



First Class Of Hall-Of-Famers

Read about the Athletic Department's first wave of inductees to the UMSL Sports Hall of Fame. Find out who the twelve people are who made it and why they did at thecurrentonline.com.

▲ See page 5

INSIDE



Beautiful and weird, Moulin Rouge sings a beguiling song

Not your average musical, Moulin Rouge introduces a fresh look at 1900 Paris in the most fabulous nightclub of the Bohemian district, the Moulin Rouge. This comic and sometimes tragic love tale is full of brilliant colors in a dreamlike setting that should only be seen on the big screen.

▲ See page 5

BRIEFS

Dean departing for desert

David Young, Dean of Arts and Sciences, is departing UMSL to become Dean of Liberal Arts and Sciences at Arizona State University. Young said that he was leaving because ASU offered him a better opportunity.

Performing Arts Center slated for completion in 2003

H. Sam Darandari, Director of Engineering and Planning at UMSL, said that the construction for the Performing Arts Center will be finished by early 2003.

The Performing Arts Center, which will be located on the North campus, will "provide facilities for theatrical and musical performances and will support the university and public functions", Darandari said.

It will be used by the campus staff, students and alumni as well as the community at large. The seating capacity of the the Performing arts center is 1650 in the Performance Hall and 300 in Music Theater Hall. Darandari said that he plans to successfully complete construction within schedule and budget.

UMSL honored for grounds

UMSL recently received the Landscape Award from North County Inc. for exceptional lawn care.

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Long-awaited garage to open

BY NICK BOWMAN
staff editor

According to Reinhard Schuster, Vice-Chancellor of Administrative Services, the new East Drive garage will open before the end of the week. Schuster had projected the garage to

open on Fri., June 15, but needed to give the silicone sealant, which is used to defend the concrete slabs against inclement weather, time to set and dry.

The garage, which has been delayed for a number of reasons, had been slated to open at the beginning of the summer semesters, pending results

of the micro-silicone tests that were taken earlier in the year.

"The garage is way behind schedule," Schuster said. "We've set one date after another. What the contractor has done is hire an expert in the field of micro-silicone. He has a complicated and sensitive series of tests, and for

one reason or another they were getting erroneous results."

The test was excluded from the American Society of Testing Materials handbook in that organization's latest edition. ASTM is the governing body for these types of tests.

"The test was taken out of the

ASTM handbook so that does say something as to the problems we've had with the test."

Rather than take chances with the concrete, Schuster decided that the garage should be coated and sealed.

see GARAGE, page 12

CONGRATULATIONS GRADUATES!



Mutsumi Igarashi/ The Current

Thousands gathered at the Savvis Center in downtown St. Louis Sat., May 19, to honor this year's UMSL graduates.

ABOVE: UMSL faculty show their support as the students and faculty are seated.

LEFT: On of the many graduates stands smiling while enduring countless photographs taken by family and friends.



Mutsumi Igarashi/ The Current

Chancellor awards many at report to community

BY JENNIFER DODD
staff writer

What exactly do puzzle pieces have to do with UMSL's 25th Annual Chancellor's Report to the Community? The pieces were on each table and they had to put together by everyone at the tables to form a complete puzzle. "The puzzle pieces are a new perspective and reflect our colorful region. The needs vary greatly in St. Louis and UMSL is an essential piece of the puzzle to connect and educate St. Louis," said Chancellor Blanche M. Touhill on May 24th.

There were 1,100 people on hand at the America's Center for the event, which featured Greg Freeman of the St. Louis Post-Dispatch as the master of ceremonies, SGA President Ryan Connor and notable celebrities such as Buzz Westfall.

One of the main presentations at the luncheon was the 2001 Distinguished Service Awards. The first award went to a very nervous Kirk Richter for his involvement in campus-wide services. Richter graduated from UMSL in 1968 with a bachelor's degree in business administration. Richter has volunteered more than three decades of his time to the Alumni association and other UMSL activities. He is on the Chancellor's Council as an alumni representative and serves on the Advisory Board of the College of Business Association. Richter also devotes a lot of his time to several scholarship committees.

Another service award went to Irene Follman, for unit-based service.

see REPORT, page 12

UMSL to offer new Ph.D. program in fall

BY TIM THOMPSON
staff writer

The University of Missouri St. Louis will offer a Ph.D. program beginning with the Fall Semester 2001 that will be a first in the state of Missouri. It will be termed Information Systems, and is part of the School of Business.

Information Systems encompasses specific fields dealing with design, development and management of computer-based information, telecommunications, and internet applications.

The Ph.D. program will consist of 75 credit hours of coursework above and beyond the Bachelor's Degree. Students will also be required to pass a comprehensive examination as well as a supporting field examination in a chosen area.

Chancellor Blanche M. Touhill is enthusiastic about the advent of this new addition to the Business curriculum. "More than 16 percent of our students are enrolled in information technology related programs, reflecting the explosive growth in this field," Touhill said. "Having workers with this advanced degree puts our region at a great advantage over other parts of

the nation."

Marius A. Janson, a Professor in the College of Business Administration, described how the idea of a Ph.D. program in Information Systems originated. "The idea took shape about 5 years ago," Janson said. "All faculty in the IS area plus the office of the Dean were involved in the Ph.D. planning process and putting together a coherent and credible program. The College of Business Administration selected the Ph.D. emphasis in IS because of the strength, national and international reputation of IS faculty members."

Janson went on to say that the movement toward a Ph.D. program in IS was also in response to the worldwide scarcity of qualified IS people both in industry and academia.

Rajiv Sabherwal, Director of the Ph.D. program in Information Systems and the Emery C. Turner Professor in IS, commented on the desired qualities of prospective students. "We are looking for students who have a basic desire to create and impart knowledge, who have a basic understanding of business, information systems, or other relevant fields,

see INFORMATION, page 12

Honors college finds new home on south campus

BY TIM THOMPSON
staff writer

The Provincial House on South Campus is now the new home of the Pierre Laclède Honors College. The move began on May 29 and took four days to complete.

Robert Bliss, the Dean of the Honors College and Associate Professor of History, is enthusiastic about the new location. "The building is grand enough," Bliss said. "It is also much better suited for the needs of our current students, our faculty, and future students."

The Honors College was located at the Incarnate Word Convent at the corner of Bellerive and Normandy from 1989 to 2001. The Convent was commonly referred to as, "Laclède Hall."

The decision to relocate the Honors College was formulated in the 1998-1999 academic year, with Chancellor Blanche M. Touhill giving her approval.

Before the plan could even get off the ground, however, certain enrollment targets had to be real-

see HONORS, page 10



Maggie Matthews/ The Current

After having resided in an Incarnate Word building in the Village of Bel-Nor for 12 years, the Pierre Laclède Honors College has moved to the Provincial House on south campus, formerly occupied by the Daughters of Charity.

Bulletin Board

Put it on the Board:

The Current Events Bulletin Board is a service provided free of charge to all student organizations and University departments and divisions. Deadline for submissions to The Current Events Bulletin Board is 5 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 submissions be posted at least two weeks prior to the event. Send submissions to: Violeta Dimitrova, 7940 Natural Bridge Road, St. Louis MO 63121 or fax 516-6811. All listings use 516 prefixes unless otherwise indicated.

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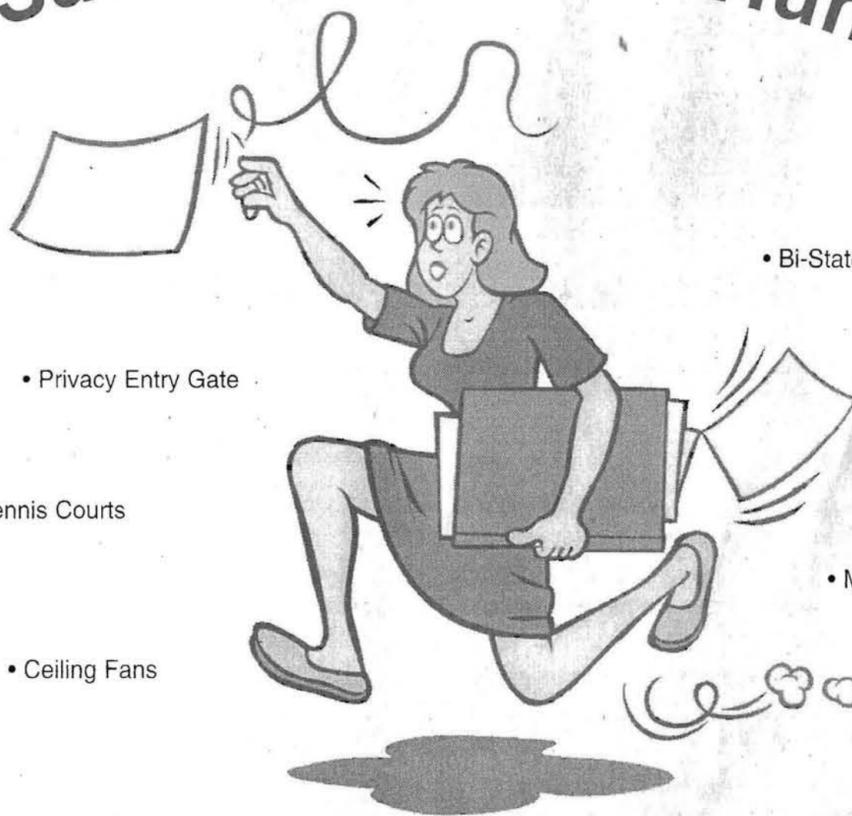
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Summer in the hot city

BY SARA PORTER
senior writer

This summer promises to have enough events throughout the city of St. Louis, to keep everyone busy until September.

For music lovers, Riverport, the Pageant, the Fox, Mississippi Nights, and Blueberry Hill, have concerts that appeal to various music lovers.

Riverport has Destiny's Child headlining MTV's Total Request Live featuring acts such as Nelly, Dream, and Jessica Simpson on July 29; Rod Stewart on July 12; John Cougar Mellencamp on July 21-23; and Matchbox 20 on September 15.

The Pageant will feature Billy Idol on June 2 and Lucinda Williams with the Roots and the Urge on July 15. Mississippi Nights will feature the Average White Band, on July 15, and Blues Musician Aaron Chilton will play at the Blueberry Hill Duck Room, on June 20.

For music fans that want concerts that are more outdoors and less expensive, there will be some outdoor concerts. Kiener Plaza will have it's City Day's Celebration featuring Punch and Judy on June 1; Sguint on June 8, Wild, Cool, and Swingin' on June 13; Gargoyle Lounge on June 22; and Mindoversoul on June 29. Union Station will feature That Thursday Thing that will feature Ralph Butler on June 3, Superfunk Fantasy on June 14, LP Outsider on June 21, and Javier Mendoza Band on June 28.

Fourth of July weekend will have the annual Fair St. Louis including air shows, food from local restaurants, and concerts that will feature the Beach Boys And Leeann Womack on June 30, Patti LaBelle on July 1, Diamond Rio on July 2, and Cheap Trick and the Commodores on July 4.

