie, working as a waitress in a small Parisian cafe. Raised by eccentric parents who believed she had a heart defect and keep her at home rather than sending her to school, Amelie grew up apart from other children but blossomed into a charmingly clever personality with a unique view of the world. At the Parisian cafe and her small apartment, we are introduced to a very pretty Paris, and an assortment of entertainingly quirky characters. One day, Amelie discovers a tin box hidden behind a baseboard in her apartment. The little box is filled with boyhood treasures of forty years before and Amelie determines a way to locate and secretly return the box to its now-

grown owner. The results of this deed are so satisfying, that she decides to do more good deeds.

The film is a beautiful postcard to an idealized Paris, filled with appealingly oddball characters. It is unspeakably funny as well. This is one of those rare films that pleases on every level, without a misstep. The film is an entertaining visual treat with digital special effects that complement characters and add to the fantasy tone. The director's previous work has been much darker (he also directed "Alien Resurrection"), but the previous films sometimes also have an underlying humor and hopefulness. In "Amelie," the elements of humor and hope are transcendent, but the dark, slightly mysterious look is still there, too. In this film, dark rich colors and beautiful details saturate everything from

see AMELIE, page 9

CD REVIEW

Compilation showcases Indie rock

BY EMILY UMBRIGHT
Staff Editor

One thing you have to give UM-St. Louis students Hieu Nguyen and Matt Snell credit for is that they stuck to their words and took the reigns of the situation they were in. Here were two musicians who found themselves surrounded by other local musicians facing the same kinds of problems that come along with being a local, unsigned band. Rather than waiting for the day when something big would happen, the two saved up some money and started a label of their own. Thus, Ascetic Records was born.

In celebration of the label's launching, Nguyen and Snell put together "Phylum Silica," a collection of punk and indie rock bands from around the St. Louis area. Ring, Cicada, Hoover McNoover, and Doze Mary Pool are just a few among the fifteen bands who recorded songs for the album.

"There were probably six or seven bands that we asked to do it," Nguyen said. "Then the word just spread."

Nguyen said that as the word spread more and more people were willing to help out, including Elijah Taylor of Hoover McNoover who offered to record bands that could not afford to record for free. Both Nguyen and Snell seem to agree that

the project brought people of common interests together to benefit the whole. For the most part, this is an album showcasing indie rock and post-punk bands playing out in St. Louis at the moment.

"We were trying to help out little bands in the scene that don't get much recognition," Snell said. "In St. Louis, people don't really help out anyone else and no one gets anywhere."

The album starts out strong with "Fourteen Bucks the Hard Way" by Riddle of Steel, followed by The El Camino's "8th Street," before moving on to the seemingly quieter, "Autobahn" by Nosey Parker. The instrumental "Tomorrow with You" sounds typical to anyone familiar with Glory for Champions, a band that stemmed out of members of the now defunct Pave the Rocket.

"It's definitely a sampler and it flows really well," Nguyen said. "There's a lot of variety."

The songs range from melodic, softer indie rock to fast, pop punk. One exception to the majority of bands on the album is Trans-Lux, whose aggressive power chords stand out in the line up. As a whole, however, the different bands seem interrelated and almost bounce off each



other. The Movement, for example, plays a kind of hollow, artsy punk that sounds distorted from the more traditional punk songs of bands like Hoover McNoover and Too Young the Hero. Julia Sets contributes a Red House Painter's-inspired guitar driven indie rock sound on their track entitled "Big Star," while Shelby's "Uncertainty" adds an innocent, poppy touch to the album.

Anyone looking to know more about what is happening within the St. Louis indie rock community should check out "Phylum Silica." Not only does it represent what happens when people come together but it showcases some of the emerging talent within the area.

Life after Napster: surfing for tunes

BY CHARLIE BRIGHT
Senior Writer

Napster is dead, but that doesn't mean that music is strictly offline. For savvy surfers, the Net is still the place to get music in the controversial form known as mp3. Finding mp3s can be as easy as looking at the computers on your local Internet hub (if you think of that as easy) and browsing through your next-door neighbor's collection. For many off-campus users, this isn't an option, and the best alternative has classically been from websites, like the now-defunct Napster.com.

At mp3.com, for example, there are almost one million audio files available for download. While popular bands like Barenaked Ladies only offer albums for sale, rather than download, many aspiring bands offer dozens of tracks at no cost. These files, while still out of the mainstream, are easily available after simply filling out a small form on the site itself.

For those looking to search for alternate sites with mp3's, altavista.com provides the option to search for specific file types and durations, making sure you don't get stuck with a twelve second version of "Somewhere Over the Rainbow" or whatever you're looking for. The main downside of this option is the lack of real sites that provide what they advertise. Most sites that claim to have specific mp3s have been shut

down by big music companies.

There are more than 100 ways to get around the Napster ban, and the site afternapster.com is the prime location to scout for programs and sneaks to get your favorite songs on Winamp. Sadly, the best alternative program, from scour.com, was killed in the same way as Napster, but recently

"There are more than 100 ways to get around the Napster ban."

purchased by CenterSpan Communications; it promises to soon be on top again, this time in a slightly more legal fashion.

My personal favorite method of getting mp3s is from other users on the Net. This can be easier than it sounds with applications like Gnutella. Gnutella operates in the same general way as scour and Napster, but uses each computer as a server in itself, decentralizing both information and possible legal entanglements.

Gnutella isn't a site so much as a program, upgraded and altered by users in dozens of different configurations. At gnutelliums.com, there are

lists of such configurations, and details about the benefits and disadvantages of each. Among the most popular of these are bearsare (bearsare.com) and limewire (limewire.com). Again, these aren't simple websites, but programs that turn your computer into a hub of Internet searches, both yours and other people's. On bearsare, I was able to find full-length movies in several formats that were all highly bootlegged.

Of course, it's not entirely legal to download them (or a lot of mainstream music), and I don't endorse the practice... I'm just letting you know they're available. Aside from movies and audio files, Gnutella clients allow you to look for anything, from jpegs to obscure Windows .dll files.

Failing all this, you could just wait for Napster to come back, although it won't ever be again the service it was. When Napster resumes service "early next year," as their site claims, it will charge for premium memberships that allow the same downloading privileges that were once free. In the battle between Napster and capitalism, it looks like capitalism won, but for technophiles who know where to look, the Internet can still be a great source for free music.

