

# the Harbinger

C'mon, read it.

We dare you.

Volume 35 Issue 5 Week of February 3rd, 2003

## Good grief?

**The Harper handbook allows for students to file grievances if they feel they've been treated unfairly. But does the system work?**

**Ken Lowe reports.**

Occasional disputes can arise between students and teachers regarding matters such as grades. To ensure that unbiased decisions are rendered, Harper College has a process in place for student grievances.

"At each step of the process you're dealing with an individual person," said Interim Dean Steve Catlin. "The process itself is redundant and repetitive at each level to prevent bias."

Some students have found fault with the grievance process, citing that it leaves the student out of many steps of the process.

"[The grievance process] is a bureaucratic ladder leading to a bureaucratic circle," said second-year student Plamen Pencheff, who is currently filing a grievance regarding an assignment he received that he feels was graded unfairly.

According to the Harper College Student Handbook, if a student has a problem with a

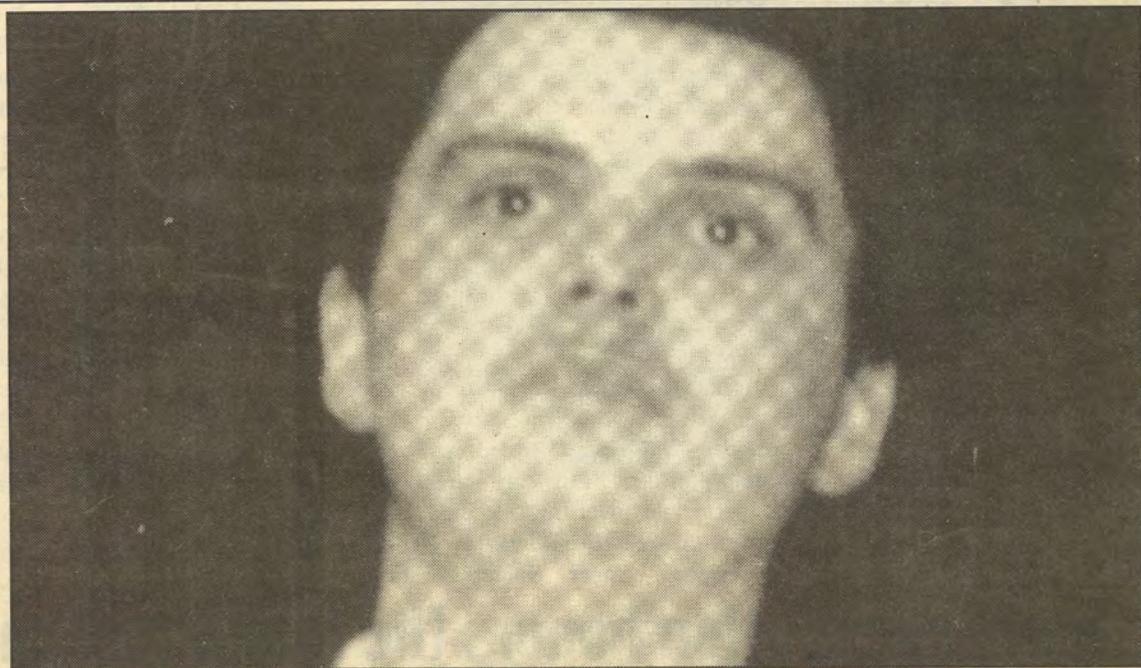
grade given to them by the teacher, their first step in getting it changed is to have an informal meeting with the teacher to discuss the assignment in question.

Pencheff claims that officials involved in the case have been biased by discussion of the matter among faculty and administration members before any official grievance was even filed.

"Before you can talk to anyone, the teacher will have talked to all of her friends," said Pencheff.

If the situation has not been resolved after the meeting between the teacher, the student may submit a written complaint to the department chair corresponding to the class within 10 days of the informal meeting detailing the nature of the altercation and why and how they feel it should be resolved in their best interest.

The department chair then has 10 days to respond to the letter



**Harper student Plamen Pencheff** has filed a grievance regarding a grade in one of his classes, but feels the processed may not be entirely fair. Harper's standpoint is that they must initially presume the teacher to be unbiased.

*Photo Courtesy of the Yearling*

and meet with the student to further discuss the matter. If the matter is still not resolved, the student can then have the case looked at by the department dean.

"We must give the presumption that when a professor evaluates a student it is unbiased. If a matter gets to the Dean, then he acts as an arbiter," said Catlin.

and after that the Vice President of Academic Affairs if there still isn't an end to the problem.

"There aren't that many cases that get up to this level," said Catlin.

Each step of the process involves mediation with the school officials involved.

"If a case gets to me, my role is to get facts together. The student must enumerate exactly what their complaint is," said Catlin.

The student can continue with the grievance process until they feel that they have received an acceptable grade, or until the matter is closed.

### If you have a grievance you wish to file, follow these steps:

1. Within ten school days of the incident, you must have an informal meeting with the teacher to address your concern.
2. If this does nothing, you may speak to the Department Chair within ten days of your meeting with the teacher.
3. If this in turn does nothing, you should contact the dean with a written appeal within ten days of receiving a response from the department chair.
4. Once a reply is received from the dean, if the student wishes to continue the process, they have ten days to contact the Vice President of Academic Affairs. The student may then request a meeting with the Vice President or someone designated by the Vice President. The Vice President will issue a response within ten school days after receiving the appeal or holding the meeting, whichever is later. This decision will be final.

**ALSO INSIDE.....**

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N E W S

# New student club urges Harper to M.O.V.E.

By Kathleen Kudia

M.O.V.E. is a volunteering club that became a new edition to Harper College's vast array of activities in November 2002. M.O.V.E. was founded by first-year student Donna Benezra. The first meeting of M.O.V.E. took place Nov. 18. The acronym M.O.V.E. means "Motivating Others to Help Everywhere." Club meetings are held every Monday at 3p.m. in room A336b.

M.O.V.E. is off to a flying start, having already participated in its first volunteering activities during the holiday season.

Club members wrapped gifts at Barnes and Noble, and they participated in a telethon on Channel 11. During the spring semester, they will help by ushering at many of Harper's cultural events.

Benezra got the idea for the club after the fall orientation.

"When I was in high school [Buffalo Grove H.S.], we had a volunteering club called Interact," she said. "I ended up being president of that my senior year and loved it. Our big end-of-the-year event was the American Cancer Society's

Relay for Life. I was chairman of that for two years. When I started at Harper this fall, I was very surprised that there wasn't a volunteering club."

Benezra had put a lot of work into creating the new club.

"I remembered that at the orientation, the leader told me that in order to start a club you needed 10 people," said Benezra.

She visited Michael Nejman, the director of Student Activities. According to Nejman, Benezra needed a petition with signatures from at

least 10 students. The next step was to draft a constitution for the club. Then she had to find a faculty advisor for the club.

"I asked my Spanish teacher, Mr. John Finan, if he would do it, and he was more than willing," she said.

The last step is to have the club's constitution finalized by the student senate.

"As of now, M.O.V.E. has tentative recognition, which means we are almost a club, but the constitution isn't finalized yet," said Benezra.