For the theatre-goers, The Mundy will include it's usual summer musicals, including Brigadoon from June 18-24, Miss Saigon from June 25-July 1, Roman Holiday from July 9-15, Wizard of Oz from July 16-22, An Evening of Gershwin from July 23-29, My Fair Lady from July 30-August 5, and Evita from August 6-12th.

For the more family oriented events, the Science Center will hold the grand opening of the James Mc Donnell planetarium on June 22, which will feature space oriented exhibits, including the Liberty Bell capsule recovered from the sea. The art museum will feature Shoenberg Art exhibit. The Botanical Gardens will host the Whitaker Jazz Festival, featuring jazz acts such as Chad Evans on June 13, and Mae Wheeler on July 11; they will also have the Chapungu Art Sculpture exhibit, featuring sculptures from Zimbabwe.

Riverpup, move over!

BY JENNIFER DODD
staff writer



Mutsumi Igarashi/The Current

This sculpture created by Grant Asmus is located near the north Metrolink station.

What has one red long leg, one long blue leg, a long torso, and a horse-like face? It isn't the new UMSL mascot, or public relations ploy to attract new freshman. Instead it is a new sculpture that was made by Grant Asmus, a junior.

"The requirements for this art was that it had to be in general form; mannequin and the sky was the limit as far as creativity goes.

There was no real constraints, " said Phil Robinson, an assistant professor of art and art history at UMSL. Asmus's statue,

along with several other student designs, will be displayed until October. This statue is located near the north Metrolink station, and is a very interesting piece of work to say the least.

When Asmus's sketch drawings were in the rough and the funds were low, there was hope at the end of the tunnel.

"The St. Louis Regional Arts Committee accepted his design for their 'People Project', and the administration helped with the initial money to get the mannequin off the ground," said Robinson.

The People Project is a public art awareness initiative by the Regional Arts Committee and FOCUS St. Louis. According to Sarah Aldridge, UMSL Magazine, "The Project will encompass a large portion of the bi-state area, displaying 400 mannequins in 12 counties in Missouri and Illinois from April through September. Sponsors will adopt a "person", which will be displayed for six months in a public place, such as on a street corner or in a park."

With art movements such as the Van Gogh art exhibit at the St. Louis Art Museum and the numerous UMSL art projects, hopefully St. Louis will be famous for more than just sports history and Ted Drewe's frozen custard.

"With the mannequin and the People Project, this will rally attention to the St. Louis region. We do very interesting stuff here, and we hope that the UMSL community will share in the excitement," said Robinson.

"This is a thriving arts school and this competition, didn't accept just anything, the statue had to stand out," said Robinson.

Jordan taken to the "Max"

BY ANNE PORTER
staff writer

"Michael Jordan may be famous for basketball, but it was his continuous, 'never give up' attitude that made him known.

Jordan's story is depicted in the OMNIMAX movie "Michael Jordan to the Max", which is currently offered at the St. Louis Science Center.

"Jordan to the Max" focuses on Jordan's final season playing for the Chicago Bulls and goes all the way to the final shot of his career. Ironically, that shot won the 1999 NBA Championships.

Included also in the production are scenes and history detailing Jordan's short baseball career, his charity activities, and some of Jordan's life philosophy.

Jordan said in press release about the film, "'Michael Jordan to the Max' celebrates some of the most triumphant moments in my career and has given me an opportunity to share myself as an athlete and a person. I hope that my story, captured in the powerful large-format medium, will inspire people of all ages for years to come."

The movie took over two years to make and uses the same technology used in the Matrix to create the slow slam dunk move that Jordan is probably most famous. This effect, called "bullet time technology", shows the slam-dunk in a surreal way, four floors high and very slow, so that the audience sees each muscle flex as it moves.

Through "Jordan to the Max", the viewer is able to see Jordan and hear his actual words about how he lives his life, what he hopes to achieve, and what his life before the NBA was like. These are things the media and press never did show when Jordan was leading the Bulls to another championship.

Jordan describes the pain of losing his father, not making the high school basketball team, and his battle trying to gain respect as a baseball player.

John Stern, co-director and co-producer of Jordan to the Max, said in a press release, "Our goal was to create an inspirational portrait of a champion who's athletic achievements could not have resulted from talent alone- but instead stemmed from a combination of athletic ability, discipline, determination, teamwork, and a true love of the game."

"Jordan to the Max" will play through September 3 at the St. Louis Science Center.

BOOK REVIEW

"Star Apocrypha" takes a delightful look at Middle Age, the Stars, and Everything

BY SARA PORTER
senior writer

Apocrypha is defined as "any writing, anecdotes, etc. of doubtful authenticity or authorship". The title brings doubt, but when the reader is done with this book of poetry, they understand everything about Buckley: his youth while growing up in the late fifties and his fears about growing old.

The poems bring a nice freshness to the blank verse that is so often imitated by countless writers. Buckley doesn't try to sound pretentious; instead he spills out his feelings in poetry form, treating most of his confessionals like diary entries. For example in his poem "Prayer to Escape the East", Buckley describes a chance encounter with a stranger: "Who's that on Coast Highway 1/ blond as Tab Hunter or Sandra Dee/ pulling up to Trancas/ in a convertible Chevrolet..."

Buckley also recalls the events of his youth, while growing up in the late fifties and early sixties. He brilliantly recollects his wild teen years, which consisted of hot rods, early rock music, and James Dean movies. In his poem, "Last Days of the Hot Rod Kids," recalls his years as a wild teenager, as well as his confusion about growing up early sixties, when events such as the start of the Vietnam War and the Kennedy assassination coincided with his entering adulthood.

Buckley also refers to his fears about middle age and nerves about growing old. In his poem, "Observation, Middle Age" he hilariously



describes going to the beach and his apprehension that everyone is staring and laughing at him.

Another topic that Buckley seems to write on is a search for religion or spiritual guidance. Two poems particularly reflect this, "Road to Damascus," which takes it's title from the story in the Bible in which Saul was blinded with a religious vision on his way to the city of Damascus, and "Apologia: the Bible Student Returns Home," in which Buckley recalls all of the things he learned in Bible class while coming home for the holidays.

I enjoyed, "Star Apocrypha". It was a wonderful memoir of a man who grew up in a turbulent time.

MUSIC REVIEW

Blue keeps the beat

BY JOAN HENRY
staff writer

Remember those blue guys from the Pentium 4 commercials? They aren't figments of the Pentium Company's imagination. Chris Wink, Phil Stanton, and Matt Goldman founded the Blue Man Group when they donned the black costumes, bald caps, and blue face paint to create a stir when visiting New York bars. While their tours of the bar were relatively uneventful, the three started experimenting with industrial tubing and other resources to make music and created the original Blue Man Group.

The Blue Man group can be seen in the theatre production "Blue Man Group: Tubes" in New York, Chicago, Boston, and most recently in Las Vegas. The show does not tour because the Blue Men use a variety of substances, including bananas, Twinkies, and toilet paper, to create characters for the Men and to accent their music. Usually the clean up time runs over three hours. Their first CD, "Audio," uses the

sounds of many of their favorite original instruments including the Drumbone, which is featured in some of the Pentium 4 commercials. All of the Blue Man originated instruments used in "Audio" are diagramed and explained in the CD insert. Instruments not original to the Blue Men included in "Audio" are drums, pianos, guitars, a zither and an electronic dog toy.

The music itself is surprisingly soothing even though it is played mainly through percussion and percussion like instruments. It also keeps a steady rock beat and fast tempo. Even though there are no words to the songs, they are catchy and even addicting, making listeners regret turning off the CD.

Since the music is played mostly through the different lengths of industrial tubing, the sound is usually rounded and musical, instead of drum-like. The PVC Instrument, a three-sectioned instrument made of different lengths of polyvinyl chloride pipes struck with paddles, cover three octaves and is used in "Tubes" to play the theme song to "Mission: Impossible" and on four tracks of "Audio."

St. Louis could learn something from Chicago



ANNE PORTER

For 24 years I have lived here in St. Louis. During that time I have come to love this town and appreciate for the beautiful and historical town that it is.

As with all great love relationships, I look at this town and see its flaws and weaknesses, as well as its strengths and virtues.

You may wonder where I am going with this, so I will explain.

Two weeks ago some people from the Current, both new and old staffers, and friends took a trip to Chicago.

I was amazed at the similarities between our two cities. Both have a large park with many museums and

attractions, both center around a large body of water, and both offer many old building and architectural styles to celebrate.

What I appreciated about Chicago was that their public transportation system actually goes somewhere and covers much of the city. Lake Michigan was a clean aqua hue that had a clean beach to go along with a well-kept harbor. (I don't think they dump pollutants in it like we do, which might explain that.) And the other most notable thing is they cater to tourists who want to explore downtown. They do this by offering a free trolley service through the summer

months that travels to all the local attractions.

Although I did really like visiting Chicago, I don't think I would want to live there. I still belong here in St. Louis. But I do think that St. Louis can learn much from Chicago.

We can learn how to attract tourists, how to build to public transit system that really works (What a concept), and how to take care of our city. By that, I mean keeping it beautiful, protecting our rivers, building downtown, having people downtown at night and not just on Washington.

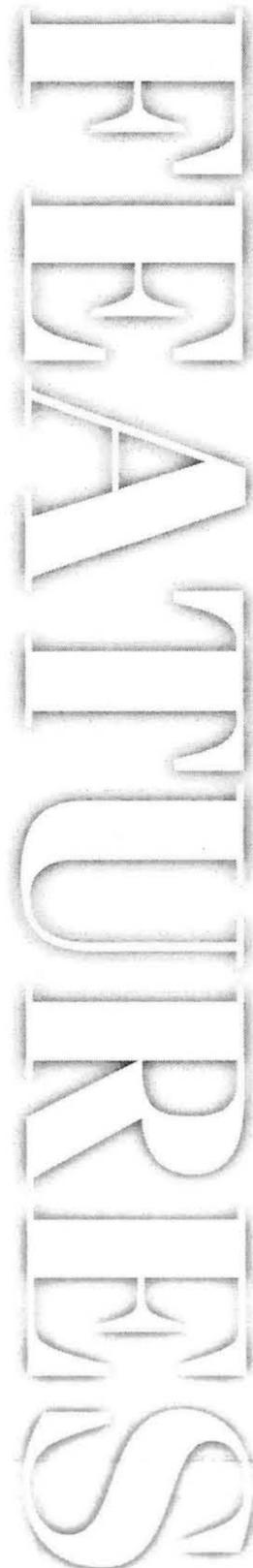
In order to do this, it will require so much work, but the rewards will be

worth it. Groups like Metropolis are already laying the groundwork for the future.

What would make this go so much smoother and faster would be if the city and county would combine efforts.

I understand the city has problems and the county doesn't want to become involved and share those issues. Wouldn't it be nice though if we could all work together for the greater improvement. I Instead of Ballwin, Normandy, the Hill, St. Charles, it would just St. Louis.