For clickable links to all the sites mentioned in this article, visit the author's MUSIC-LINKS page at www.umsl.edu/~s1039359

Best of Fest

Looking at the best of the 2001 St. Louis Film festival

BY CATHERINE MARQUIS-HOMEYER
Staff Editor

The recently concluded St. Louis International Film Festival had a number of great films in both the feature film and documentary categories, to say nothing of the short films. While we aren't likely to have any of the short films back, there will be second chances to see some of the other pick films of the fest.

The festival's awards are divided into three main categories: Features (for longer fiction films), Documentaries (non-fiction films) and Shorts (for short films). The features and the shorts both have several award categories. Some of the awards are determined by audience vote at the showings and juries for the category choose some. Audience vote chooses the winners for the Audience Choice Award, the International Film Award, and Best Documentary. The other award winners are selected by juries, including all the Shorts Awards.

For short films, Best of Fest Short was "Cheek to Cheek," which also won the Best International Short. "Lint People" won Best Animated Short and "Bullet in the Brain" won Best Live-Action Short. Best Interfaith Short was "One Day Crossing."

In the feature length categories, the Best Documentary award went to Ken Burns' "Mark Twain." "The Tunnel," a German drama about a group of people trying to tunnel under the Berlin Wall shortly after it was built, took both the Audience Choice and Best International awards. "Acts of Worship" won the New Filmmakers Forum Award, an award to first-time filmmakers. The Interfaith Award

went to "Song of Tibet."

Some of the top films of the festival are slated to open in area theaters in the next few months, a few are going to run on TV, and a few are still in limbo about a later run. One of the disappointments after last year's festival was that the audience's choice winner, "Dinner Rush," never had a theatrical run after the festival, although the festival did bring it back for a second run in it's Best of Fest repeat showing of some of festival winners.

Among top favorite documentaries, the Ken Burns' "Mark Twain" documentary will be shown on PBS later this year. "Endurance," another top-rated documentary which is an amazing story of will-power and resourcefulness by a group of 1914 Antarctic explorers, more gripping than any fictional adventure tale, will be receiving a run at the Tivoli starting Dec. 14.

Other popular documentaries that may later return for a longer run include "Trembling Before G-d" and "Pomstar". The critically popular "Drive-In Movie Memories" is not yet scheduled for a return visit.

In the feature films, the second ranked favorite was "In July," a hilarious and charming German romantic comedy cum road picture. The film stars the male lead of last year's German hit "Run Lola Run," and has just as much energy and drive as "Lola," if not the unusual structure. Part of it is even in English (for the subtitle-phobic). Amazingly, this hit of the fest has not yet been snatched up and may not return for a second run. Other audience favorites will be back. "Devil's Backbone," a Spanish

film combination of ghost tale and action thriller will be returning at the Tivoli on Dec. 21. The disturbing French film noir, "Fat Girl" ("A Ma Soeur") should return to the Tivoli next year. But other critical and audience favorites such as "Mortal Transfer" and "Song of Tibet" aren't yet booked to show again.

So far, English language films fared a bit better, with both "Cat's Meow," based on a 1920s movie world scandal, and the Austrian award winning drama "Lantana" expected to return later this year or sometime next. Director Richard Linklater's other new film, "Tape" will be appearing at the Tivoli soon, and "Business of Strangers" is also scheduled for a return, maybe next year.

Some other outstanding films will find a slot next year, but many will never return. If you missed such fascinating films as the Thai ghost story based on an old legend "Nang Nak", the stylish dark comic thriller "Sixty-nine" (another Thai film), the dreamlike, surrealist "World History of Poisoning," or the poetic Iranian film "Smell of Camphor, Fragrance of Jasmine," you may not get another chance to see them. The lack of outlets for good foreign films, plus issues with film distribution companies, continue to limit the kinds of films we can see in this area, leaving St. Louis out of the loop for many great films shown elsewhere. Thank goodness we get a peek outside the circle with the annual St. Louis International Film Festival.



"Leona Naess' soft voice seems to have only two volumes, quiet and quieter."

Naess is slow, but happy

BY JOAN HENRY
Senior Writer

Leona Naess combines her soft voice with upbeat lyrics to create her CD, "I Tried to Rock, But You Only Roll," which was recorded in London.

Most of Naess' songs sound slow, even if the song has a fast beat. This is possibly caused by her soft voice, which seems to have only two volumes, quiet and quieter, and sometimes the background music overpowers her voice.

The few fast songs Naess sings usually have her chanting instead of singing, or they have instrumentals in them.

Anyone listening to her music can easily get caught up in the lyrics and her voice, which can be hypnotizing. The title track, "I Tried to Rock, But You Only Roll," has just this effect. It has a slightly faster rhythm to it with lyrics that are repeated melodically and easily memorized by listeners.

The song, "Sunny Sunday" has the opposite effect. Even though it is a slow song, it seems to drag towards the middle and into the end and has lyrics so happy and chipper that it might make listeners who are not in the same mood want to skip it.

The sixth track, "Weak Strong Heart," has static towards the beginning, and the beginning of the eighth track, "Boys Like You," seems seg-

mented. The final track, "Promise to Try," may have some background noise. However, it is repetitive and may be a synthesized sound that was intentionally included.

The CD seems to pick up towards the end, where her not-so-chipper songs, like "Boys Like You," reside. Naess' voice seems to become a bit louder, making her voice more prominent than with songs earlier on the CD. However, within two songs, she has slowed down again.

Naess' debut CD is "Camotised," which features her song, "Charm Attack."

Naess credits her first influence to John Lennon and his song "Jealous Guy."

CD REVIEWS

Metal band, 13 Days, hits hard

BY KELLY JACOBS
Staff Writer

13 Days is a local band that has been playing the St. Louis music scene for nearly a year now. They have been entertaining crowds at local venues with songs from their self-titled debut.

13 Days is a heavy metal band that hits hard with an attack on the emotions. The hard hit of emotion comes from the heavy pounding of the drums, the distortion of the guitars, and the dynamics of the vocals.

The music of 13 Days is a hard metal sound, with a combination of sounds similar to styles of Disturbed and Slipknot.