# Harper celebration honors the talent and career of Mary Jo Willis

By Georgia Latta

Talent will never leave you. When coupled with perseverance, talent can bring to fruition the fulfillment of dreams. It may be difficult for a young person to conceptualize growing older. You feel invincible and ageless. But time advances and hairs go gray. Your body, once full of youth and vigor, takes longer to recover and more work to maintain.

However, unlike the body, talents grow better with age. As you grow older, you can only hope to adhere to the truth that through hard work, practice and dedication, in the short expanse of your life, you can watch your talents make a difference.

Many of Mary Jo Willis' former students seemed to have realized this truth, and you

could see how it might have been part of her influence that helped them to see it. "A teacher can make the world a better place, student by student" has been the established philosophy attributed to Willis. The show, "Encore: An Alumni Celebration to Benefit the Performing Arts Center," directed by Laura Pulio Colbert, stands as a testament to her outstanding work as an educator.

The evening started at about 6 o'clock. Well-wishers turned out in their fineries. They filtered in and took full advantage of their \$30.00 tickets by flocking over the elegant buffet tables in the front lobby of the new theater complex. Harper's food services set up tables, provided a friendly wait-staff, assisted with coat-checking,

tours of the new theater, and cleaning up after the event.

At about 7 o'clock, after appetizers and a few cocktails, each audience member found the seat he or she thought would offer the best perspective on the evening's events. The dancers on stage high-kicked to "One" from "A Chorus Line," and the audience settled into their seats for a night of boisterous laughs and poignant memories. The opening number met loud approval, and the master of ceremonies, Dann Gire, appeared. Next to him stood a sign that read "Everything Willis."

Gire talked about the various shows that Willis directed over her 27-year stint at Harper. He reminisced about the ups and downs of her career. He explained how she

and the Theater Arts department had started in the basement of the library, more affectionately known as "The Black Hole," and over the years worked their way into the building J lecture hall.

He relayed amusing anecdotes including one of how young actors and actresses would have to run around building J in order to enter and exit opposite sides of the stage.

One show took place in the lecture hall while a rainstorm encompassed Harper's campus. When the actor left one side of the stage dry and appeared on the other side of the stage wet, the strange turn of events required some ad-libbing to explain the phenomena.

"There was a downpour on

Continued on next page

## the Harbinger

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### GENERAL INFO:

The Harbinger is the Harper College student publication published bi-weekly throughout the school year, except during

holidays and final exams. It is distributed free to all students, faculty and administration.

The Harbinger's sole purpose is to provide the Harper community with information pertaining to the campus, surrounding activities, and events of note.

### LETTERS POLICY:

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**WILLIS**

downpour on 42<sup>nd</sup> Street," the young actor explained.

At one point in Gire's monologue, he paused, then said, "I'm having a senior moment. I can't seem to remember..." He broke off, leafed through his notes and continued

Gire told the story of the worst rehearsal in the history of play rehearsals at Harper. Apparently, the dancers labored all day long, practicing their parts, making mistakes and having to start all over again. People still talk about that rehearsal, but Gire revealed another component to the story, rarely discussed, if even known.

In talking to one of the dancers about the arduous rehearsal, Gire heard, "Well, it wouldn't have been so bad. It's just that we were all so hung over." Mystery solved.

He announced the entrance of the next act and the audience wondered what exactly Gire had forgotten during his "senior moment."

About halfway through the play, Paul Dombrowski took over the microphone. He told the audience about his experiences at Harper and with Willis. Dombrowski started acting as a student and from there quickly began learning about set building and design.

He wanted to show the audience slides of some of the sets he had built and designed through the years, but unfortunately the availability of working projectors at Harper proved to be limited. Dombrowski laid claim to his improvisational skills and decided he would show those slides to the audience one way or another. So he stood at the microphone and held them up, slide by slide, explaining what each one contained.

Gire took the microphone back.

The show consisted of selected songs and monologues from musicals and shows Willis had directed through the years. The actors and actresses who originally played the parts while students at Harper performed them again for "Encore." Humorous, sad and joyful pieces all made an appearance, but at the end of each one, the most resounding message came through: "We love you, Mary Joe. Thank you for what you have given us."

*The Spectacular Scott McCloud pays Harper a visit*

**By Chris Edwardsen**

It's a bird. It's a plane. It's - it's - holy potbelly, Batman! - it's Scott McCloud!

Who?

Scott McCloud. The creator of the '80s cult-classic comic book series "Zot!" The author and illustrator of "Understanding Comics" and "Reinventing Comics," both narrated by his cartooned alter ego.

Huh?

You know. The 42-year-old revolutionary who pioneered online comics, liberating our cape-clad successors from the limitations of the paper page.

Where'd he come from?

Not sure, Batman.

*Meanwhile, in the real world, where a man caught*



*wearing spandex had better run for his life...*

"I hated comics," McCloud says of his early teens. "I read what I thought was real literature - science fiction and fantasy."

He also owns up to once having "super nerdy hobbies." Astronomy at age 8. Mineralogy at age 9. Microbiology and radio drama at ages 10-11. Politics at age 12. Chess at ages 12-14.

"We would play [chess] in the junior high cafeteria, where I met Kurt Busiek, who's now the writer of things like 'Marvels'



[by Marvel Comics] and 'Astro City' [by Homage Comics]," says McCloud. "But at the time, he was just a kid trying to get away from his dad, who kept making him do chores like tearing up the bathroom and putting it back together for no particular reason. Kurt loved comics."

Born and raised in Lexington, Mass., McCloud grew up the son of a blind rocket-scientist inven-

tor. The steady exposure to science instilled in McCloud the bricks and mortar for some serious out-of-the-box thinking. He just needed a foundation - an artistic medium through which to make it materialize.

At 15, McCloud met Chris Bing, now a children's book illustrator.

"He had a collection of some of the more arty comics," says McCloud. "I was looking at one and thinking, 'Wow, there's something here, there's some kind of potential.'"

Bing's own detailed line style drawing enabled McCloud to see the aesthetic quality of comics.

"He was introducing me to the notion of comics as a craft, as a way of creating something beautiful," he says, "and if you created something beautiful in comics, it might still be relevant in a thousand years. It was a more classical approach."

Before long, McCloud began tapping into Busiek's reservoir of comic books, which fast became a daily morning distraction for him. From Busiek, McCloud learned that comics could function as a storytelling medium by bringing the reader into a world of credible characters, to a place where the reader doesn't notice "the art of the writing."

The ritual of reading comics soon matured into the practice of drawing them.

"At the time I was doing these goofy surrealist drawings of chess pieces," says McCloud. "So I started doing goofy surrealist pictures of superheroes."

McCloud then met the Dewan brothers. Ted, one year younger than McCloud and now also a children's book illustrator, introduced McCloud to a completely different way of looking at comics: a drawing style done entirely by ballpoint pen. From Ted, McCloud derived the idea that comics should employ liveliness, comedy and, most important, a stroke of "strangeness."

Though only 16 at the time, McCloud knew what he wanted



**Mild-mannered comic guru Scott McCloud grins at the onlookers.**

*Photo By Chris Edwardsen*

to do for a living; he wanted to create comics.