After all we all are St. Louisians, aren't we?



EDITOR

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QUOTES

"A good book is the best of friends, the same today and forever."

-Tupper
Credit: www quotablequotes.net

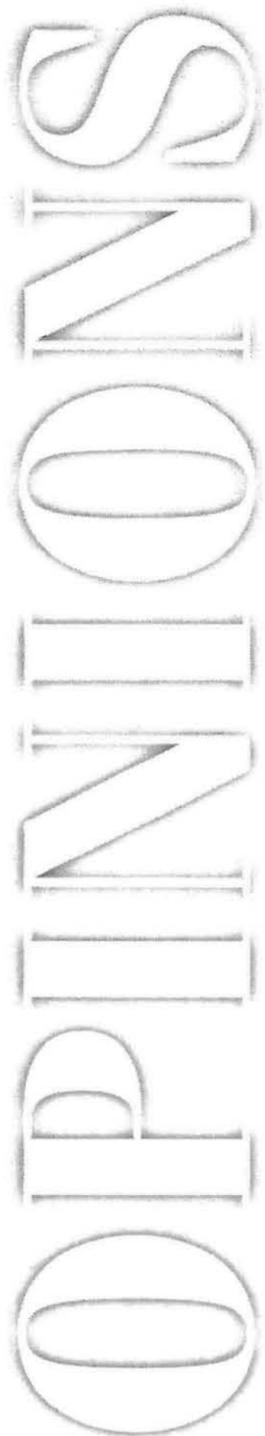
"The only way to have a friend is to be one."

-Ralph Waldo Emerson
Credit: www quotablequotes.net

"Every generation laughs at the old fashions, but follows religiously the new."

-Henry David Thoreau
Credit: www quotablequotes.net

Web thingy goes here



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Under Current
by **Maggie Matthews**
staff photographer

What is your favorite thing to do in St. Louis

OUR OPINION

Student fees not understood by most

As students of the University of Missouri-St. Louis, we all pay certain institutional fees so that the University can operate. These fees, which include educational fees, instructional computing fees, facilities fees, and health fees, to name a few, are integral for the University to function at a high level.

We feel that the animosity that students feel towards the University as a result of the expenses that are incurred in going to school stems from a misunderstanding of where these monies go.

The University of Missouri is not a for-profit organization; monies that it collects pay for the institution of its policies, very similar to the federal government. When a citizen pays his taxes, he is in effect paying to be a part of an institution. These tax dollars go to the implementation of policies set forth by the government; i.e. roadways, parks, a police system, that benefit that citizen.

As the cost of living rises, so do the fees that are charged.

Even The Current has been hit with this affliction, as a steady rise in production fees may force us to increase our advertising rates by 10%. We are not planning on not expecting to make any extra money off of this hike, rather the increase is necessary for our budget to balance at the end of the fiscal year.

In addition, many of these fees, such as parking and the individual College fees i.e. Nursing and Optometry, are considered user taxes. Only students who drive their

vehicles to school are required to purchase a parking permit. It is not a secret that parking accommodations at UMSL are less-than-stellar, but without the monies to renovate the facilities, they will continue to deteriorate.

The UM System has made valiant efforts to improve the UMSL campus. In 1993, the Curators of the UM System approved the UMSL Master Plan that 'outlines placement of future buildings, road alignments and property purchases'. This was a landmark in UMSL's short history, and a giant step toward the future of this University.

As students at this school, we deserve to attend an institution that we can be proud of. We deserve to have the finest instructors teaching the widest variety of courses on the most elegant campus.

The UMSL region deserves to have a top-quality University in its backyard to stand as a pillar of strength for the surrounding areas, and an example of a solid community.

However, these things cost, and without proper funding from all involved, these things will never be accomplished.

The UMSL Master Plan can be seen at:
http://www.umsl.edu/services/public_affairs/presentations/betty2/sld003.htm

The issue:

Fees such as Parking and Tuition are necessary for the overall expansion of the University of Missouri system, and students, faculty, and the community at large benefit equally from the projects that are financed through these fees.

We suggest:

Students should realize that the University does not profit from these fees, and that the overall good of the UM System, a system in which the students are an intricate factor, is taken into consideration before any fee is raised.

So what do you think?

Write a letter to the editor about this issue or anything else on your mind.

LETTERS

Lack of coverage given to visiting language scholar not acceptable

It has been a while since I have been this disappointed in The Current as the newspaper of record for the University of Missouri-St. Louis community. The article in the May 7, 2001 issue describing the lecture given by visiting scholar Christian Civardi in the development of a united Europe, in my opinion, requires an apology. His name might have been mentioned in the article. Professor Civardi, dean of the

faculty of Modern Languages, University's Marc-Bloch Strasbourg II, has been a visiting scholar at UMSL this past semester. It is rare for UMSL to have scholars visit at all, let alone a scholar of his stature. There should have been a sidebar about Professor Civardi as well.

Perhaps if The Current devoted more space to the academic opportunities available on this campus as opposed to parking fees and stolen

microwave ovens, we as a university could increase the respect we receive from the University of Missouri system and Chancellor Touhill could include some clippings from The Current in her Strategic Plan presentations to the UM system administrators.

Sincerely,
-Richard Barnhart Jr.

What's your opinion?

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

- Student fees at UMSL
- Leaders you know
- Young people influenced by television and radio filth

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True leaders simply turn to see followers

Well, in these first weeks as the boss here at The Current—which, I may add, have been very, very long—I have learned my first of what is sure to be a series of lessons on life: the definition of the word "leader."

Recently, I attended a banquet where Lou Brock, the famed base-stealer for the St. Louis Cardinals, was invited as the keynote speaker. Now, usually I get a little jaded when speakers come to events that have no emotional appeal to them, but Mr. Brock did take a class at UMSL (which he had to drop once people found out who he was), so I listened to him. During his speech he talked about what makes a leader.

Loosely quoted (sorry Mr. Brock, I didn't write this down) he said a leader is a man who, while walking down the street, will look behind him and see men following him.

I thought on this, and as I pondered it's moral implications, I began to realize the answer to a question that I've wondered for years: Am I a good leader?

I've been in leadership positions for most of my life, and I've always felt that leaders are born, not made, and that leadership comes as a result of conflict. Like a sieve that separates the cream from the milk, situations separate the leaders from the followers. Even as a kid, I was always the one that invented games that we could play—I had, and still have, the most solid wiffle-ball rules (Indian style, of course) of anyone to ever play the game—or organize just about any activity that my buddies and I would endeavor on.

In high school, I was the secretary of the junior class, a position usually given to the token dork of the "in" group. I was no exception. However, as the secretary I recognized my responsibility as the "leader of the nerds" and pulled more than my share of work, raising

money for the class and basically picking up the officers' slack. They were far too busy being "cool."

One day of that fateful junior year, I was walking down the halls of my high school, giving my meager hellos and head-nods like the "cool nerds" are supposed to do. I was heading to an English class when something came over me. I turned my shoulder to see if I could recognize anyone else before settling into class and I saw something that would forever change my perspective. People were following me. Nick Bowman, that happy-go-lucky, smart Taiwanese guy with the weird hair. The guy who everybody knows but whose phone number

was absent from all of the "party lists." That 5-6 120 lb. receiver who played varsity football, although "played" was far from the operative word. Nick, the most popular of "the dorks" had a group, and in a wild and strange twist of events, was annoyed it's leader.

The funny thing was I never once knew I was in charge. It just seemed to work out that way.

In Fraternity circles we talk about the four bones: jawbones, knucklebones, wishbones, and backbones. Jawbones like to talk, but never work. Knucklebones like to fight, but not reason. Wishbones like to dream, but not act. And backbones, well, backbones are what make the world work, and never realize it. I was a Backbone. I carried out everything that I said I would, not because of pride, fame, fortune, or gain, but because it was the right thing to do at the right time. And that is what makes a good leader. Am I a good leader? Well, a true leader wouldn't be able to answer that question. Just ask the people that depend on me for help. They're right behind me, right over my shoulder, and I will never, never let them down.



NICK BOWMAN
editor-in-chief

Growing up is hard to do; at least watching

When I was a teenager, my Mother tried her best to keep me away from TV shows and songs unsuitable for children. One of the big shows she tried to keep me away from was Married...With Children. But as a hard-working single mother, she could only monitor me so much. I remember her telling me that if I did watch the show, I'd regret it when I was older.

Now I'm staring to understand what she was talking about.

As I remember watching the IQ depleting show of sex, bad jokes, and cheering Al Bundy flushing the toilet, I can only think of my fifteen-year-old sister. As she is growing up, I can see her making some of the youthful indiscretions that I made.

Take her taste in music: hip-hop and rap. As a big brother, I suddenly find many lyrics highly offensive. Just the title of Mystikal's "Shake Ya Ass" draws my ire.

Some of the movies she sees scare me as well. Not too long ago, I picked my sister and her buddies up from, "Moulin Rouge". I didn't

see the movie, but I did see the lustful "Lady Marmalade" video, and it did strike fear into my heart.

As a big brother, am I concerned about what she sees and listens to? No question. Does it affect her in her lifestyle? I'm not so sure.

She has many constructive hobbies such as playing the piano and being on the swim team at the local pool. She discovered the sport of lacrosse and was such a powder keg at the JV level that the varsity team ended up recruiting her. And with all of the extra-curricular activities, she was still able to pull down close to a 4.0 GPA.

She has the same concerns that a normal 15 year old girl would have; which boy I like, how does my hair look, and if her cat is getting enough attention. She's healthy, happy, and a bundle of joy to be around.

Will her music and movie tastes negatively impact her down the line?

Or is watching her grow up harder than actually growing up myself?



STEVE VALKO
managing editor



Dawn Lehmann
Senior / Education

The Omnimax at the St. Louis Science Center.



Alice Oh
Senior / Nursing

My favorite thing was the exhibit of Vincent VanGogh at the Art Museum.



Susan Manuel
Graduate / Public Policy Administration

My favorite thing to do in St. Louis is go to a Cardinals game. St. Louis really is the best baseball town.



Miwako Otake
Senior / Accounting

I like going to the U-City Loop.

Ex-Cards thief helps induct first class

12 sports figures acknowledged in new UMSL Sports Hall of Fame

BY NICK BOWMAN
staff editor

Honor the Past ~ Celebrate the Future was the message at the inaugural UMSL Sports Hall of Fame reception. The event, held in the Century Room of the Millennium Student Center, drew a crowd of 165 who donated \$75 each to attend the gala event.

Past coaches, student-athletes, faculty, and friends of the University came out in strong support of the 12 members of the inaugural class of 2001, which included four coaches, seven athletes, and one trainer.

Jim Goessling, vice-president of KTRS 500 AM radio, served as the master of ceremonies for the night. Goessling, a member of the Sigma Pi Fraternity from UMSL, was a four-year letter-winner on the 1973-77 Rivermen basketball squads.