13 Days is made up Ryan Vermeland and Ron Tucker on guitar, Ray Tucker on Bass, Kyle Hickerson on drums, and Brady Holder on vocals.

The band's sound is best displayed in songs like "Fly," "Lust," and "Ten Finger Fantasy." In "Fly," the dynamics of Brady's voice are best displayed. He goes from singing melodically to a tormenting scream. This dynamic quality of his voice is inspired by Slipknot's style of screaming and singing.

"Lust" and "Ten Finger Fantasy" bring out the band's true metal edge. The heavy, deep, and crisp sound of the drums pounding makes your heart pound, as well as the combination of the "percussive bass" and the crushing and distorted guitars, make the sound distinctly metal. Listening to the CD, you can't help but bob your head to the beat.

13 Days is a band from the St. Louis area that has their own unique edge on metal. If you like bands like Disturbed and the Deftones, 13 Days is a band that will appeal to you. Even if you aren't fans of groups like those, you can't help but listen and

appreciate the uniqueness of the sound through the vocals, drums, and guitars.

13 Days has expanded its touring from the St. Louis area to Indianapolis, Ind., where they will be performing in "Rising Force Fest." They will be back in the St. Louis area on Jan. 4 at Pop's.



"13 Days is a band from the St. Louis area that has their own unique edge on metal."

Le Tigre puts the 'grrr' in girl band

BY LYNDSEY JOHNSON
Staff Writer

Calling all Bikini Kill fans... Kathleen Hanna is once again rallying for your rights on the latest Le Tigre disc "Feminist Sweepstakes." Her fans know Hanna, the ex-lead singer of the punk band Bikini Kill, as musical champion of justice, but for many conservative groups, she's simply "the enemy."

Most rockers have their bit of controversy, but Hanna isn't controversial because she trashes hotel rooms or sleeps with groupies; it's because she's a woman who speaks her mind about equal rights for

women and gays. If Eminem disses gays in a rap, he's considered shocking yet still MTV-friendly. If Le Tigre shout "resist, resist!" on a song entitled "Dyke March 2001," they're labeled as crazy feminists who will never get an ounce of commercial airplay.

Although this type of biased behavior is a crying shame, it's unfortunately the norm in our modern pop culture. Aside from the occasional token female-fronted band such as Kitty and Hole, the majority of commercially successful rock bands are all male.

Le Tigre directly addresses the issue of this discrimination against

women within the rock music industry on the track "Tres Bien." The most compelling line in the song sums it all up beautifully: "because we refuse to allow our writing, songs, art activism and political histories to be suppressed or stolen..."

The band fights for women in the workplace on "TGIF," an electronic dance number about a male manager patronizing them about being in a "feminist girl band" and telling them he'd better see "their smiles around the office."

These political messages don't detract from their songs, but rather helps to enhance them. Le Tigre is,

above all else, musicians—and influential ones at that. The late Kurt Cobain of Nirvana once listed Kathleen Hanna's other band, Bikini Kill, as one of his major influences, and Cobain's musical tastes are rarely questioned.

For a personal cheer against discrimination, join Johanna Fateman, Kathleen Hanna and J.D. Sampson for a liberal concoction of fierce catchy guitar, electronica and in-your-face vocal styling to get your blood boiling. So if the critics want to blast them, then not only are they justifying Le Tigre's message, but also in the band's own words, "just so you know...yr wasting my time."

Local band Shelby is as sweet at their name

BY EMILY UMBRIGHT
Staff Editor

What do you think of when you hear the name Shelby? You might think of a girl or a pet or something, but whatever it is, it's probably simplistic and sweet. The same holds true for St. Louis local indie rock band with that goes by the same name.

This is not, however, the first time the band has gone into the studio to record. While it is Shelby's first full-length album, their "Steady Stars" EP, which came out in May of 2000, was their first recording experience. The release of this new album marks the first stable period in terms of lineup since guitarist/vocalist Jim Britton and bassist/vocalist Shaun Lee began writing songs together in 1999. They later added another guitarist—Jon Lutjens—after seeing an add posted at Vintage Vinyl, and after going through three drummers, Dave Turncrantz joined the band. The moment of stability was to be short, however, as Britton soon moved to Houston. Nevertheless, the band stayed together and continued to write songs separately. Britton

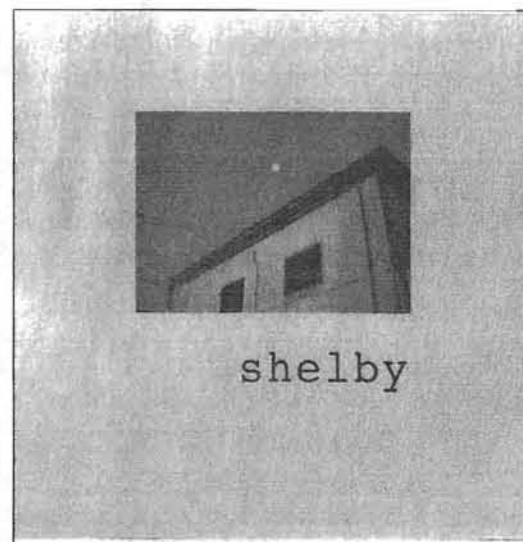
moved back to St. Louis a year later and the band appeared to pick up where it had left off, writing new songs, playing more shows, and recording.

The new self-titled album exemplifies Shelby's ability to create gentle music that rolls across time into the next song. Soft, but not so subdued, each song contains a bobbing, energetic quality that varies from track to track. The album begins with "Wear it Out," a song that draws on the influence of the Promise Ring, but comes out sounding musically smoother and vocally more ranging.

The second track, "Washington Avenue," is a comical little ditty in that it not only name-drops familiar St. Louis settings, such as Delmar Blvd., Washington Avenue, and Market Street, but it also personifies and pokes fun of these places. The '80s synth beat is a nice, poppy touch to the song that hums about longing to fit in or poking fun of not belonging. The band's humor tends to drop off for the next song, "I Can't Hear You," which incorporates a sweeping guitar layered with skillful piano playing, making the entire song sound intense and nostalgic.