After high school, he entered Syracuse University in New York as an illustration major.

independent publisher," he says.

Today, McCloud lives in California, with wife Ivy - his college inamorata - and daughters Sky and Winter. He spends



Upon his graduation in 1982, McCloud took a job in the production department of DC Comics. There, he cleaned up panel borders and made lettering corrections.

"And it really is that easy, by the way, to break into the comics business," says McCloud, smiling. "I'm kidding, it's virtually impossible. I was lucky they needed somebody at the time."

While at DC, McCloud began work on "Zot!" - the tale of a young, bungling, mixed-up superhero intended to parody the god-like traits of the other superheroes popular then. Once McCloud's 100-page proposal for "Zot!" met the approval of Eclipse Comics, a smaller outlet, he left DC after only a year and a half of service and never returned to the mainstream.

"I wanted to own myself and control myself, which meant at the time I needed to go with an

most of his workday on the computer, superimposing his latest strips onto his Web site and auditioning new online games for his monthly column in "Computer Gaming World."

What advice does McCloud have for comics creators starting out?

"I think that the most efficient way to get an editor at one of the companies to notice you is to simply make a finished comic [and] either print it or upload it to the Web," he says. "And if the work is good, it speaks for itself. I think that work tends to get more respect than somebody walking around with a portfolio at conventions and saying, 'Please tell me what to do with my life.'"

*Meanwhile, back in the confines of a comic book panel...*

Holy high-tech entanglement, Batman! Just what we need - another Web-head. How do ya think Spidey will take the news?



## Subpar Bowl XXXVII in review

By Aaron Kessler

Some phrases were never meant to be said, and "Tampa Bay Buccaneers, Super Bowl Champions" is one of those. This year's Super Bowl seemed like a disappointment, and not just on the field. Hype was down, quality of commercials as a whole was WAY down (but don't tell Terry Tate), and the winning team was definitely subpar.

That's not to say the game was without interesting subplots. The Barret Robbins saga, for one. Robbins, the Raiders' all-pro center, was spotted crying in a corner booth of a San Diego bar the night before the game. The reason: Robbins missed a team meeting on Friday, causing Raider coach Bill Callahan to suspend him for the game. As the drama unfolded, it was revealed that Robbins was fighting a battle with depression, and he had recently quit his medication. Details are still coming to light as this issue goes to press, and currently, Robbins is on suicide watch at a San Diego hospital. (The Harbinger sends its wishes to Barret and his family.)

Also, there's the mysterious abundance of stories on the Raiders' Jerry Porter.

Porter, the Raiders' 3<sup>rd</sup> wide receiver, was touted in thousands of articles as the key to the game. Why Jerry Porter, on a slate of receivers that includes first-ballot Hall

Of Fame locks Jerry Rice and Tim Brown? Nobody knows. (Porter had four catches for 62 yards.)

Finally, there was the matter of the players' introductions. Raider running back Charlie Garner claimed to be from "UT, University of Untouchables!"...seven carries and ten yards later, it became apparent that he was most likely referring to his market value. Locally, Raider linebacker Napoleon Harris won points with the Chicago crowd, claiming that he graduated from "Dixmoor University". Buc defensive end and Illinois grad Simeon Rice, however, offended the entire population of the state when he claimed to be from the "School of Hard Knocks".

All in all, this year's Super Bowl was a colossal disappointment. The clever "Invest Wisely" E-trade ads were conspicuously absent, possibly due to E-trade stock dropping from \$69 a share (four years ago, when the first ad was released) to a current price around \$4. John Madden and Al Michaels provided a solid commentary, notwithstanding the fact that Madden claimed to avoid going for two in his coaching days. (Madden retired from coaching in 1979, the two-point conversion did not come to the NFL until 1994.) Let's hope next year can bring us something truly Super.



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## Letters to the Editor

Note: as the name suggests, these are letters to the editor. As such, they obviously come from sources outside of our staff and paper, and do not represent the opinions of our staff and paper. For all you know we could chuckle at these letters and say rude things about them. But though we may disagree with what you say, we defend your right to say it. So here we go:

Dear Editor,

A fundamental difference between the Israeli and the Palestinian cultures was highlighted this week.

On the one hand, Israelis celebrated a new hero, Ilan Ramon, the first Israeli astronaut to venture in space. Ramon's flight symbolizes the limitless heights a human being can reach in pursuit of his dreams.

On the other hand, Palestinians celebrated an old "hero": a suicide bomber who murdered 29 people and injured many more in an Israeli hotel last year. The occasion for the Palestinian celebration was the opening of a soccer tournament in the bomber's honor.

The Israeli astronaut symbolizes man at his best. The Palestinian suicide bomber, man at his worst. In their choice of heroes, the two cultures reflect their basic difference: one values life and achievement, the other death and destruction.

David Holcberg  
Writer for the Ayn Rand Institute

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Kate Hudson  
Matthew McConaughey

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## ARTS and ENTERTAINMENT

## THE FRIENDLY SKIES

Be it a book by Stan Redding, a movie starring Leo DiCaprio, or a speech by the man himself, the story of Frank Abagnale is guaranteed to dazzle

### THE MAN: FRANK ABAGNALE SPEAKS AT HARPER COLLEGE—

By Heather Mumford

"Catch Me if You Can" is a novel and movie based on the life of Frank W. Abagnale, a former con artist who visited Harper on Nov. 15 in J143 at 7:30 p.m. Leonardo DiCaprio portrays Abagnale in the movie, and Tom Hanks plays the FBI agent who pursues him. About 300 people attended.

Abagnale wasted no time getting into his past: how he started conning at age 16. He impersonated a Pan American airlines pilot for two years. He posed as a pediatrician for a year, passed the bar exam, taught college at age 20, and became a millionaire by age 21; all without a high school diploma.

At 14, he was working for his father in a stationary company making deliveries. His parents divorced when he was 16, and ran away from home. He didn't see his mother for seven years. He had attended a Catholic school. His first con was bouncing checks. He looked 30 years old at 16, making his aliases believable. Also, in those days, drivers licenses and no photos on them, and he changed his birth date for 10 years prior. He was eventually arrested and sent to a prison in France, then sent to a Swedish prison. He was granted his freedom with parole in the United States after agreeing to help catch other con artists with counterfeiting, fraud, etc.

Last year, he celebrated 26 years with the FBI, never accepting one dime as payment, to "repay [his] debt to society." He has also worked for 65 percent of the Fortune 500 companies, protecting them from people like himself.