The Hall of Fame was the brain-child of Chuck Smith, the first men's basketball coach at UMSL and one of the honorees of the night. He approached Marty Hendin, chair of the Athletic Task Force at UMSL and vice-president of the St. Louis Cardinals, and Athletic Director Pat Dolan with the idea. Both Dolan and Hendin were in the process of developing programs to help bolster interest in the fledgling fan support of Rivermen/Riverwomen athletics when Smith inquired about the possibility of a Hall of Fame.

Many schools have instituted a Hall of Fame to help bring a better sense of tradition, baseball hall of famer Lou Brock stated during his



Riamon Grimsbor/The Current

UMSL Athletic Director Pat Dolan (left) presents St. Louis Cardinals Hall of Famer Lou Brock (right) with a gift. Brock was the keynote speaker for the inaugural UMSL Sports Hall of Fame.

keynote address, and I'm thrilled to be here to share in the event.

Brock served as the keynote speaker as a favor to Hendin, who on a recent trip with asked the former Cards

base-stealer if he believed in free speech.

Brock agreed, and Hendin replied, I hope so, because you're speaking at UMSL on Saturday.

Smith's idea was accepted with open arms, and shortly after guidelines were set. Candidates for membership had to fit into one of three categories; Athletic Letters, Excellence in

Coaching, and Distinguished Service.

For athletes a candidate must have been an athletic participant as documented by university record; must be a graduate of UM-St. Louis (this requirement may be waived by a majority vote of the selection committee), must have at least a five-year lapse since he or she last participated in UM-St. Louis athletics (this requirement may be waived in exceptional circumstances by a majority vote of the committee), and must have displayed and maintained fine character and commitment to the ideals and principles to which UM-St. Louis adheres. A candidate's athletic-related accomplishments after leaving UM-St. Louis may also be taken into consideration.

Coaches were judged by how well the candidates are recognized as an authority and leader in their sport, the length and quality of their coaching records and the growth of the programs under their watch. Individual achievements accomplished after leaving UM-St. Louis may also be taken into consideration. Coaches must wait at least five years after their active coaching careers to be considered, although the committee may make exceptions to this rule in extraordinary circumstances.

To receive the Distinguished Service Award candidates must be people who do not fall into either athlete or coaches category but who have made a significant contribution to athletic programs at UM-St. Louis.

Over thirty candidates were considered for membership into the Class of 2001.

Golf team makes No. 12 national ranking tying all-time UMSL high

BY NICK BOWMAN
staff editor

The 2001 UMSL men's golf squad tied its highest-ever ranking in school history, finishing the National Collegiate Athletic Association Division II tournament with a four-round total score of 1226, good for the No. 12 spot in the national polls. The ranking matches the performance of the 1993 squad, who with Riverman James Tritler, now the head coach of the UMSL men's team, finished at the No. 12 seed in NCAA Nationals. This was Tritler's first year at the helm of the Rivermen.

The finish also marks the continual upswing of the golf program at UMSL. In the 2000 campaign, the traveling squad of Doug Kreitner, Dennis Lees, Scott Kirchoff, Kyle Szczesniak, and Andy Schwob took the Rivermen to their first national tournament since the 1993 season. UMSL placed at the bottom of that series. Matt Stiles also contributed to the team's success, traveling to three tournaments this year.

"Last year we had high expecta-

tions," Kreitner, one of two departing seniors, said. "We played well through the year and got to the national championship and we expected to play well. This year our expectations were a little lower, and really we're just playing golf, and not worrying about where we'd finish."

On the year, the Rivermen finished no lower than 10th in any of the 10 tournaments that they competed in (excluding nationals) including a season-high second place finish at the fall Great Lakes Valley Conference tournament. Lees, a junior, showed the highest finish of the squad, placing in the top three at the GLVC tournament.

Although Kreitner and Schwob whose eligibility has expired, will be missed the team will be left in very capable hands. Lees will be the lone senior of next year's squad, and Kirchoff and Szczesniak have seen play at the national level in their first two collegiate years. Kirchoff shot a pair of 75 rounds in the finals to finish No. 70 in the nation, and Szczesniak was right behind him, finishing at No. 81.

The Rivermen do face a unique disadvantage compared to other NCAA programs in that only six student-athletes are on the team. NCAA rules delegate that five members must compete in each tournament.

"We had six guys on the team, and only five traveled," Kirchoff said. "With other teams, they play-off between themselves, and when they go to tournament, you see their best five guys at every match. With us, we only had five guys. That is not to say that we can't compete, but it would make it a lot easier for us if we had the numbers."

When Schwob and Kreitner arrived at UMSL in the fall of 1997, they saw a program that perennially finished in the lower four teams of the GLVC. As they leave this summer, however, they can look back on two national title appearances and numerous top-five finishes. Whether that success is a direct result of their efforts remains unknown, but as the fall rolls around, expectations will be high for UMSL, both from the players, coaches and the community.

Bradyball 2001 falls short of goals

BY NICK BOWMAN
staff editor

At the end of the regular season, the UMSL Rivermen sat at the No. 5 slot in the Great Lakes Valley Conference, much lower than usual. The Rivermen, who had been on a skid, winning only one game in the month of May, were looking for revenge on the SIU-Edwardsville Cougars in the first round of the GLVC tournament.

The Cougars offense had other plans, however, as SIUE knocked 10 base hits, including six doubles and a pair of triples, to take a 6-3 win and send the Rivermen to the losers bracket. SIUE sluggers drew 7 walks in the contest, the second-highest total given up by UMSL this season.

In the loser's bracket, the Rivermen faced No. 1-seeded Indianapolis, who was upset by the sixth-seeded Northern Kentucky Norse in the opening game 5-3. The Greyhounds cut through the UMSL pitching staff, chalking up 14 hits and ousting the Rivermen from the tournament. Indy ace Rick Hummel

held the UMSL offense deep into the seventh, when Buddy Simon contacted with an infield single to break up the no-hitter. Scott Johnson (3-8) took to loss on his record as UMSL lost the contest 8-3, and effectively ended the 2001 campaign. The Greyhounds went on to win the GLVC title.

The Rivermen finished the season with an overall mark of 29-23, and 15-12 in the GLVC, good for third place in the South division.

Head coach Jim Brady is slated to lose six players to graduation this season with slugger Brian Beckmann playing out his eligibility this year. Pitchers Jeremy Partney, Lance Wilson, Kevin Meyer, Tim Stringer, and Johnson will also be leaving the team.

With a team batting average that hovered around the .260 mark for most of theseason, Brady will have to find a replacement for Beckmann's bat. Beckmann batted at .337 on the year, second-highest on the team, while knocking in 27 base-runners. He was also third on

see **BASEBALL**, page 10

R-Women in like lions, out like lambs in GLVC

BY NICK BOWMAN
staff editor

The 2001 Riverwomen drove to Wisconsin with a hot bat. Having not lost a match since April 17, UMSL was more than ready to face the rest of the Great Lakes Valley Conference. The rest of the season, however, is a different story entirely.

The Riverwomen started off the season with high expectations, having just played a spectacular fall exposition season. But they played with an air of mediocracy, trading off wins and losses and hovering around the .500 mark for the first two months of the

2001 campaign. By the end of March the girls split a series with Missouri Western and stood at 9-9. That was the last time they saw the even mark for 25 games.

After dropping a pair of games to Quincy University, Bonee saw her team head into a tailspin of losses, with no apparent end in sight.

"[The slump] took a combination of things," Bonee said. "You play together in the fall, but the pressure and competitiveness is much different in the spring. I know I was frustrated because I know that we were a better ball club than we were playing as. There was not one team on that sched-

ule that we couldn't hang with. It felt like a roller coaster ride. We knew that if we could ever just get it together, we would be fine."

But like any good coaster, there is always a very big rise. After losing that Lincoln contest, which set their overall record at 13-22, the girls played through the next 16 games without error, winning each one and setting a school record for consecutive wins to finish the regular season 27-22 and grab a spot on the bus to the GLVC conference tournament. Although this streak may have seemed like a Cinderella story, head coach Lesa Bonee has a different look.

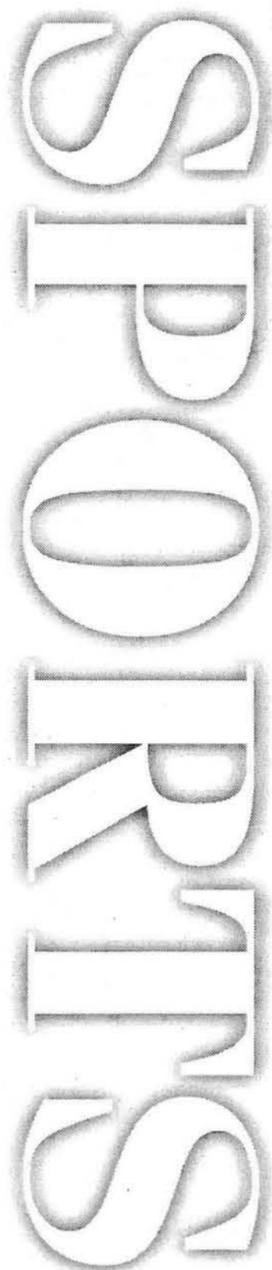
"Throughout the season, we were in every ball game," Bonee said. "There were games where we'd hit 11-13 times and not score, there were games where we'd score only one or two runs, there were games where we'd play six good innings of defense and fold in the seventh. You could look at that negatively and say we beat ourselves, but we knew that. We were in every game."

The rise took them to the first round of the GLVC tournament, held on the campus of the University of Wisconsin-Parkside, where the red-hot Riverwomen faced a Southern Indiana that had swept them back in April. Led

by four-time All-GLVC senior Andrea Wirkus, UMSL prevailed 2-0 and moved on to face SIU-Edwardsville. Again the Riverwomen won 2-0 earning them an extra day in Illinois.

However, on any coaster, what goes up must come down, and the Riverwomen learned this the hard way, dropping their third-round contest against Lewis 1-0, and SIUE sent the team back down the river with a 6-2 victory.

UMSL finished the season 29-24, with a 12-10 GLVC record, good for fifth place in the conference.



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WEB

For expanded coverage of these stories, as well as up-to-date coverage of UMSL athletics, log on to

thecurrentonline.com

Also, visit the UMSL Athletics homepage at

www.ums.edu/services/athletics/athletics.html

NEXT ISSUE

The Current will hit the stands on August 20 with a preview of the 2001 Rivermen and Riverwomen kickers

...I know I was frustrated because I know that we were a better ball club than we were playing as...

-Lesa Bonee
Riverwomen Softball Head Coach

Cheerleaders to rock Mark Twain in the Fall



LATEST SCOOP

NICK BOWMAN

For years our student-athletes have played to crowds that would make the attendance at my staff meetings look good. Every game, the spectators in the stands are usually outnumbered by the number of players on the bench, and every year I write a column pleading for students to come out to some of the games. But not this year. No, this year I'm not going to beg, plead, bribe, ask, or in anyway otherwise prod. Because after you hear the news, I won't have to.