Sometimes this intensity grips the different instruments during certain parts of a song, such as in "On the Road," raising the overall sound outside the realm of indie rock to simply music that cannot be categorized. Maybe this inability to categorize stems from the band's balance different techniques within each song. When having both a keyboardist and a guitarist, many band's of the indie rock genre tend to revolve around one of the two instruments. "Descent into the Literary" is a good example of Shelby's balancing act. The song starts out with a few drumbeats before launching into a jumble of dense guitar and a high-pitched keyboard noises. The ironic lyrics are also well written, with the title of the song being not so obvious until you listen to the words.

The album was recorded two days after the Sept. 11 terrorist attacks which appears to have influenced the



band during the recording process. In addition to sampling excerpts taken from media coverage, the band also dedicated the album to victims of the crashes.

The band sites Pedro the Lion, Radiohead, and The Promise Ring as musical influences on their creation of sounds. This is evident in Shelby's melodic sound that can change into a faster, "punkish" tune without losing an underlying smooth mellowness. Anyone who likes this kind of music should check them out.

Animated *Waking Life* is a serious art film for adults

BY CATHERINE MARQUIS-HOMEYER
Staff Editor

"Through its dream-state images, it looks at waking perceptions and dreams, life and death, using an original animation technique developed for this film."

There is a new animated film showing in the St. Louis area, but this one is not for children. "Waking Life" is adult stuff, in the sense that the content is geared to a higher intellectual level. Through its dream-state images, it looks at waking perceptions and dreams, life and death,

using an original animation technique developed for this film. This is a real art film, not for the lightweight or the very young.

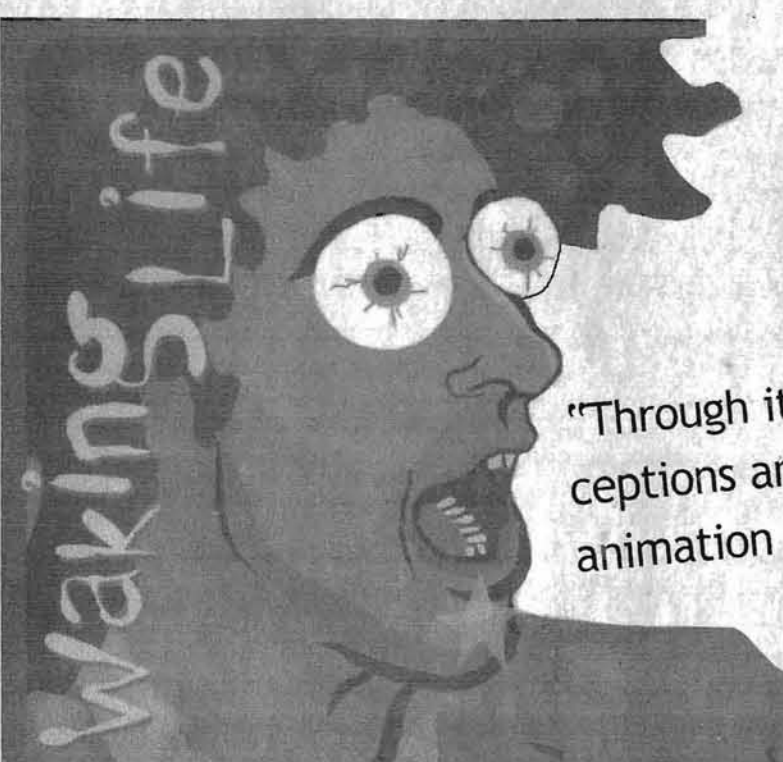
Director Richard Linklater, a noted independent filmmaker whose previous work includes the cult favorite "Slacker," videotaped his film with real actors, had it edited, and then had the tape digitally animated by his colleague Bob Sabiston. The resulting images retain the reality of live-action movement and facial expression but

shift and morph into new images and comic book distortions with the flow of the dialogue. The images on screen give the sense of moving Impressionist paintings. Sometimes, what we see is closer to the reality of the videotape original, and other times, they are distorted or changed into surreal, cartoonish, or dreamlike images. This visual effect is stunning and at times even a bit unsettling. You may have to look away from the screen at the beginning of the film.

The artistic technique is the real point of the film, but is not the whole show. The film opens with a pair of children playing a game and then what looks like a boy's dream of flying.

Next, it cuts to an unnamed young man arriving at an airport. He calls his friend to pick him up, but gets no answer. We follow him as he wanders throughout the unnamed city, encountering people throughout, who seem set on describing their philosophy of life or view of the world. The traveler listens intently throughout as a man in a boat-car describes his approach to life, an English professor explains human evolution, a biologist describes the rise and shifts of civilization. Every speech is serious, academic, and philosophical, the kind of thing you might hear late at night at a college coffeehouse. At one point you begin to wonder if this film is just a series of lectures but

see WAKING, page 10



MOVIE REVIEW

Black Knight if full of light humor.

BY CHARILE BRIGHT
Senior Writer

Martin Lawrence has an amazing way of making every character seem to be exactly the same guy. There may have been a few exceptions in his 16 years of acting, but I haven't seen any. Sometimes in a movie, despite any number of failings, things fall together in such a way that all the horrible mistakes form a cohesive whole, as in Lawrence's "Black Knight." The movie's extremely flimsy plot and barely one-dimensional characters are fundamentally unimportant, acting as little more than a background for Lawrence's irreverent and obscene humor. His character, Jamal Walker, claims at one point to be a court jester, which excuses some of his ridiculous behavior. The king (Kevin Conway) responds with weary amusement at one point that he admires Walker's tenacity, for even though the jester's jokes aren't funny anymore, he still persists in pursuing them. The same could easily be said of Lawrence's performance through-

out the movie. The biggest surprise (perhaps only surprise) in "Black Knight" was the appearance of Tom Wilkinson as Sir Knolte. Wilkinson was the old stripper in "The Full Monty" and Mr. Fennyman in "Shakespeare in Love." His versatility in serious and comedic

"The acting is little more than a background for Lawrence's irreverent and obscene humor."

roles might have made him the ideal straight man to Lawrence's foppish jester, but the script mixed elements of idiotic humor into his other, more serious lines, in such a way that Sir Knolte wasn't compelling in either way. Loosely (very loosely) based on "A Connecticut Yankee in King Arthur's Court" the story is one of modern day meeting ancient times, and the culture shock inherent in such

a meeting. Unlike Mark Twain's classic version, the demi-hero in this tale doesn't use his knowledge of the future in any meaningful way, except to instruct Sir Knolte on the meaning of such catch phrases as "That's tight!"