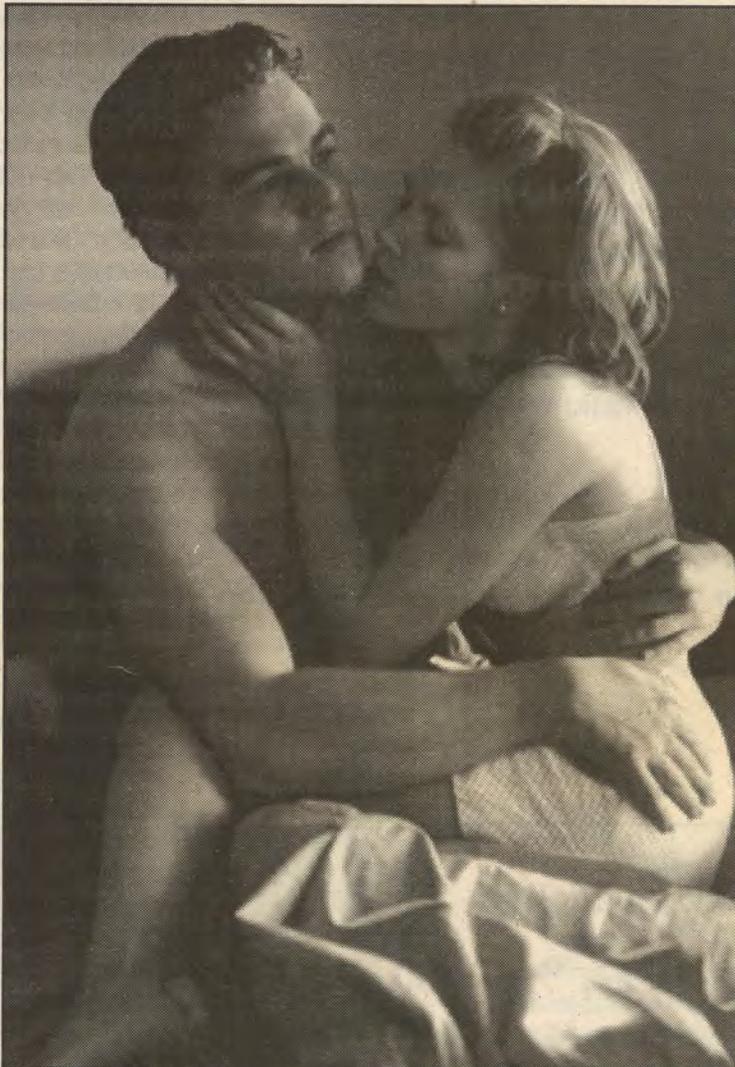
He now lives in Tulsa, OK and is happily married with three sons—who learned early on, "you can't con Dad!"

The book was actually written by Stan Redding, as told by Abagnale. It has been published in 39 languages. The novel was printed way back in 1980, but the movie has just come out Christmas of 2002, after the rights kicked around hollywood for years. He met DiCaprio, Hanks and Steven Spielberg in helping with the movie. He quoted Spielberg as saying he "has never made a movie about a real person, living." The movie is 80 percent accurate because they had to condense five years into two hours. He said Spielberg is "one of the most intelligent people I've ever met."

He said some good things about Daddies, and how "every child needs their mother and their father." His father died while he was in the French prison, and was not allowed to go to the funeral. Also, to the young men in the audience he directed this: "A real man is faithful to his wife."

When asked if he would ever do it over if given the chance, his reply was that he would never do it again: he believes it to be "immoral, illegal, and unethical... it was not glamorous."

"I knew I would get caught,"he said.



**Perks of (fake) employment:** Frank Abagnale (shown here as portrayed by Leonardo DiCaprio) posed as a Pan Am Pilot, a doctor, lawyer, and college professor, largely for the purposes of meeting girls like this one. *Photo from official website.*

### THE MOVIE: "Catch Me if You Can:" NOT SEEING IT IS CRIMINAL—

By Sean Kelly

After unleashing a string of elaborately visual science fiction epics like "A.I." and "Minority Report," Stephen Spielberg chose to hook up with his old friend Tom Hanks and throw out "Catch Me If You Can," a playful, true-story caper flick that is ingenious in its simplicity.

Yes, this truly is a film that gets back to basics- a happy-go-lucky storyline, likable characters, and loads of scantily-clad girls.

Frank Abagnale's criminal career is portrayed by Leonardo DiCaprio, who displays that looking like a 15-year-old as you climb your twenties can land you leading roles in Spielberg movies. I must admit that I have something of a grudge against DiCaprio, haven't been a big fan of his acting in the past, or the way that girls swoon over him. This movie managed to dispel my opinion of him for two hours, however, as Frank uses his Bond-esque charms to stick it to major corporations that can easily afford it.

Tom Hanks has reached the stage of his career where he can feel content playing a secondary role, though as a foil character to DiCaprio's he carries his weight with a curmudgeonly grimace, a Bostonian accent, and a new take on knock-knock jokes.

One thing did disturb me, however... while watching Frank rolling in piles of cash, fleeing from the feds, tooling around in a shiny Aston Martin, and sleeping with many, many gorgeous women, I realized... MY LIFE IS DAMNED BORING!!

I left the theatre glancing lustfully at airplanes flying overhead, daydreaming about a glorious, glamorous life of crime.

### THE BOOK: YOU KNOW, THAT THING WITH THE WORDS?

By Sean Kelly

Welcome to Con Man 101: Stan Redding's novelization of Frank Abagnale's life, or at least the five years that's shaped everything since.

This is an excellent supplement to the movie, detailing things that were glossed over in the film, as well as highlighting more of Frank Abagnale's improvised brilliance, showing how he robbed forty thousand

dollars in a day using only a pen and a stack of bank deposit slips, and how a wink and a smile can carry you further than some of the sharpest-forged documents.

One thing the book makes very clear is that Abagnale was absolutely crazy for girls, of all kinds and from all nations. Young Frank didn't smoke or drink or do drugs, but chasing the skirt was an addiction that no patch could cure (nor could six months cold, naked, and immobile in a French prison).

There is no chapter that doesn't mention a girl by some name or another, and hinting at hun-

dreds more he met during his exploits.

The most interesting aspect of the book, however, is the descriptions of Abagnale's growing paranoia as his childlike foray into big time crime continued, until he was always looking over his shoulder at phantom police officers. Even more interesting is how often his unfounded paranoia turned out to be right anyway, taking him just out of the reach of the long arm of the law.

The newest printing of the book includes a post-film interview with Abagnale, and is available at most bookstores.

# The good, the bad, and the ugly: Hollywood's best and worst of 2002

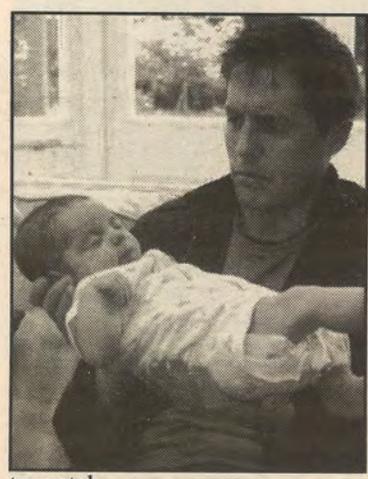
By Stephanie Wolferman

It is the time of year when the snow is falling and the Oscars start buzzing. The Oscars are considered to be definitive, the absolute list of the best and worst films of the year, and any lists made before that become irrelevant. I am about to feel the pain as I try to come up with a premature list of the Best and Worst of 2002.