Yes, for this year a small but spirited group of women have decided to dust off their pompons and don their

bloomers. Barring approval from the Student Activities office and the Athletic Department, these girls will put on the first UMSL Cheerleading uniforms in recent history.

Oh, can't you just see it? Actual cheerleaders cheering for actual student-athletes in an actual NCAA contest! Sounds almost like college athletics, doesn't it? Heck, we even have one of the better pep bands in the Midwest.

Just picture this: a group of students congregating in the 'Len (whoever came up with that moniker for the Student Center needs to be strung up by their tongue) around 4:30

wearing their UMSL colors. After downing a few "colas" (*The Current* does not endorse the consumption of alcoholic beverages prior to collegiate sporting events) a mass of 20-40 students flock to the gravel lot, where the barbeques are lit, and the meats are grilling.

After the meats are gone and the cans are empty (and put into their proper receptacles, I imagine) the students march onto the Mark Twain complex, burning coaches in effigy and chanting many a song.

As they approach the courts the crowd is greeted with a collective warm smile from...the Cheerleading

squad!

Oh, the cheerleading squad. As they warm up in the East stands, the crowd begins to cheer...for the cheerleaders! They finish warming up, and just then the starting line-up for the Riverwomen basketball squad is announced. The squad immediately breaks into formation as the PA screams out coach Ethridge's latest project, and the spirited crowd goes into a rafter-shaking frenzy. (For those of you who don't know: "Rivermen Hall," as it was called back in the day, can seat about 5,500 people.)

Well, you guys see the point I'm

trying to get across. If this squad can get the numbers and the money, it would be a very welcome addition to the UMSL community but without the support of the UMSL community, it will never come to pass. In my three years as a Riverman, the one thing that has always irked me is the extreme lack of participation by my fellow classmates. I know in high school your Student Council tried to cram the "school spirit" down your throats (and yes, I was in StuCo in high school) it sure as hell isn't going to kill anyone to try. This

see **BOWMAN**, page 10

AFI

EDITOR

CATHERINE MARQUIS-HOMEYER
a&e editor

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MUSIC

June

- 19**
Bodeans
Mississippi Nights
8 p.m.
- 21**
Doves &
The Webb Brothers
Galaxy
8 p.m.
- Smashband
Club Sevens
- 23**
Core Project
Galaxy
8 p.m.
- 24**
Collective Soul
The Pageant
- 26**
Nothingface
Pop's
- 27**
John Mayer
with Howie Day
Mississippi Nights
8:30 p.m.
- Moe
The Pageant
- 29**
Airflight
Mississippi Nights
8 p.m.

Web thingy goes here



MARQUEE RAMBLINGS
CATHERINE MARQUIS-HOMEYER

"Moulin Rouge" sings a beguiling song



Ewan McGregor as Christian and Nicole Kidman as Satine

BY CATHERINE MARQUIS-HOMEYER
staff editor

Do you ever dream in color? Imagine the most beautiful and colorful dream, and you will have a sense of the look of "Moulin Rouge".

There is no easy way to describe this film: "Moulin Rouge" is a musical like no other; with dream-like visual beauty in a historic backdrop, mixed with familiar pop songs of recent years. The songs are used partly for comic effect and partly as an instantly recognizable reference to tell the audience what the characters are thinking or feeling. Although it's hard to describe, the result is engrossingly entertaining. However, this is a film for those who like the magic of theater - if you only like films with gritty realism, this one's probably not for you.

The story is set in 1900 Paris in the bohemian district of the city, at the most fabulous nightclub of the district, the Moulin Rouge. In spite of this historic setting, it is filled with pop music from the 1960s to the present. As those who stayed awake in art history classes will recall, the Moulin Rouge was a real place, a favorite of the artists, poets, and writers who lived nearby, and the bohemians of turn-of-the-last-century Paris were much like the hippies of the 1960s, full of rebellion and idealism.

From the opening credits, which are as carefully crafted as the rest of the film, the look is of the lush, dark colors and period detail of the late Victorian era, yet the film also immediately establishes the fantasy element. The film draws quick refer-

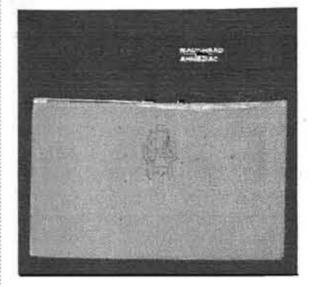
ences to the parallels between these bohemians and the 1960s hippies, as well as to the turn-of-the-century parallel to our own time. It is this drawing of time parallels that smooths the way for the music later introduced. The boy-meets-girl premise is timeless as it is familiar, but it is the way it is told that is the difference.

Why pop music works in this setting is hard to describe, but work it does. For one thing, the songs are, at least at first, introduced to draw a laugh. First the characters start quoting the familiar lyrics and then as they finally burst into song, the audience roars with laughter, as much at the absurdity as anything. The inherent absurdity of all musicals (in which people suddenly break into song out on a street or in the middle of a room) is hence used for comic effect, making the movie fun even if you don't like musicals. What's more, the songs are presented like a kind of parody of the unreal staging of musicals, in which beautiful lighting and dramatic sets suddenly appear. The results are scenes that are both beautiful and funny. The songs themselves are often medleys or reinterpretations of the originals, designed to suit the story and the results are both powerful and perfect. The scenes are dazzling blends of color, movement, and music with fantastic characters in period costumes and sets. Spectacular, in the real sense of that word, is the best way to describe it.

Although the film is set in a real time and place, this is not a historical film. Of all the famous artists who frequented the Moulin Rouge, only painter Toulouse-Lautrec appears as a

see MOULIN, page 8

Radiohead mixes time and influences



BY EMILY UMBRIGHT
staff writer

Anyone recall the term shoegazer? The late 80's-early 90's British movement that featured layer upon layer of distortion, fuzzy feedback and loud drones, which hatched an egg of colorful bands like My Bloody Valentine and The Stone Roses. Maybe it was the heaviness of the music loaded onto the scrawny necks of each musician, or perhaps the work involved in creating the dense sounds, but the term came from these ultra-cool modern rockers who, engrossed in their music, never lifted their heads to the crowd.

With this in mind, remember the song "Creep" that pretty much launched Radiohead into the eyes and ears of America? Riding in the wake of the shoegazer movement, the band never quite looked into the camera for their video. While the movement waned off to a hum, Radiohead seemed to last, despite the threats of falling into the land of one-hit-wonders.

With the release of the band's fifth album, "Amnesiac" exemplifies the point in which a band transforms itself from a money-making device with a thrilling rock'n'roll lifestyle as an employee perk, into a novel forum for the creative process to run its course. While the band has taken a lot of criticism for not being the guitar-driven innovators they were with "The Bends," Radiohead has evolved into something more. "Amnesiac" is a work of art best viewed through a digital kaleidoscope.

The album begins with the mellow, slightly urban sounds of "Pact Like Sardines in a Crushed Tin Box" before gliding into "Pyramid Song," the typical heart wrenching Radiohead ballad accompanied by a piano, violins, and a tunnel-like swirl of distortion. After dipping into some experimental ambient drum machines and computerized voice-overs, the band bobs back above sea level with "You and Whose Army." Starting off melodic and slow, the song carries the feel of an old song playing in French cafe at 2 a.m. That is, until the drums kick in and the piano gets heavier turning the song into something more musically dense and modern.

"I Might Be Wrong" just might be the most agreeable hit among Radiohead fans. It is definitely the hardest song on the album. With the hooky, repeating guitars bouncing across a synthesized humming background, one can almost picture Thom York singing "Let's go down the waterfall" as if it really is, like the lyrics, "nothing at all."

The album gains momentum along its downhill stretch with the trickling indie guitars of "Knives Out," which is probably the most understandable song on "Amnesiac" in terms of experimentation, and the surrealistic "Morning Bell/Amnesiac" that tweaks onto the borders of Pink Floyd (think "Piper at the Gates of Dawn"-era).

While some of the sounds found on "Amnesiac" are borrowed from Radiohead's predecessors, the fusion of their sound with sounds from the past brings the songs off

see RADIOHEAD, page 8

MOVIE REVIEW

"Atlantis" is live-action incognito



BY SARA PORTER
senior writer

Disney's previous feature "The Emperor's New Groove" was a slight, but hilarious parody of itself and of animated films in general.

"Atlantis", however, has a much more dramatic, action packed story. The movie feels more like a live-action film than an animated movie.

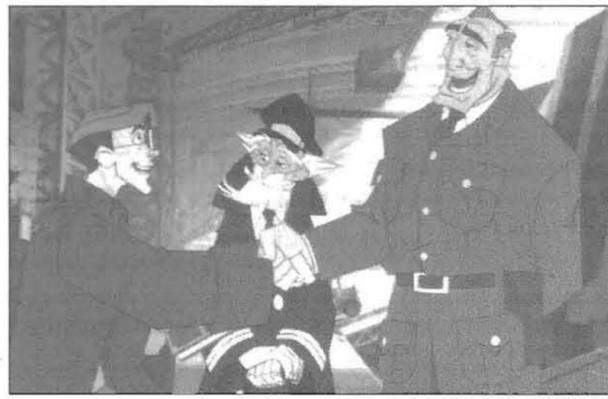
The plot centers around the brainy, yet absent-minded linguist named Milo Thatch (Michael J. Fox), an expert in the story of Atlantis. After he is ridiculed by his professors, he is recruited by Preston Whitmore (John Mahony) to lead a team of adventurers headed for the lost continent. The team includes Audry Ramirez (Jaqueline Orbradors) a hyper mechanic, Vinny

Sartorini (Don Novello) a demolition's expert who is a bit too in love with his work, Doc Sweet (Phil Morris) a good hearted medic, Gaeten "Mole" Moliere (Corey Burton), a lecherous geologist, as well as the sinister General Rourke (James Garner) and the sexy Helga Sinclair (Claudia Christian). After finding Atlantis, Milo becomes embroiled in the lives of it's people, including Princess Kida (Cree Summer) in an attempt to preserve their world.

The animation is spectacular, one of the best I've seen in a long time. The characters, particularly Milo and Helga, were drawn in more of the pulp 40's and 50's style, giving the movie a "graphic novel" look. The backgrounds of Atlantis are impressive, from the tunnels and caves to the continent itself, which looks like it rises above the scene. A scene where the band of adventurers battle Leviathan appears to be animated characters superimposed on a live-action background.

The characters are wonderful. As Milo, Fox gives a superb performance. Milo is a very spastic, awkward hero who ultimately does the right thing. Fox seems to be born for animation in his delivery.

Unlike other Disney films, the love story is not the most important subplot



Milo Thatch, Preston B. Whitmore and Commander Rourke

in this story. In fact, it is something of a non-event. Summer does a wonderful job as the voice of Princess Kida, giving her an ethereal quality, but her character is very minor to the story.