There's nothing particularly clever in the movie, and it's predictable throughout, save for a brief segment at the very end. Without question it is a movie directed at an urban audience fully ingrained into modern drug cultures and stereotypes. Despite its obvious lack of any sophisticated humor,

and reliance upon racial jokes to carry the plot, "Black Knight" was still better than the terrible previews made it out to be. For someone seeking nothing more than an hour and a half of Lawrence's irreverent stand-up comedy, "Black Knight" is narrowly worth your six bucks, but if you're looking for something with a truly fantastic feel, stick to the box office magic of Harry Potter or wait for Tolkien's newest incarnation.

CD REVIEW

Spiritualized is revitalized with latest epic, 'Let it come down'

BY RYAN MEEHAN
Music Editor

In 1997, the British space-rock band Spiritualized released the dark and lonely, "Ladies and Gentlemen," an album hailed as being nothing short of avant-garde brilliance. The album's release vaulted Spiritualized's singer/songwriter Jason Pierce into a brooding figure of media fixation. Pierce's breakup with his then girlfriend (who left him for Primal Scream lead singer Richard Ashcroft), and his well-publicized drug use ("Ladies and Gentlemen" was packaged in the form of a pill) were media obsessions second only to claims of Pierce's genius. Then, seemingly in defiance of their budding fame, Spiritualized disappeared, leaving a hungry fan base that was left to remember the band only in, well, spirit.

In the subsequent four years, Pierce fired the four other members of the band, sobered up, refilled the empty band seats, hired an orchestra of a hundred strong that included gospel and choral singers, and began an album of such colossal scale that it took two years to make. Recorded live in London's historic Abbey Road stu-

dios, "Let it Come Down," the most anticipated art house rock album of the year, was released this September. Conceived, written, and arranged by Pierce, the album is characterized by large meticulously-produced compositions. "Let it Come Down" breathes the sounds of psychodelica, rock, blues, R&B, avant-garde pop, and gospel.

The first song, "On Fire," is an assault of sound that is faintly nostalgic of early American rock 'n' roll. The raucous piano playing is a tip of the hat to Jerry Lee Lewis. The song's gritty stretch run of raging guitars never stops for air, racing with adrenaline from beginning to end, all while Pierce and his backup gospel singers chant an exuberant "come on let's fly."

Pierce has often said that he looks to Stravinsky as a beacon of inspiration. This is nowhere more evident than in the magnum opus, "Won't Get to Heaven (The State I'm In)." Beginning with a gently inviting caress of the piano that is then compassionately muffled by fuzzed-out guitars, the song begins to weave its web of sound almost insidiously. So seamless is the composition that it isn't until well into the song's ten and a half minutes that listeners realize

that they are being barraged with a symphonic tidal wave.

"Don't Just Do Something," peaceful and dreamlike, is the album's greatest triumph in using the gospel chorus. "Do it all over again" is almost haughty in its success of blending basic rock virtues with an academic orchestral arrangement that is so cleanly woven it has been compared to the likes of Bacharach. The deep, full sound of mallet-played drums is subdued by the soulful string section in "Do it all Over Again." The melted plastic sound of "The Straight and the Narrow" shows Pierce at his moment of greatest R&B indulgence.

The vastness of "Let it Come Down" is brilliantly executed. It manages to make strange bedfellows out of gospel, space-rock, and symphonic orchestral arrangements. The album, for its merits of scope alone, is an achievement of great importance in the evolution of modern rock. The musical ambition of the album is comparable only to Radiohead in terms of current bands. Rich in depth of feeling and academic in complexity, the sweat and blood that it took to make the album is obvious.

Let us all be thankful that the pains were taken.

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The Current

Pick one up every Monday

AMELIE, from page 7

Amelie's little apartment to the Parisian street scenes, many of which are familiar from famous Impressionist paintings. The director's love of Paris and his characters shine through at all times.

It is easy to dwell on the great eye appeal of this film, but the funny, charming story and characters are wonderful as well. The story is hilarious and full of twists and surprises. The audience who watched this film with me howled with laughter

throughout. Even if you don't usually go to foreign movies, you should see this charmer. It is one of the best films of the year, possibly the best so far. Unlike some of the other excellent films this year, "Amelie" is easy to enjoy and does not have the challenging structure of a film like "Memento." Uproariously funny and beautiful too, you'll quickly fall in love with "Amelie."

CRANBERRIES, from page 6

Daft and just plain dull, "Wake Up and Smell the Coffee" certainly doesn't reach the beauty of the Cranberries' early works. While the melody is well-crafted, sweeping and lovely, the album is destroyed by both the sheer juvenile vein of O'Riordan's words, and her uninspired delivery.

Apparently familial and marital bliss has hindered her creativity, but within the album's first two tracks lurks the ghost of one woman's talent; a lovely voice of comfort and hope. With a oeuvre of both hits and misses, at least their greatest hits collection will be stunning.

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MICAH ISSITT
Science Columnist

Science takes a fresh look at evolution: Part 3

organisms into a single functional organism.

Symbiogenesis theory has its roots in Russia in the late 19th century with the work of Sergeivich Mereshkovsky and others. Russian scientists developed the first definition of symbiogenesis, and worked to explain many of the theory's most important consequences.

In America, anatomist Ivan E. Wallin studied symbiosis in the early 1900s and made many significant discoveries based on the earlier work of the Russian scientists. Much later still, in the 1960s and 1970s, Dr. Lynn Margulis picked up where these gentlemen left off, and has been working on symbiogenesis theory to this day.

Margulis and her predecessors built on the earlier Russian research to create a theory now known as "Serial Endosymbiosis Theory," which states that symbiogenesis was the process responsible for the development of the "eukaryotic" cell.

All cells that contain a nucleus are called "eukaryotic" cells. All animals, plants, fungi, and many single-celled creatures are made of eukaryotic cells. Cells that do not contain a nucleus are called "prokaryotic" cells. Prokaryotic cells include all forms of bacteria, and are by far the most abundant type of life on earth. Serial Endosymbiosis Theory states that all eukaryotic cells are created by the process of symbiogenesis acting on small groups of prokaryotic bacteria, which are bacteria that learned to associate with one another until their association became permanent and eventually the modern eukaryotic cell had its genesis.