**Drama**  
**Best:** I would have to go with *Far From Heaven*. A film that is not only beautiful to look at, but has great performances as well. The key to film is Julianne Moore and she keeps this film together. I enjoyed watching the scene where she gives her confession to her friend and how the whole world turns against her. The last scene involving the train allows you to see her pain, but she still keeps that dignified look.

**Worst:** My vote goes for *Moonlight Mile*. I am probably

harsher on this film since I expected a lot from it. It did have great performances, but the story failed the actors. I just felt in a story based on the realities of grief, that it was very unrealistic. When you lose someone, you just don't get over him or her within days of the funeral, even if you do fall out of love with that person. It was a film that was manipulated in order to give the audience a happy ending. It represents grief as only a feeling that lasts when you want it to. Plus, the supporting female character, Bertie, added to the mess of this film making it even more difficult



to watch.

**Comedy**  
**Best:** *About A Boy* and *My Big Fat Greek Wedding*. I have a tie for this category between the forgotten one of earlier months (Hugh Grant's *Boy*) and the monster hit (*Wedding*). Both films leave you in stitches. Hugh Grant is great in *Boy*, and I like how he is breaking his floppy-haired all around good guy role he is used to playing. I liked the laughs

delivered in *Boy*; plus it had some heart, but not the too soggy kind. *Wedding* may have some soggy moments, but most of it consists of laughs. My favorite scene has to be when the women goes on about her twin in her neck. It is full of great jokes, and you don't have to be Greek to understand.

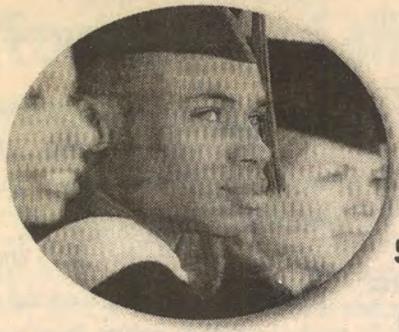
**Worst:** *Mr. Deeds*. I was prone to hate this movie before I even saw it; I love the Frank Capra original and it was disappointing that not only was it going to be remade, but to be done so by



Adam Sandler. The film is a poor reflection of the original, with none of the heart. Even if you haven't seen the original, you can still see that this film is pretty bad. Plus, it has that contrived ending based on coincidence, so everything works out for the best. The jokes consist from stupid greeting cards to a drinking fountain with a tropical drink. Adam Sandler does nothing with the Cooper role, and Ryder doesn't bring the charm or energy to the Jean Arthur role.

**Science Fiction**  
**Best:** *Minority Report*. Steven Spielberg's film brings the future alive with his star Tom Cruise as a wrongly accused murderer. The look of this film is amazing, along with the story line. I just found the very concept amusing and I liked how Spielberg created this world. It does

Con't on next page ----->



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## 2002 flicks— more of the best and worst

continued from page 7

offer some twists and turns. Except for the tied up ending, the film is fascinating to watch.

**Worst:** Men in Black II. A film so obviously done for the paycheck. It just seems that Will Smith and Tommy Lee Jones showed up just to cash in. Not only do most of the jokes fail, but the chemistry is old. No longer do Jones and Smith play nicely off each other; they both seem bored and life less. The only gag the film has is a singing dog, which gets old fast. I guess the filmmakers thought to compensate for the tired story, they could throw in a singing dog and no one would notice. The film feels old and offers no enjoyment.

### Teen

**Best:** Igby Goes Down. This heart-warming film really brings to life teen angst that has been shown in many films before it. The key to this one is the performance by Kieran Culkin. He makes you feel his pain and the scene in which he waits outside Claire Danes' door is heartbreaking. Not only does it show the pain, it also has laughs; it is quick with the black humor. The film not only captures the confusion of the teenage years, but it is better than your average "teen flick".

**Worst:** Abandon. Sadly, I was one of the few people that voluntarily went to sit through this mess of a film. It tries to be many things, but thrilling it isn't. Katie Holmes is missed cast (even if this role was created for her) and really doesn't carry the film well. She looks too mousy and never makes us believe the

actions she takes against her ex-boyfriends. Even the twist ending doesn't shock you nor does it add anything to the film. It comes off as cheesy, especially the end when her new boyfriend dumps her. You can almost hear the scary music and see the crazed look in her eyes. She just can't let a man go.

### Men With Weapons

**Best:** Road to Perdition. A beautifully done film by Sam Mendes starring Tom Hanks and Paul Newman as mob men. The film is great because of its performances (particularly Newman's) and because of its beauty. The scenes in the rain and of Hank's, at the end, looking out the window are breathtaking. Plus, the colors are just grimy enough to invoke the mood of depression era Chicago. The film is able to take tragic events and bring out the beauty in them. It is a film that doesn't hold back any tragedy and doesn't try to please its audience. A life a crime is not one without its misery and Perdition shows it to its audience, leaving them breathless.

**Worst:** Deuces Wild. This film is about the nice gang on the block. The other gang is bad and bringing drugs into their neighborhood and the Deuces want to stop it. So, how do the Deuces prove that they are a gang? They take their frustrations on people with disabilities, how kind of them. The film mostly fails because of its idiotic plot and its direction. Director Scott Kalvert makes the film over dramatic. He likes to use a lot superimposed pictures and slow motion. Those are great techniques, but not when most of

your film is made up of them. And, of course, he makes every dramatic event happen in the rain. Nothing says drama than an actor all soaked. Which, is what this film is: all wet.

### Action

**Best:** The Bourne Identity. A great action film that seemed to not get a lot of attention in the summer season. The film stars Matt Damon as a man trying to figure out who is he. The best part about this film is the great car chase. This small compact car is let loose on the streets of Paris and it actually looks like it could occur (no flying cars a la Gone in 60 Seconds). With its real life chase seen, the film is full of action and excitement. Not only does the film offer action, it has great acting (unlike the worst of the year). What is refreshing is that something can be exciting and not dumb downed.

**Worse:** Star Wars Episode 2. This could easily be the biggest disappointment of the year. Granted it is under the action category, but what fails in this film is the dialogue and characters. The characters are never real and the love story ruins the film. Natalie Portman, in particular, come off wooden and seems all too concerned with the costumes she is wearing. The film consists of horrible dialogue (with lines like, "you intoxicate me") and scenes of first love with Anakin and Amidala rolling together in a field. Plus, once action appears on screen, the film is already bogged down with so much problems it isn't enjoyable. Sure, Lucas can create a

breathtaking universe, but his characters are dull. Lucas needs to stop paying attention to creating special effects and work on the human aspects of his films.

## Good old-style gang violence

By Stuart Millar

**Players: Leonardo DiCaprio, Daniel Day-Lewis, Cameron Diaz, Jim Broadbent, John C. Reilly, Martin Scorsese (Director)**

"Gangs of New York" is one of those movies that aren't easily categorized. Drama? Romance? Action? Well, it's probably all three.

Scorsese brings his hometown to the screen once again in his classic gritty, violent style. But this ain't "Mean Streets," and gone are his usual collaborators De Niro and Pesci. Here we have Leonardo DiCaprio (Amsterdam Vallon), Daniel Day-Lewis (Bill the Butcher), Cameron Diaz (Jenny Everdeane) and Jim Broadbent (Boss Tweed).