To make up for that, Disney has given us it's most fleshed-out supporting cast in a long time. In past films, we haven't gotten to know the side-kicks very well, as they often appear on screen to provide comic relief. In a very touching scene, each member talks about his or her past and family in an effort to get to know each other. It is

a beautiful scene that helps further their development as people, and not caricatures or stereotypes.

The villains are also well-drawn. Garner's Rourke, in particular, is a memorable one; able to play the folksy charming fellow one minute, and a deranged madman the next. The ending battle is a classic, and what happens to Rourke and Helga is true poetic justice.

For animation fans and non-fans alike, Atlantis should stand as one of the best fans of the year.

CD REVIEW

Disturbing the Peace treks across Ice World without slipping

BY EMILY UMBRIGHT
staff writer

The sounds arrest you. The words tumble around inside your mind. Disturbing the Peace frontman Rob Tweedie feels the energy peaking and leaps from the stage into the stretched out hands of the crowd. With an instinct for risk, Tweedie leads his band along the rocky road to stardom.

"Our freshman year we played a battle of the bands at our high school and a mosh pit broke out," Tweedie said, describing how the band came up

with their name. "We looked up riot in the thesaurus, and it said disturbing the peace. I don't even think of the meaning anymore," he adds. "It might as well be like 'X' or '2'. It doesn't matter."

And over the past six years, the music has evolved into something beyond a name. Tweedie met bassist Josh Werner in middle school, where the two went on to high school and joined forces with guitar player Greg Haupt and drummer Mike Jost. February marked the release of the bands second CD release entitled "The

New Ice Age."

"We had our first CD for so long," Tweedie explained, "that we'd almost be embarrassed to give people our old CD because we didn't even sound like that anymore."

The three-year gap between their first album "Planet Nine," and their latest release has proved to be beneficial. Drawing from bands like Deftones, 311, and Incubus, Tweedie feels the band has developed into "more our own sound than our influences."

that "it's like rock with a lot of melodic parts- there's a lot of emotion."

If there is one thing that Disturbing the Peace remains true to, it is the gutless, raw, emotion packed into every song. Whether it is found in the assertive, riff driven songs like "Godspeed, Brave Astronaut" and "Insomnia," or the tingly, almost Weezer-sounding story depicted in "The Whisper Song," the band joins together to bring audiences into their musical realm. "The New Ice Age" also contains a cover of Bjork's

see PEACE, page 8

Here's the truth about those AFI movie lists

The AFI is at it again. Don't be fooled.

A few years back, the American Film Institute (AFI) released a list of movies called the "100 Greatest American Films" to much fanfare. Recently, they announced a new list of films, this time of American thriller/suspense films. But I caution you in taking this list too seriously: not every film from this category was considered for this list.

When I heard about that first "greatest American films" list, I was pretty excited. I knew the American Film Institute as a scholarly organization, devoted to the preservation of films and film history, and to research

revolving around film. That the AFI was putting out a list of great American film sounded wonderful, and the fact that the list would be announced on prime-time TV with all the hype and fanfare of the Academy Awards was astonishing. I knew that this worthy organization had been struggling financially and so, as a fan of film preservation, I was heartened to see this great opportunity to highlight great films of the past and the work of film preservationists.

What really appeared on that list was something else. While about a third of the titles on this "greatest films" list were worthy of any list of that kind and another third could

probably appear on such a list, the other third clearly were not of the same caliber. What's more, many famous films that had appeared even in the top ten of lists of great films in the past were now totally absent from the list. What list of greatest films would exclude "The General", widely regarded as a masterpiece and often used in film history courses as the example of the "perfect script", while including "The Jazz Singer", a film noted for popularizing talking films, but not the really the first sound film and also painfully bad to watch, or "Tootsie", a moderately funny film in which Dustin Hoffman dresses like a woman and discovers -gasp- women

are PEOPLE! How could the AFI go so wrong and overlook so many great films?

The answer lies in an area familiar to many music fans: selling out. The financially strapped AFI had made a money arrangement with big Hollywood studios. In exchange for invaluable promotions and advertising of their name and cash to help their film preservation effort and scholarly work, the AFI agreed to choose the films for this list in a particular way. Instead of considering all American films (and there are many who thought this shouldn't have been limited to only American films), the AFI started with a list of preselected

films, films owned by the big studios and heavily slanted toward recent movies, films they could make money on in video rentals. There was one exception to this ownership issue, that being the inclusion of two Charlie Chaplin films. Although Chaplin kept ownership of his films, his ability to make money and garner critical acclaim, as well as his amazing business judgment, has kept him as a kind of god to the Hollywood studio community.

From this studio-sanctioned list, the judges were to pick the films to go on the top 100 list. But who were the

see AFI, page 8

Freshman Fact #

1

You can't depend on your roommate to bring everything.

Requirements and Electives

College Prep

- Towels
- Electric Toothbrush
- Hair Dryer
- Curling Iron
- Electric Curlers
- Men's Shaver
- 245 Load Detergent
- Rolling Hamper
- Iron/Board

Home work

- Accent Rugs
- Decorator Vellux Pillows
- Quad Chairs
- Bubbletwist Light
- Fan (Must Have!)
- Portable Vacuum
- Upright Vacuum
- Mini Cordless Drill Driver
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- 12' Craftsman® Tape/Easy Fire Stapler
- Utility Tool Bag
- Lantern/Flashlight Value Pack
- Duct Tape
- Rechargeable Batteries

- Battery Pack with Batteries
- Dorm Electrical Combo Pack (Surge Protector)
- Craftsman® Padlock/Security Cable Lock
- Security Chest

Getting A's

- Alarm Clock
- Computer/Laptop
- Printer
- Electronic Organizer
- Coffee Maker
- Ready-to-Assemble Desk
- Desk Lamp
- Desk Chair
- Maraton CFL Bulbs (5 yr. guarantee)
- Backpack
- Wheeled Backpack
- 4-pc Luggage Set
- Paper Shredder

Unwinding & Dining

- Television
- VCR/DVD
- VCR Tapes
- Cordless Phone
- Stereo System/Boom Box
- Personal CD Player

- Scooter
- Camera
- Dartboard
- Blender
- Microwave
- George Foreman Grill
- Hotpot
- Toaster Oven
- Compact Refrigerator
- Dinnerware/Flatware
- Cookware
- Glassware

Getting Zzzzz

- Fleece/Vellux Blankets
- Fleece Throws
- Twin Extra Long Sheets
- Twin Extra Long Mattress Pads
- Twin Extra Long Comforter/Sheet Sets
- Twin Vellux Comforter
- Body Pillow
- Jumbo Pillows
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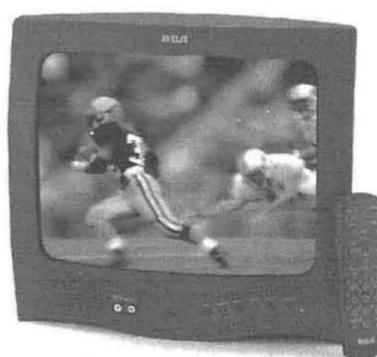
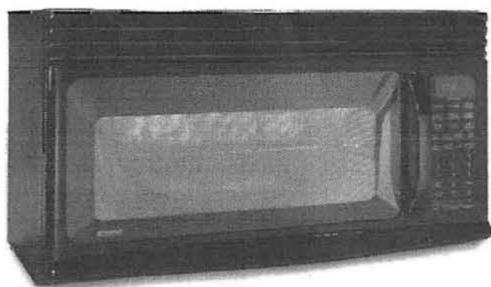
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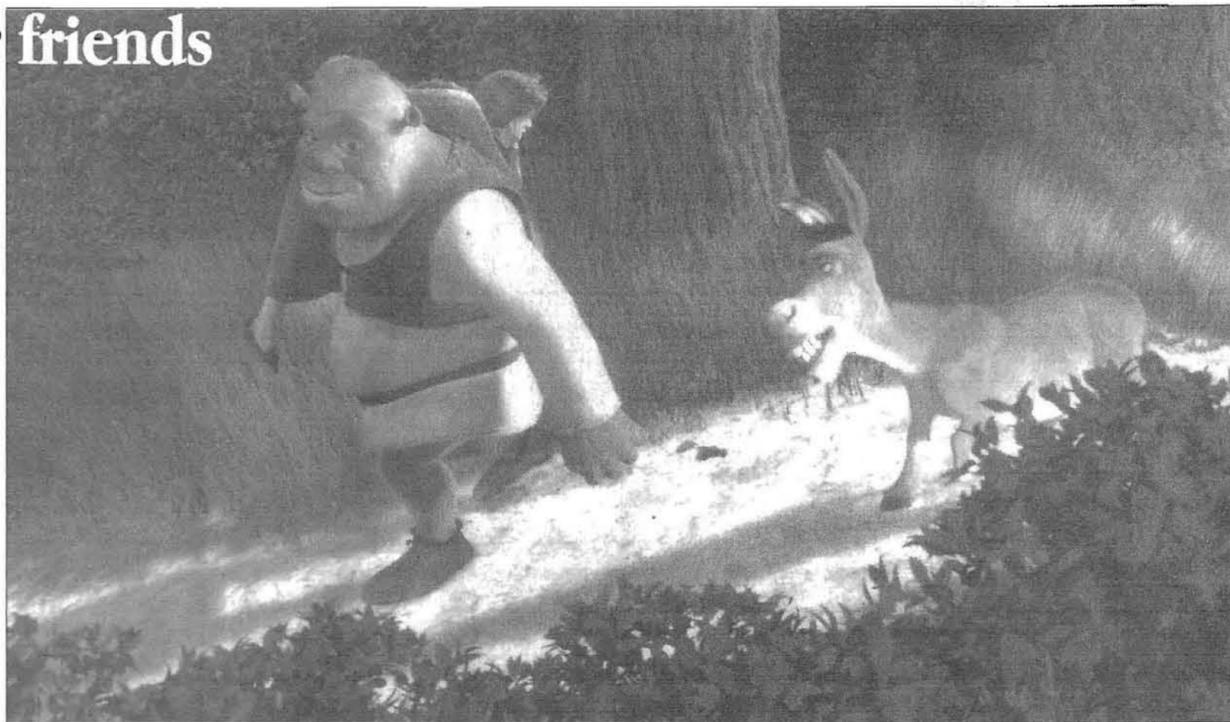
BY CHARLIE BRIGHT
senior writer

Shreks are our friends

Murphy, whose talents were greatly responsible for the success and humor of Disney's *Mulan*. Murphy gives the funniest performance I've heard from an animated character, with the amazingly creative and hilarious graphics wizards at PDI/Dreamworks giving him the support he needs for a performance that far surpasses his work with Disney. The dialogue is fast and furious with Murphy giving as good as he gets in between sight gags and amazing effects only possible with CGI.

The heroine is Princess Fiona (Cameron Diaz) who is not just a damsel in distress, but a butt-kicking, snake-wrangling dynamo. The best shot in the movie was a Matrix shot of the princess preparing to get the smack down on Robin Hood and company. No mercy is shown to any fairy tale creatures or stories, and Shrek seems to enjoy destroying myths from the past in the funniest ways possible.