Modern eukaryotic cells have several features that prokaryotic cells lack. Eukaryotic cells contain mito-

chondria, which are small cellular organelles that produce chemical energy for the cell. Eukaryotic cells also contain movable parts that allow them to shuttle material around the internal area of the cell and also to physically move in the environment. Some eukaryotic cells also have what are called "plastids," which are the intercellular organs that allow cells to perform photosynthesis.

Margulis believes, and has shown in her research, that these elements of the eukaryotic cell body are remnants of free-living bacteria that came to live together. This scenario continued until eventually all of these distinct bacteria reproduced at the same time, allowing the colony to pass on its genes simultaneously. Once the colony reproduced, it could become further integrated physically and eventually develop into a single organism.

Every cell in our bodies is a community composed of at least three types of bacteria that have evolved to reproduce and live together permanently. This type of bacterial community is common in nature. Sometimes these communities are simply bacteria living together, and sometimes they are more integrated, sharing a single life cycle.

In eukaryotic cells the bacterium symbionts that provided the cell motility have been so completely integrated that only traces of the original bacterium exist, spread throughout the host cell's body. The mitochondria and plastids inside our cells are not as completely integrated as the motility elements. These organelles still retain their own separate genomes and they reproduce separately from the cell body, but still remain physically connected and integrated as a unit.

"Random mutation is analogous to randomly changing the position of wires in the motherboard of your computer."

Margulis' research has shown how these organisms become integrated over time. It seems that two symbionts begin by exchanging small pieces of DNA, from the genome of one to the genome of the other. This exchange of genetic information may continue over generations until the two genomes have fused into one, or the genomes may remain separate while the synchronization of genetic reproduction becomes more and more coordinated. Nature is filled with examples of symbionts living together in various stages of evolution that appear to be on their way to full combination and perhaps symbiogenesis. Some organisms

engage in cyclical symbiosis, coming together at some point in their life cycle to physically integrate themselves, and then breaking apart later. Cyclical combinations transform the abilities of both organisms and allow them to engage in new ways of living and behaving.

If organisms evolve by random mutation alone then it should take an extremely long time for a new species to evolve. Symbiogenesis may be thought of as a type of wholesale genetic exchange by which a species receives an entire set of new genes to work with. Once there are two genomes active within the body, major changes are more likely to occur, since random mutation and natural selection can now work on more than one genome.

In addition, mutations caused by random changes in the genome are likely to be harmful rather than helpful to the organism, but this is not necessarily true of symbiotic unions. Random mutation is analogous to randomly changing the position of wires in the motherboard of your computer. Most of these changes are going to impair the computer's ability to function. Theoretically, random changes of this kind could improve computer functions, but the likelihood is very small. Symbiogenesis is more like connecting the wires between two computers at random. It is still very unlikely that the connection will work, but once a

functional connection is found, the two computers might be able to share information, yet their individual functions would be drastically altered.

While random mutation might eventually trigger a beneficial change, symbiogenesis can combine the functional traits of two already functional systems. This might lead to a more substantial change than is possible from mutation and natural selection alone.

Ever since Darwin, evolution has been envisioned as a process of competition between organisms, and a struggle against the environment. Evolutionary biologists portray evolution as a selfish struggle where organisms try to beat each other in the race for survival.

Margulis believes that symbiosis is an alternative to this selfish, competitive view of evolution. She believes that symbiogenesis is an example of cooperative, as opposed to competitive, evolution. She has come to view cooperation as more important to the evolution of life than competition.

Margulis' research is revealing a world that is very different from the one envisioned by most evolutionary biologists. Symbiogenesis shows us a world where cooperation and unity are the major forces behind the changes that we observe in nature.

Competition is undoubtedly an important part of the natural world, and it is part of what causes the movement of evolution, but scientists may sometimes overestimate the importance of this type of competitive relationship. If science wants to discover the realities of nature, then scientists might need to examine nature through the hypothesis of cooperation rather than conflict.

POVERTY, from page 5

Jen Potocnick, a visitor from VSC-Daughters of Charity said, "It really makes me want to go out do something to make a difference, even research."

The middle class dined on rice and beans and washed it down with lemonade. Lisa Foehner, business student,

enjoyed her portion and realized that even though she is not out of school yet, she is part of the upper class.

Amy Guinard, a psychology student, said, "Poverty here does not compare to third world standards."

After the dinner, students expressed

their feelings about the reality of the hunger problem.

"We take it for granted that we can go to our cupboards, stop here for this or that," said Kiehl, the soup kitchen worker. "We should really be thankful for what we have."

WAKING, from page 9

stick with it, because it begins to change when the mostly quiet traveler adds a new dimension.

Some parallels in style have reminded some viewers of the director's previous film "Slacker," but this is not a remake of that film. Unidentified people come and go and locations from several cities were used, so the film is detached from time, identities, and place. Actors and

non-actors were used and some viewers might recognize a few. Speed Levitch, the unique New York tour guide/historian/playwright who was the subject of the documentary "The Cruise" appears in the film, talking about "salsa dancing with my confusion" while standing on a squiggly Brooklyn Bridge. As the characters talk, the visual show goes on. Backgrounds dissolve to match the

discussion, mentioned objects appear in the air, people morph into cloud formations. Nothing ever stays the same, but it is always fascinating to observe.

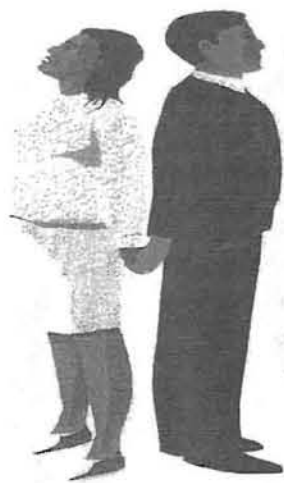
This serious art film really introduces a unique and fascinating animation technique in a thought-provoking story. The film is a must-see for art film fans, and is an intriguing piece of filmmaking for serious film fans.