Amsterdam Vallon (DiCaprio) seeks revenge for the murder of his father, Preist, at the hands of local gang leader Bill the Butcher (Day-Lewis). The backdrop is 19th century New York, where brutal battles between local gangs (the Irish-American "Dead Rabbits" and local gang "the Nativists") are common in the Lower East Side. It is a time of Civil War in America, and draft riots are tearing up the city.

At times, the movie, based on Herbert Asbury's book, published in 1928, is

almost too big for itself and the story gets slightly muddled and confusing in places (the romance element to the story is pointless). However, anyone who has seen such classics as "Raging Bull" and "Casino" (my personal favorite) will know that Scorsese likes to pull the audience in different directions and the narrative never usually flows in one direction.

The battles between the gangs are bone-crushingly brutal, with knives, clubs and cleavers being the weapons of choice. The blood literally sprays across the screen in some scenes.

Critics will probably say that DiCaprio and Diaz are well out of their depth, but both did well with their parts, and it is good to see Leo kicking butt, instead of playing that pretty boy we have come to expect. Day-Lewis steals this movie, though. His performance is hilarious and disturbing as Bill the Butcher (who Bob Deniro was originally tapped to play). It won't be a surprise if he picks up an Oscar for this one.

A must-see and I'm sure most sane people would choose to see this over "Just Married." But then again, that movie was number one at the box office. There is no accounting for taste then.

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# Where a kid can be a kid, adults can be miserable

By Stuart Millar

At first it sounded fun. Going to Chuck-e-Cheeses for my nephew's fourth birthday party would be a once in a lifetime experience, whether I was in the mood for giant mice and bad pizza or not.

Coming from Scotland, there are still many aspects of American culture that baffle me, for example: Why does everyone drive mini-vans? Why are people always trying to sue McDonalds? and is Al Roker really the anti-Christ? Sorry, I'm rambling, back to Chuck-e-Cheese.

Firstly, Chuck-e-Cheese is a great place for kids, that isn't what this is about. It's the fact that its hell on earth for everyone else. Yes, you can drink (thank god) but they limit everyone to one beer an hour (I suppose a drunken Scotsman attacking a guy in a mouse suit would look bad). Also the employees are all teenagers that would clearly rather be somewhere else, judging by the forced smiles on their faces.

Maybe I'm just too cynical, but it's clear that a lot of work has gone into the whole operation. Somewhere in America there is a corporate meeting taking place, where executives are mulling over ideas on how to make their company more effective. I'm sure that "chuck-e" will still be a part of suburbia for many years to come, but I sincerely hope not.

Maybe instead of going on a march against the imminent war in Iraq, I could arrange an "anti-cheese march" or something similar. It is up to you, the next generation of parents, to take your kids somewhere else. Thank you, the curmudgeon has spoken.

# "Looking for Landmarks" a brooding beauty

By Stuart Millar

A product of the ever vibrant Seattle music scene, Two Loons for Tea has a hybrid sound that combines pop, jazz, and a little bit of folk for good measure. Singer Sarah Scott has a haunting voice that brings Jeff Buckley and PJ Harvey to mind, while also giving each song substance, depth and a unique sound.

Opening track "Blue Suit" swirls to life in echoed piano, harmonic guitar and drums, Scott's voice crooning the chorus line "you talk like you meant it". Then to the title track in which Scott talks of "not being born for mornings" (definitely something I could agree with there) and "opium dreams". The following tracks "Dying for love" and "Blood for Sugar" are more highlights of an excellently produced album with a very broad sound.

Instrumentalist Jonathan Kochmer creates a brooding, cinematic sound on each of the eleven tracks, with the help of an array of different musicians. Everything is thrown into the mix from drum loops; cello, synths and the resulting sound is very accomplished for a band that once recorded a record at Skywalker Ranch.

"Sad Diamonds" is probably the most stripped down song musically, but is more effective because of this. "She's not worth the worry" is another track worth a mention for its strange strings and tribal drumbeats. The funky "Shape of strange" sounds like it could easily play over a 70's Blaxploitation flick (well maybe not *that* funky). "Green Limousine", "emily" and "the prisoner" are all very good, if somewhat melancholic. Closer "the Mortal Rodeo" opens with oriental strings and chiming guitar before spiraling in another strange, but effective musical direction.

"Looking for Landmarks" is an expansive, evocative record and definitely worth a listen. Subtle and effective.



The movie 8 Mile which was recently showing in theaters, has given the public a little understanding on what an Emcee is. Eminem stars as a local teen who struggles with the hardships of life and has an incredible talent to flow freestyle. Flow freestyle means rapping unwritten lyrics that flow together.

So what exactly is an Emcee? Some say an Emcee is that guy that hosts a show on stage. Some say an Emcee is a rapper. Some say an Emcee is the mind behind hip hop. In truth, an Emcee is all these things and mix that up with the Hip Hop culture that stands today, and what you get is a true artist.

Here at Harper, there are numerous Emcees that roam the hallways and sidewalks and I happened to catch up with one of them. He is exceptional for he has won several battles and competitions. He is one person you will definitely see in the future either in concert or on CD (and vinyl for you DJ's). His name is Leo Arias and here's everything he has to say. He's an Emcee after all.

Harbinger: What's your Emcee name?

Leo: Leo. I don't have one yet. Leo will do for now.

Harbinger: What is your definition of Hip Hop, Leo?

Leo: Hip Hop is the voice of the quiet, but talented. Its that boom in the back of the mind. It truly is the intensity of your instincts. If Hip Hop was a place, it would be Diver-City and In-Imagination. You read me?

Harbinger: Putting it like that,

# What's an emcee who can't rap?

By Habib Behrouzi

yes. So what is Hip Hop to you personally?

Leo: It's a right of passage and what is going to make us. A road back to where I came from. When I lived in the city, I enjoyed it. I came to the suburbs and lost track of it. Now that I have it again, its become the best way to find myself.

Harbinger: Who did you think you wanted to be an Emcee?

Leo: Haha, I know this one. I was 13 years old and I had two friends who were brother named Zaid and Alex. We would watch Kid and Play movies and Juice. We would rewind the movies and memorize the lyrics to the hip-hop songs and sing them. Then I remember at 14, I heard Rakim's "I Ain't No Joke" and KRS-ONE and it made me want to rhyme.

Harbinger: What was it about those two artists?

Leo: They were Emcees known for Partying, dropping knowledge and making the crowd go "Damn!". I wanted to be all three. Hip Hop ended up becoming a girlfriend to me because of that. I wanted to know everything about her to understand her. I flirted with her sound.

Harbinger: So what are some of your accomplishments?

Leo: My biggest accomplishment is that I found my route in life through music. Other accomplishments are winning 2nd place at the Import Revolution MC Battle, Several battles at the Potion Lounge, and recently, 1st place at the Chase Lounge Battle. I've won a couple hearts too. [wink-wink]

Harbinger: So what do you think and feel when you go up and when you're actually up?

Leo: They are both similar feelings. I guess it's a preliminary feeling that then becomes heightened. It's a pure dynamic and a slew of extremes. I have to match the feeling with my intensity or the brain shuts down. If you feel extreme, you have to be extreme.