The dialogue is smart enough that adults will easily enjoy the film as much as children, perhaps more. There's nothing bad about this film, it's truly solid on all accounts. If it seems sappy in places, it's only because that was the effect they were going for. Aside from mild complaints about the nature of computer generated facial expressions (which



Shrek (Mike Myers) and Donkey (Eddie Murphy)

are an unavoidable part of the genre with current technology) the movie was virtually flawless in its execution. The humor is raunchy, but subtle enough that I felt it didn't even deserve the PG rating it got, thinking

that if a child's young enough to be disturbed by what's happening on the screen, he or she probably wouldn't understand it anyway.

This film gets two big green thumbs up from me, for having the

courage to do a movie that doesn't fit the norm. The acting's great and the direction (directorial debuts from Andrew Adamson, and Victoria Jensen) is second to none. My only wish is that the film was longer, but

they managed to cram so much into 89 minutes that it was almost like watching a two-hour movie anyway. Don't just see this film once, see it again, just to catch all those things you missed the first time.

PEACE, from page 6

"Hyper-ballad."

For the laid-back and mild-mannered Tweedie, songwriting functions "like a diary" where he can express himself.

"It's almost like an extension of myself," Tweedie said, "I'm hiding behind it in a way, but I'm also putting it out there for people to hear."

As their songwriting illustrates, Disturbing the Peace appears to be a motivated band whose trials test their limits. Upon their second release, the band sold 1000 copies in the week, a feat that gained attention from "Billboard Magazine's" unsigned band music charts.

"We made Heat Seekers, which was our goal," Tweedie said surprised about the rise in attention, "you don't realize that there are people out there

that know stuff."

Their website, www.dtpmusic.com, also helps. Equipped with photos, show dates, and free mp3's, the band has people from all over the world listening and posting messages on their bulletin board. Recently, the band played Columbia, Springfield, Memphis, and Rolla, which gave them opportunities to form alliances with club owners and other regional bands.

Tweedie said that the Urge has also been playing with them out of town and giving them advice about the music industry.

"Right now, they're trying to steer us in the right direction," he said, "They don't want us to make the same mistakes they did."

As things come together for the band, the commitment that the guys

have made to each other forms the basis for everything they do. The flow of passion that comes out in their live shows, and their willingness to spend up to 18 hours in the recording studio pays off with listeners who believe in the dream that fuels the band. It has become what Tweedie calls a "self-sustaining entity that we keep feeding."

While the name Disturbing the Peace may not depict their sound, it may be a symbol of things to come as peace in their lives becomes scattered while the band continues to reach their goals. With a dynamic blend of dense, jutting guitars and transparent vocals, Disturbing the Peace lifts their followers into a musical tundra of sounds.

"We're trying to create an environment with our music that hopefully you don't find anywhere else," Tweedie said.

MOULIN, from page 6

character in the film, and virtually no reference is made to his art.

The film starts with a strong comic slant but darker and tragic elements, hinted at in the opening scene, appear as the story progresses. The balance between comic and tragic is one of the strengths of this film, creating a powerful dramatic tension. The skillfulness of this balance in this visually told story is the mark of a great filmmaker, a master who really knows his craft.

The acting is wonderful throughout, especially by some of the supporting players such as the impresario played by Jim Broadbent. His

performance of Madonna's "Like a Virgin" is worth the ticket price alone. Ewan McGregor and Nicole Kidman have real chemistry on screen, as well as comic flair. Although Kidman looks a bit thin for her role as a Monroe-like bombshell, she pulls it off nicely, and McGregor produces sparks in every one of his scenes.

Part of the appeal of this film is the completeness of its fantasy world, allowing the viewer to be completely immersed in gorgeousness. From the film's opening credits which resemble a 1900 theater performance, complete with the opening curtain and the

shadowy figure of an orchestra conductor silhouetted on the bottom of the screen to the beautifully illustrated ending credits, the eye-appeal of the film is deep and overwhelming. Not once is this film anything but a feast for the eyes. Add to this the enormously appealing performers, dramatic storytelling of the simple but timeless tale, and the odd but effective music, and you have true entertainment.

For an intensely visual treat like this film, the big screen is essential. Now is the time to see this weirdly wonderful movie.

RADIOHEAD, from page 6

the album something new to sapped ears. Jazz also makes its way onto the album, hiding in the drumbeats of "Dollars and Cents" and tonally squeaking into "Life in a Glasshouse" to close the album.

Perhaps "Amnesiac" picks up right where "Kid A" left off; per-

haps "Amnesiac" is a softer, more contemporary version of "OK Computer;" but if music traces the pace of time on earth, and reflects—in audio—its surroundings, "Amnesiac" wouldn't be closer if the whole album was created from the noise of a modern. Who would have

thought that this little group would escalate in to such a moment-projecting collaboration? "Amnesiac" is not bad for a group of post-shoegazers who broke out after the movement had already passed.

AFI, from page 6

judges? Film critics and historians were notably absent. A few critics from major newspapers and television were included, but many well-known critics were not. Many of the judges were studio executives, although a few of the people on the creative side of moviemaking (directors and cinematographers) were included too. Studio executives and even many current film makers are surprisingly ignorant of the history of their own field, and hence were less familiar with older films on the list. For studio executives, the chance to push their own films to boost video rentals on a list put out by the respected AFI was like a dream.

In fact, it is the real reason for the existence of these lists — to

boost video rentals of the movies owned by the sponsoring studios. Think about what you saw immediately after this first list was announced: every video store in the nation posted this list and had the film ready for you to rent. Not one of those films was difficult to find (the Chaplin family had long since set up a powerful distribution system, as Charlie left them a fortune and the smarts to keep the money coming).

With the release of this first list, the AFI was attacked by critics across the country who recognized the list as the promotional tool it was. For subsequent lists, the AFI has been a little more careful not to exclude widely acknowledged great films from its lists, but the lists are still strongly skewed towards films owned by their

big-money sponsors.

If you want to see a real list of great American films, you should check out the Library of Congress's National Film Registry. This truly is a list of the greatest American films, and the list is expanding over time. There may be some older films on this list you don't recognize but, as a film historian, I can assure you these really are great films. Many of these older films are available at your local library or on websites devoted to older films (like Kino and Silents Majority).

So forget that incomplete and inaccurate AFI list and log onto the Library of Congress website. You might discover a great film you never knew existed.

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Get Caught Up In It!

UMSL founder Schmidt dies at 86

BY CHARLIE BRIGHT
staff writer

Raymond M. Schmidt Sr. is a name that is well known to alumni and faculty at UMSL for his part in the founding of the university and his dedication to his community. On May 15, Schmidt, 86, died of heart disease in his Chesterfield home.

As a member of UMSL's founding Committee of 28, Schmidt was awarded the Chancellor's Medallion from the University in 1996. Schmidt attended Purdue University in Indiana, but left to assist his brother at Schmidt Bakeries. Raymond and Earl Schmidt worked tirelessly doing all the baking for the business themselves and giving back to their home community. Raymond Schmidt

worked as a member and secretary of the Normandy Board of Education from 1954-1965, helping the Committee of 28 to create UM-St. Louis in 1963. In the mid-60's, Raymond Schmidt and his brother sold Schmidt Bakeries to National Food Stores.

Schmidt worked in real estate and then became the food service director at the Normandy School District, a position he held until 1977 when he retired. He was a member of the North St. Louis Lions Club and a member of the Mizpah/Mount Moriah Lodge No. 40, the Scottish Rite and Moolah Temple Shrine.

Raymond Schmidt is survived by Melba V. Gehring Schmidt, his wife of 63 years, his sons Raymond Schmidt Jr. and William Schmidt, and

his daughter Nancy Reynolds. Schmidt had nine grandchildren and a great-granddaughter.

While the man has passed, his vision endures in the buildings, people and mission of UMSL. Raymond Schmidt's life has touched thousands, leaving a brighter future for all those he left behind, and while his name may not be very familiar to students at the university, his works and tireless devotion live on.

Memorial contributions can be sent to the University of Missouri at St. Louis, 8001 Natural Bridge Road, St. Louis, Mo. 63121; Unity Health Hospice, 1000 Des Peres Road, Suite 200 B, St. Louis, Mo. 63131; or Shriners Hospital for Children, 2001 South Lindbergh Boulevard, St. Louis, Mo. 63131.

Curators meet for budget approval, updates

BY JOAN HENRY
special to The Current

The UM Board of Curators held a meeting on May 25. At this meeting, one of the larger items on the agenda was the approval of \$458.3 million budget for continuing operations for the fiscal year of 2002, an increase of 3.6 percent. Of the \$458.3 million, \$15 million will be used for the University of Missouri's final year of mission enhancement. Healthcare received an increase of \$17 million. The revenue budget for 2002 will be around \$2 billion and student fees total approximately \$333.6 million.

Funding for the University's priority list has been re-appropriated and is on hold due to Hancock amendment lawsuits and anticipated shortfalls. Projects on the priority list include

Benton and Stadler Halls and the 1993 Master Plan at UMSL, as well as the Life Sciences Building, the Thompson Farm Ag station, the Hundley-Whaley building, the McKee addition and renovation at UMC, and the Pharmacy-Nursing building at UMKC.

The governor has been authorized to sell bonds totaling \$35 million to construct a new basketball arena in Columbia. The arena's cost is estimated at \$75 million, the excess to be covered by the UMC Athletic Department with help from a \$25 million anonymous donation.

The Board of Curators also heard updates on the UMC Residential Life Master Plan and on the Columbia Regional Hospital Capital Plan. It passed approval for the hiring of consultants to design a new

residential/dining facility and the renovation of three existing residence halls. Daniel Winship, UM Healthcare CEO, stated that Boone County had not only a market increase, but also an increase of patients, surgeries, and income. The hospital also had the honor of being named one of the top 100 orthopedic hospitals in the nation in 2001 by the SACHS/The Human Motion Institute.

However, UM System President Manuel Pacheco stated that the appropriation process was not complete. The availability of state revenues will impact the University's appropriation of funds. The new budget will begin on July 1 and the next Board of Curators meeting will be held in Chillicothe on July 19-20.

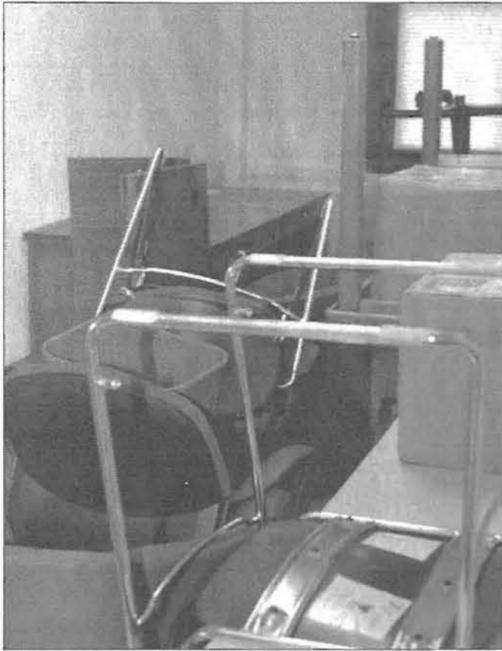
HONORS, from page 1

ized to justify the need for additional space.