Plaza Suite

By Neil Simon

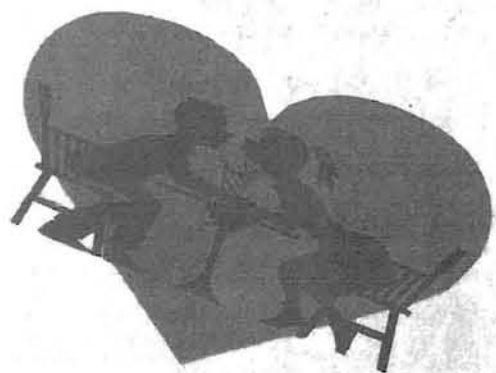
Three different couples living a moment in a hotel suite.

One revisiting after twenty years of marriage, another trying to rekindle an old romance, and the last trying to persuade their daughter to come out of the room and attend her own wedding.

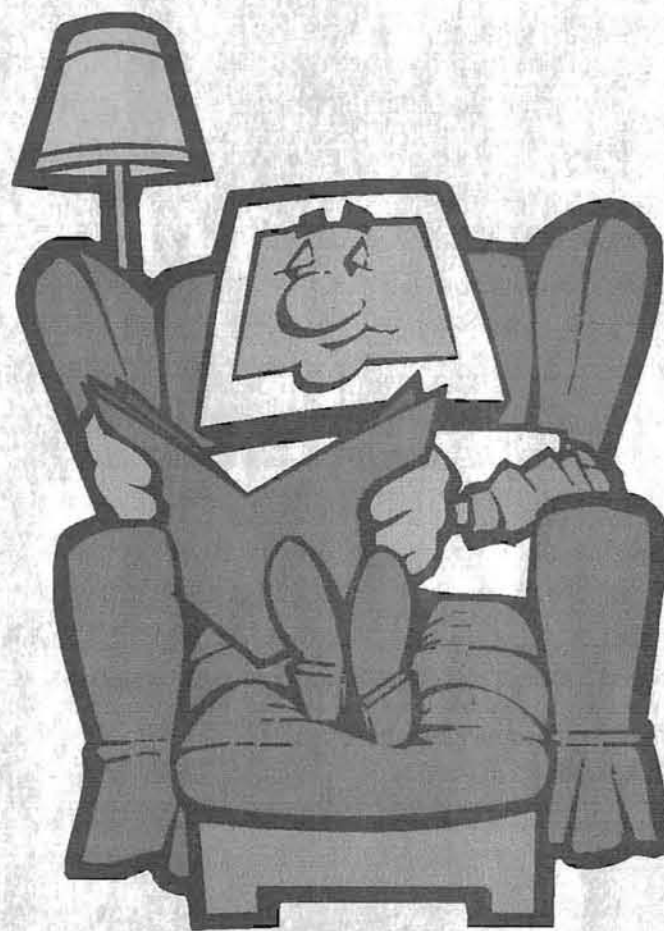


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A Parrot SAYS... Under Parrot

Hypothetically speaking, if you were thankful for something, what would you be thankful for?	MADISON - CHEESE "I'M THANKFUL I'VE NEVER BEEN EATEN, WELL, 'LEFT FOR THAT ONE TIME."	BELLE - BELL "FRANKLY, I'M JUST THANKFUL WE HAVEN'T BEEN CANCELLED YET."
POLK - LOCAL BOOB "WELL, I HAVEN'T BEEN SQUISHED YET, OR HAD SALT DUMPED ON ME."	CLEM - CLAM "I WOULD'VE BEEN HAPPY IF THE IDIOT CARTOONIST FIT ME INTO THE DAMN FRAME."	EDDY - LIGHT BULB "I'LL BE THANKFUL IF WE DON'T GET SUED FOR SUCH A BLATANT IDEA RIP-OFF!"

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Quilts surrounding escalators in MSC raise AIDS awareness

BY EMILY UMBRIGHT
Staff Editor

What was going on in the Millennium Student Center Nov. 14 that made the great escalator-opening fill with music?

"Let this be the University's kick-off celebrating World AIDS Day," Building Operations and Bookstore Department Assistant Drummond Crenshaw announced on Nov. 14.

World AIDS Day is officially set for Dec. 1, but as Crenshaw explained, it is never too soon to begin educating and raising awareness.

"The way we observe it now is it's just one push, one day," he said, "and we wanted to do a better job making people observe this special day."

Vee Maurice, senior, was one of the many musical performers ushering in the awareness event that will run until Dec. 3. Standing alone on the third floor with his black acoustic guitar, playing to a few groups of relaxing students, Maurice played an eclectic array of what he calls "historic country and western covers."

"I've done benefit things before," explained Maurice, who has been a professional musician for 25 years. "It touched me personally."

Slightly out of his element, Maurice normally plays his versatile music with his band The Big House Train. On Nov. 14, his set list included covers "Autumn Dew" and "Mama Tried," as

well as the French "Nuages," meaning "fog" which was sung in the native tongue.

Also at the World AIDS Day kick-off were representatives from Metropolitan St. Louis AIDS Program. Their booth, located on the second floor of the MSC, contained insightful brochures and goody bags, as well as

"We're doing oral HIV testing," representative Jannis Evans said. "The whole process takes about 10 to 15 minutes. It's been around for a while and is 99 percent accurate."

Despite the lack of people willing to get tested, Evans said she would return again on Dec. 3 to do more testing.

"Some people say they don't want to know what their status is; it is that fear of knowing that scares them away," she explained. "The point is, 'Get tested, know your status,' it just makes sense."

Crenshaw agrees. "I know that education makes all the difference. The fear should not be getting tested," he said. "The earlier you find out, the earlier you can get treated."

Contrary to public opinion, being diagnosed HIV-positive does not have to be a death sentence. There is better treatment than there was when the public first knew of the disease. As Crenshaw points out, "people are living longer and longer and living productive lives." Both he and Evans mentioned that methods for treating the disease have evolved to a higher standard, making living with AIDS or HIV comparable to living with a chronic illness, such as diabetes.

Crenshaw has been involved in promoting AIDS awareness through the Red Cross for 10 years. He decided to bring this awareness to UM-St. Louis last year when the campus, through the help of the music department (which Crenshaw is also involved with) was chosen as a site for the South African AIDS quilt that toured the world. The appearance of the quilt, along with musical performances and awareness programs, worked well, and Crenshaw decided to pull off the show again this year.