Harbinger: What's your scariest

moment?

Leo: An old friend, Konee, signed me up for a battle without telling me when I was 16. I thought I was no good. I heard my name, Cartoon (an old emcee name that was given to me), and I was unprepared. I went up against the first guys and ripped on everything from his hair to his shoes. I beat him along with four other Emcees.

Harbinger: What about the happiest?

Leo: It was recently. I realized that I was good and that I have to let it out. I understood the power of language at that time and the voices in my head were moving me to speak. I wanted to shut up and talk.

Harbinger: So what does it take to be an Emcee?

Leo: You better have a lot to say or you're out of the job.

Harbinger: Who are your top 5 Emcees?

Leo: Biggy Smalls, Tu Pac, Eminem, KRS-ONE, and Rakim

Harbinger: Has anyone told you that you remind them of Eminem

Leo: Yeah.

Harbinger: And what do you say?

Leo: I'm not Eminem.

Harbinger: Any last words?

Leo: Just be aware that Hip-Hop is like oxygen. Its everywhere, but you don't see it

Harbinger: Thanks Leo. Where do you see yourself in five years?

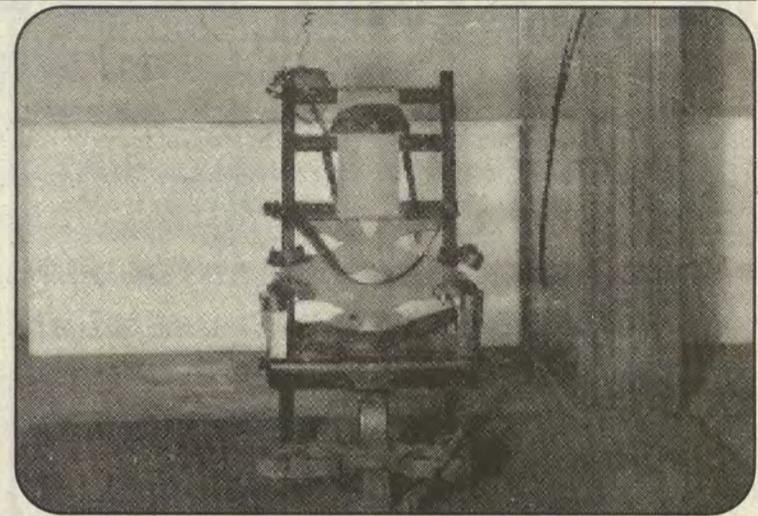
Leo: In your CD player.

You can check out Leo Arias at "Sabor Latino" on December 6, 2002, where he'll be performing live. Thanks again Leo for the interview and good luck with everything. If anyone would like to battle Leo, here is a picture. Look for him and call him out. He may look innocent and shy, but I should warn you, he'll make you wish you called in rather than calling him out.

# LIFE, DEATH, AND

## Just prior to leaving office, Governor Ryan commuted noble, humanitarian gesture, or a desperate attempt

The death penalty has long been a topic of hotly contested debate in American society. On Saturday, January 11, outgoing Illinois governor George Ryan commuted the sentences of all 167 Death Row inmates in the Illinois legal system. The move drew a strong reaction from both sides of the debate, and the timing (two days before his term ended) was questioned as well. The debate over Ryan's decision is sure to last for years, but what are the opinions here at Harper? Aaron Kessler and Patrick Andrews discuss the issue.



### Opposed:

**This game of life and death in Springfield has nothing in common with justice, writes Aaron Kessler**

It has been over sixty years since the attack on Pearl Harbor coined the expression "a day that will live in infamy"...and on January 11, George Ryan apparently decided that this time-worn phrase hadn't seen enough use as of late. This day, like its predecessor, will continue to cause pain for the families of many innocents who perished. However, unlike the historical case, Ryan is content to let the murderers escape. As he stepped out of the Illinois governor's office, not content to leave under the shadow of a tenure already marred by widespread scandal, Ryan pardoned or commuted the sentences of all 167 Illinois Death Row inmates. Excuse me?

Technically, Ryan didn't overstep his bounds. Governors have long had the right to commute the sentences of Death Row inmates,

and many prisoners have been given a new lease on life by the Hollywood-esque 11th-hour phone call. This case was the first, however, where one man decided the fates of so many in one fell swoop. (Capital punishment has been outlawed in states before, a measure which must be passed through the state legislature before being signed into law by the governor.) Ryan claims that "My responsibilities and obligations are more than my neighbors and my family. I represent all the people of Illinois - like it or not." Does Ryan represent all people of Illinois? Does he speak for Katy Salhani, whose sister was murdered by one of the commuted? "He spit in our faces", says Salhani. Does Salhani deserve to be spoken for less than her sister's murderer? I believe not.

Not only does Ryan act out of complete indifference to the victims, he also ignores the hard work of the people associated with the cases that put these people on Death Row in the first place, and the Illinois taxpayer as well. The average cost of a capital murder trial, including appeals, has been set as high as two to three million dollars over and above the cost of a non-capital murder trial by the Death Penalty Information Center.

With those numbers in hand, we can determine that Ryan, with one poorly-advised speech, wasted at least \$300 million and nearly half a BILLION dollars of tax-

payers' money. My instinct tells me that most people who read this article are going to be less than pleased at this egregious waste of their tax dollars.

The believers will say that although Ryan has wasted our tax dollars, he has furthered the cause of justice. Justice? Call me cynical, but when I think of justice, I don't think of inmates adjusting to a life that becomes comfortable to them. To a prisoner, a day in prison is no different than a day at work for the rest of us. In many ways, it's much easier...they don't have to deal with the stresses of keeping their job, for example. The prison life is relatively sheltered, especially among hardened inmates, who do not accept actions that will make their stays tougher. It is to their advantage to maintain order within the prison. Among long-term inmates, the atmosphere in a prison settles down within months, and sometimes weeks, of their arrival.

Why, then, do we allow the killers of the people we meet every day - our friends, our co-workers, our family - to live out a comfortable life at taxpayer expense? (The ACLU estimates the cost of housing a young, healthy prisoner for a year at \$20,000 - an older prisoner can cost three times as much.) Around the state, lawmakers are just as shocked as I am. Kevin Lyons, the Peoria County state's attorney, said "The great, great majority of these people that have

petitioned for commutation ... did not even contest their guilt. He's disingenuous when he says that certainty is the issue." Lyons comes out and says what many others are thinking...if Ryan was so concerned about justice, what kind of decision was this? A look at Ryan's possible alternatives reveals several options, all of which make far more sense than his choice.

- The most sensible option, naturally, would have been to take no action at all. Supporters of the blanket commutation paint the situation as one that needed to be remedied immediately, which was clearly not the case. A capital trial can take decades, with a complete set of appeals, and the executions scheduled for the immediate future were few, if any.

- Ryan could have evaluated each case, and granted commutations to some. It can be seen as Ryan's right to act until his term expires, and commuting sentences of those scheduled to be executed in the coming months would provide a way for Ryan to make a statement without removing the right of future governors to act as they see fit. (Illinois governor Rod Blagojevich, who ascended to office just days after Ryan's announcement, opposes blanket clemency.)