According to Dean Bliss, there were three principal reasons for the move: additional classrooms, office space, and residential space for the larger enrollment; the opportunity to develop "learning communities;" and the opportunity to develop a stronger social life in the Honors College.

Bliss expects a Fall 2001 enrollment of 525 students. They will be instructed by about 40 main campus faculty members with the help of 20 adjuncts. In addition to the number of faculty, the Honors College also maintains a permanent staff of 8 full-time employees, 6 of which are academic and administrative appointments.

Historically, the Honors College was initiated as an Honors Program in the late 1970s and early 1980s. According to Dean Bliss, it was christened as the Honors College when the Incarnate Word building became available in 1989.



Chairs and boxes are still in disarray at the Marillac Provincial House, the new home of the Pierre Laclède Honors College. The move was sparked by an increase in enrollment in the program.

Maggie Matthews/The Current

BOWMAN, from page 5

campus could be so much more than a learning institution if every one of us students would just put in a little effort.

To the girls who are working to start this program (Colleen, Riannon,

Becky, Sarah, and the rest of the squad) I commend your efforts. In life we run into plenty of Jawbones (see the Opinions page for definition), but very rarely do we find anyone willing to risk a loss to start something that

they truly feel is for the good of the institution, and not for themselves. Good luck, and you have my support! (If you need a shouter or a setter, just give me a buzz!)

BASEBALL, from page 5

the team with 10 doubles, and led the team in hits with 70.

Meyer had one of the lower-earned run-averages on the team this season, checking in with a 2.09 while

fanning 33 batters. He also earned six saves while amassing a record of 3-1. Johnson will be missed, as he led the bullpen with 11 saves.

For next season, Brady will have a

solid core of juniors to work with, as 12 of this year's letter-winners will be seniors for the 2002 team.



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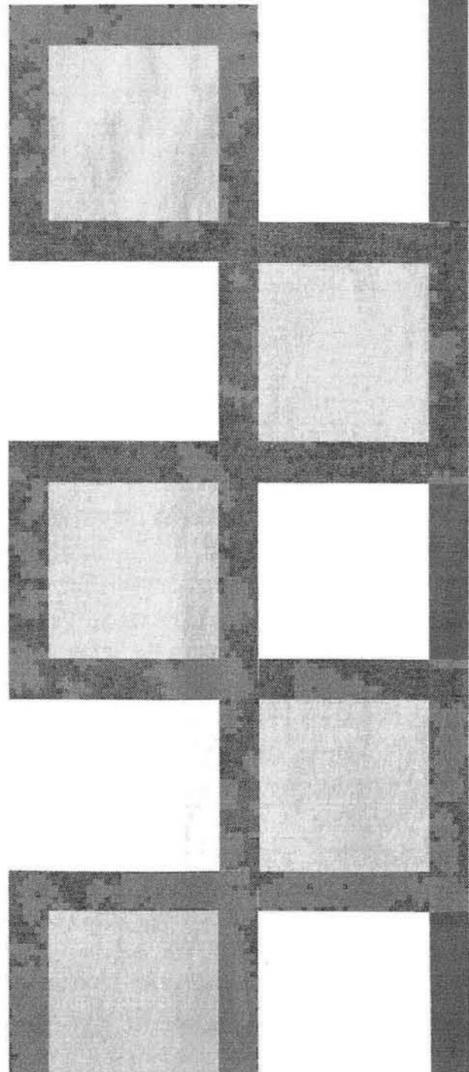
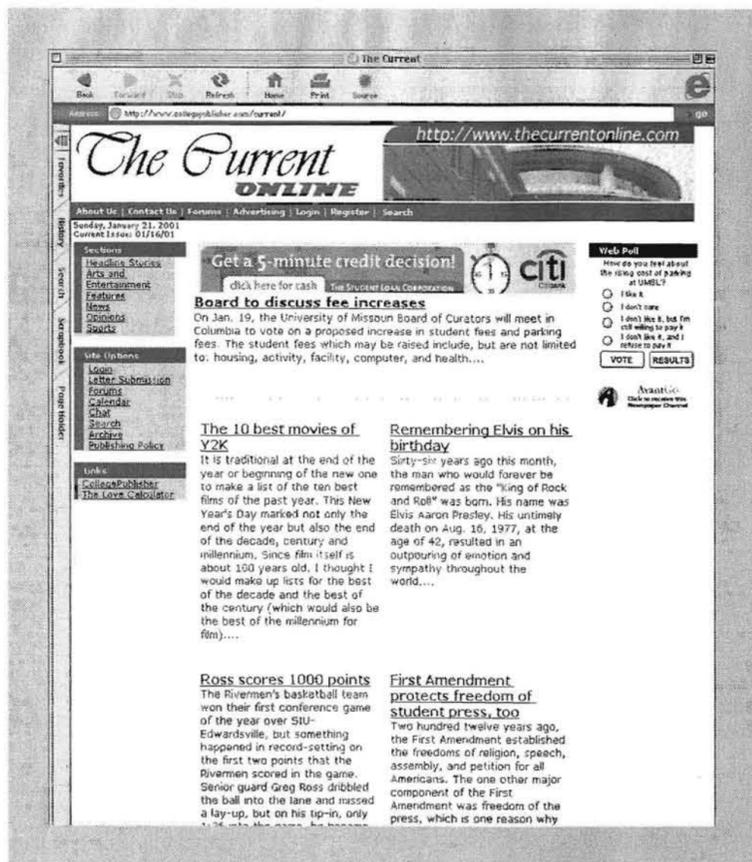
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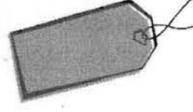
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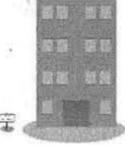
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THE NERD TABLE BY: MARTY JOHNSON



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GARAGE, from page 1

"This way, it will be sealed once and for all, and we can open it as soon as it has cured. We're still in the summer months, so there is no reason to rush into this."

Schuster is also in the final stages of preparing a demolition specification for Garage C, one of two out-dated garages that stand in front of the Millennium Student Center.

"Garage C should start coming down in July and we should have a repaved area for surface parking that will accommodate about 150 cars. We found that some lead paint was used in the garage and that will factor into how we take the garages down."

Although students will temporarily lose the space in Garage C, the new East Garage structure more than compensate, adding over 600 spaces for student use. This new structure will also be much safer as Garage C is long overdue for demolition.

The next step in improving the parking at UMSL is the implementation of Phase II. Included in that phase is the construction of East Garage II, which will be adjacent to the new garage, as well as the demolition of Garage D. Bidding for construction starts in January, and construction should be complete 15 months after.



The new parking garage located on East Drive has failed to meet a number of expected opening dates. It is currently schuled to open in a few days once the recently applied sealent dries.

Mutsumi Igarashi/The Current

REPORT, from page 1

Follman is no stranger to atoms, plants, and other science items, because she has been in the field for more than thirty years. Follman became involved in the University's International Center for Tropical Ecology. One of the biggest projects Follman has worked on is her recent, "Earthlinks: Ecology in Transit." This arts and science program involved about 600 kids who made poster-size cards about their trees in the neighborhood. These drawings are currently on Bi-State buses in the St. Louis area so passengers can learn about trees.

Robert Ricklefs, professor of Biology at UMSL, also received an award at the event. Ricklefs received the Presidential Award for Research and Creativity. Ricklefs earned a stipend of \$15,000 along with national recognition. Ricklefs is the author of six books, and his works have been cited in professional journals some 6000 times since 1995.

The final UMSL award recipient was Steven C. Hause, professor of History, who is also involved in the International Studies program. Hause received the Thomas Jefferson Award which recognizes a faculty member who is excellent in teaching, research, writing, and creative activities and includes a \$15,000 stipend. Besides being the first director of the Honors program and being involved in service activities, Hause is also an author, whose books on gender politics in France have received national and international acclaim.

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and who display excellent communication skills," Sabherwal said. "We are also looking for students who display the intellectual capabilities to work hard."

Since this is an entirely new program to UMSL and the state of Missouri, faculty members in the College of Business Administration are kicking with anticipation, according to Professor Janson. "The IS faculty is looking forward to the Fall Semester 2001 with great optimism. It is very exciting to be able to work with Ph.D. students, be a mentor to them and aid them in becoming excellent researchers."

The faculty members have also established objectives for the program as well. "Our initial goal is to accept 4 to 5 students for this fall and to gradually expand the program so that in 4 years we will have about 20 students,"

Janson said. "Ours is a rigorous Ph.D. program and the students are expected to start presenting papers at international conferences early on as well as publishing research articles in academic journals."

The most pressing challenge, as Janson sees it, is to attract top quality students to the program because fierce competition exists with older and well established curriculums at other universities across the nation. In addition, more and more faculty members will have to be hired if a credible Ph.D. program is to be created.

UMSL provides a solid foundation for the IS program as a result of being the largest business school headquartered in St. Louis and 1 of only 3 to hold the prestigious accreditation of the American Assembly of Collegiate Schools of Business (AACSB).

Ream appointed to Board of Curators for UM system

BY STEVE VALKO
staff editor

A new member of the Board of Curators has been appointed to the University of Missouri System, Optometrist Anne Ream. Ream was appointed by Governor Bob Holden after submitting her application for consideration.

"Someone suggested me, so I filed an application," said Ream.

Ream also said that while she did get appointed to the position, she wouldn't get confirmed until the next legislative session in Missouri

next January.

The Board of Curators is a nine member board which represents the nine congressional districts of Missouri. Ream would represent the eighth district, located in the boot heel and southeast portion of Missouri. Some counties represented in the eighth district include Cape Girardeau, New Madrid, and Madison.

The Board of Curators creates policies that are to be followed on all four UM campuses. The Board of Curators also makes up the governmental body and legal entity for

the University of Missouri system, according to UMSL Communication Director Bob Samples. "The Curators are always named if someone sues [The University of Missouri System]," said Samples.

Ream said she is going through an orientation process by visiting the four UM schools to familiarize herself with the policies.

One of the items that she intends to start working on is getting a new basketball stadium for the Columbia Campus. The current stadium, the Hearnes Center, is becoming out-

dated. Ream said the issue has passed both the Missouri Senate and House and it has been sent up to Governor Holden. "[The bill] is on his desk," said Ream.

Ream has many connections with the University of Missouri system, especially UMSL. Ream was in the class that first graduated from the UMSL Optometry School in 1984. Ream since has moved to Southern Missouri to start her own optometry practice with her brother. "We have four offices, and the name of the practice is Ream Optometry," said Ream.

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