"It is going to be done annually with the music department," he said. "We will have various activities throughout upcoming weeks."

Crenshaw plans for two presentations (one geared towards students, one geared towards faculty) as well as the showing of AIDS-related films in the Nosh. The quilts this year are being presented courtesy of the Names Project, a national organization that presents quilt-mentos from friends and families of victims around the United States.

He also has one more surprise up his sleeve for the globally recognized date celebrated at UM-St. Louis on Dec. 3.

"Luminaries, leading from the University Circle up to the path, will lead to more quilts that will be laid out on the floor of the Century Room," he said.

These quilts are slightly different from the ones dangling from the balconies in the Millennium Center. For many of the quilt pieces, Dec. 3 will be the first time they will be shown. The pieces also represent AIDS casualties from the St. Louis community.

The terraced opening in the middle of the Millennium Center may no longer be filled with music, but the rationale behind the music is still there. Just looking at and mentally taking in the names, symbolic mementos, and the dates makes one realize how much has changed in our understanding of this disease since it first gripped the nation. Take advantage of the awareness events happening around campus for the next few weeks in conjunction with World AIDS Day.



Maggie Matthews/The Current

The quilts hanging in the terraced opening of the center of MSC represent AIDS casualties within the St. Louis Community.

Let's talk about sexuality: Love letters provide insight

BY BOLOT BOTCHKAREV

Special to the Current

Participants in an African Studies Lecture Series Nov. 21 had a unique opportunity to view Africa from an unexpected and eye-opening perspective.

"Youth Sexuality in Uganda's Time of AIDS" was presented by Shanti Parikh, an assistant professor of anthropology at Washington University, who earned her Ph.D. from Yale University. Parikh lived more than five years in Africa, where she did field research with the Makerere Institute for Social Research, and worked with the Peace Corps in Kenya.

This lecture presented last Wednesday in SSB was provided thanks to the efforts of the Center for International Studies, UM-St. Louis, and African & Afro-American Studies at Washington University.

Parikh found a unique way to research youth sexuality in Uganda,

through love letters. They are a common practice among youth. The language of written evidences is incredibly sophisticated, and the content is surprisingly seductive.

Parikh said, "From analysts' perspective, love letters provide a privileged access to the emotion of young people, and the sense of emerging sexual identity associated with social and harmonic changes."

Parikh's research is based on 100 letters gathered from males and females in Bulubandi Village. The age of authors was between 12 and 25.

According to Parikh, it appears that romantic relationship follows the traditional pattern: boys use letters to establish contact and initiate sexual activity; girls, on the other hand, express their interest and concern, and apologize for their behavior. A closer look reveals the complexity of youth sexual development that goes through the negative influence of the democratic diffusion of sexual information in mass media. Even AIDS-education has a controver-

sial impact on teenagers. For example, in some letters she found that increasing straight talk about sex in Uganda's mass media gives boys more ideas of how to win the hearts of girls.

Parikh believes that understanding intimate dialogue can help educate people in the struggle against HIV/AIDS. "Increasing education about AIDS does help, but it is not the only answer. Environment has to be changed," she said.

Shanti Parikh said, "My interest in presenting this paper was mainly to show my findings in terms of relationships between youth sexuality and AIDS epidemic. So I could dialogue with other researchers who have common interest, bring things together, and raise questions about how exactly we can improve our AIDS education, especially in Africa that accounts for nearly 70 percent of global HIV cases. I think, with theoretical understanding of the relationship between sexuality and transmission, we can create other sustainable programs."

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around the world with about 200 employees, most of whom are not Americans. The organization works with other local groups involved in humanitarian and environmental issues to make sure these issues surface in the elections held by newly democratic states.

In addition to organizing elections and educating the public about voting, the foundation encourages people to run for office and ensures that elections will not be "tainted with fraud." Its role, as DeGregorio excitedly explained, may become more crucial in light of recent events, as IFES looks towards the east.

"IFES has a proposal with the state department to conduct elections in Afghanistan," DeGregorio said. "I hope IFES has a role."

Locally, he urges students to play a role in the activities sponsored by the Center for International Studies, as well as get to know the many diverse international students around campus.

Reaching out to the international community locally has always been important to him, he said.

Throughout his career at UM-St. Louis, he repeatedly tried to ease the initial shock as well as provide support for the international students. Since his first overseas experience, DeGregorio began contacting the Center for International Studies to find out if there were international students from the countries that he was traveling to.

"I'd take gifts to their parents," he said, describing how his travels allowed him to act as a messenger, carrying money, letters, and other gifts across both sides of the ocean. Since his first overseas trip when he was 39, DeGregorio has taken 34 international trips; promoting free elections and making communication come alive for international students and their families. He hopes to maintain contact with the students he has taken under his wing during his time at UM-St. Louis.

"It's sad for me to leave UMSL," he said. "This opportunity at IFES is going to be one that not only enhances my career, but also furthers democracy and freedom for millions of people around the world."

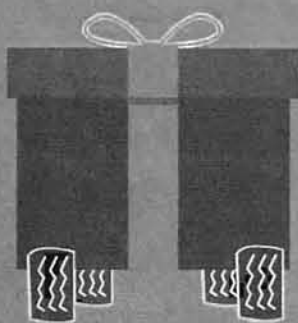
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Adam and Eve, and Ascent Christianity, which means one believes God planned for Jesus to come into the world from the beginning to learn the fullness of being holy and alive.

December 25, chosen to celebrate the birth of Jesus, was adopted from an old Roman celebration "Soul Invictus," meaning the sun remained unconquered. Thus, the sun was changed to son to represent Christ. Kempf said the giving of gifts represents self-giving and originated from the magi who brought gifts to Jesus.

Hanukkah, a Jewish tradition, celebrates the rededication of the temple in Jerusalem that occurred in 165 B.C.E. said Michael Harris, professor of Management, and an Orthodox Jew. "There are relatively few activities" he said, "lighting the menorah, eating potato pancakes, and spinning the dreidel all have symbolic meanings."

The most important of these traditions is lighting the candle of the menorah each day, which represents the miracle of the oil lamp that burned for eight days by a small package of oil found in the temple, said Harris.



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