- Ryan could have issued an injunction to halt all executions rather than commuting all prisoners' sentences. If he had looked to use his power to uphold the

"just" in justice, this would most likely have been the plan of action that appealed to all.

By issuing an injunction, he would have halted all executions - the same effect as his actions - but not taken away the possibility of death for the Death Row inmates. Ryan stated in his address that it is "cruel and unusual punishment for family members to go through this pain, this legal limbo for 20 years." Can Ryan possibly believe that it is any sort of justice to pardon these families from hurt? Yes, they themselves did nothing wrong (at least not directly)...but they are no more innocent than the families of those who were murdered. Why should they be given a pass, yet the victims' families must spend every day of their lives grieving?

Twenty years from now, most of us won't remember January 11, 2003. However, the loved of those killed by the 167 inmates always will. They will remember the day they lost the right to one day feel closure. They will never see the day when the people who wantonly took a part of their lives away are forced to pay the ultimate price.

Opponents of the death penalty routinely say that supporters of capital punishment are "playing God". With George Ryan so profoundly entrenched at the opposite end of the scale, we must ask ourselves...who exactly does he want to be?

# GOVERNOR RYAN:

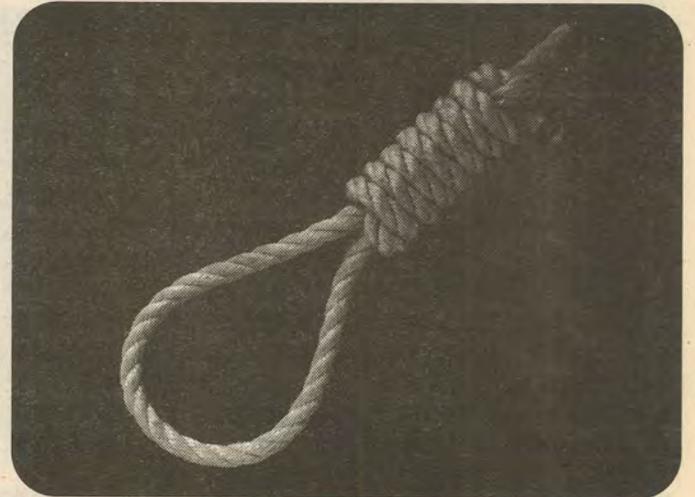
## hundreds of sentences for Death Row Inmates. Is it a to salvage a foundering legacy?



Photo courtesy of Gov's office

**For this debate, Business Manager Patrick Andrews is in favor of former Governor Ryan's decision, and newly-appointed Executive Editor Aaron Kessler is opposed to it. All views expressed are those of the writers and not the Harbinger.**

Photo courtesy of Google



### IN FAVOR:

**The science of justice can't be tainted by the feelings of victims, no matter how strong, says Patrick Andrews**

**"Our capital system is haunted by the demon of error — error in determining guilt, and error in determining who among the guilty deserves to die. Because of all of these reasons today I am commuting the sentences of all death row inmates."**

**-George Ryan,  
January 11, 2003**

From the day that he was sworn in as Governor of Illinois, George Ryan searched relentlessly for a solution that would correct the many problems that have

surfaced in the state capital punishment system.

He worked diligently throughout his term along with students at Northwestern Illinois University's School of Law, studying cases in Illinois' past as well as the cases of men that to this day have not been executed.

He spoke with death row inmates as well as the families of the victims that these men were convicted of murdering.

On January 11, 2003, in his now infamous speech, Ryan announced the conclusion of his research - there is no solution.

I couldn't agree more.

The fact of the matter is this: a death row sentence costs money. Big money. On average, the cost of the appeals process that a death row inmate must undergo before even becoming eligible for execution exceeds the cost of an entire life sentence in prison without the possibility of parole by \$2.16 million dollars.

If you then consider the fact that from 1997-2001, only 4% of all sentenced death row inmates were actually executed, while 32% of all inmates received disposition, such as commutation of their sentences or executive clemency, the very notion of a prosecutor pursuing the death penalty seems rather baffling.

Now, after reading the above figures, one could pose the following question: "If death sentences cost money, and George Ryan has commuted all death sentences to life in prison, hasn't

he effectively wasted roughly \$350 million dollars?"

Yes and no.

While the money already spent on appeals on these cases has been wasted, with no possibility of death sentence, these costs are reduced to zero in future cases.

The logic behind the thought that the money that has already been spent on the future execution of these men is reason enough to continue the pursuit of their deaths is absurd, and the reasoning bears a striking resemblance to the reasoning that a lost man uses when he refuses to stop and ask for directions on account of the time already wasted.

Justice is a science. One must prove guilt, and sentence punishment accordingly. Variables that cannot be determined, such as the grief of a family, must not be taken into consideration. The purpose of our judicial system is to determine guilt and sentence convicted criminals; it is not to be used as a means of vengeance or retribution to the families involved. Such tactics should be reserved for organized crime or fundamentalist groups.

One of the biggest flaws in capital punishment is that, to a man with so little fear of death as to murder another human being in cold blood, a death sentence may very well be of little or no consequence to him

On the contrary, a man with no hope for life and no prospects

might actually welcome his own death as an end to a pointless, futile existence spent in the general population of a maximum security prison, sharing a toilet and 60 square feet of jail cell with another inmate. Take away a man's freedom - strip from him all quality of life - and I assure you that a man forced to live such a life will regret his crimes for the duration of it.

To quote former Governor Ryan directly, he stated the following about living in general population as opposed to death row:

"They will be confined in a cell that is about 5-foot-by-12 feet, usually double-bunked.

"Our prisons have no air conditioning, except at our supermax facility where inmates are kept in their cell 23 hours a day."

"In summer months, temperatures in these prisons exceed one hundred degrees. It is a stark and dreary existence. They can think about their crimes. Life without parole has even, at times, been described by prosecutors as a fate worse than death."

If the Illinois legal system provided us with an efficient, just method of correcting criminal behavior, the death sentence ought to be an acceptable form of punishment.

However, while 12 men have been executed in the past 15 years, 17 have been granted clemency due to overwhelming evidence of their innocence.

With the increasing use of

DNA evidence, it will soon be possible to eliminate any doubt in the determination of guilt, but as long as guilt of the accused remains in question, the only way to ensure that justice is served is to put a moratorium on executions, at least until guilt can be proven beyond the shadow of a doubt.

George Ryan did come to his decision to commute all 167 death row sentences overnight, nor did he take the decision lightly. On the contrary, one must remember that as an Illinois State Representative in 1977, George Ryan was one of the greatest advocates for the reinstatement of the death penalty. It is my humbled opinion that evidence that could convince even the strongest of supporters of capital punishment says a lot about the condition of it.

One cannot claim accuracy or efficiency of capital punishment, or that it even deters criminals from acting, but I can agree with this:

Occasionally, death row inmates are executed, and, generally speaking, these people have been proven guilty.

Is this the description you want to hear of a system that has ultimate control over the lives of the potentially innocent?

**Some sources used in the writing of this article:**

(<http://www.ojp.usdoj.gov/bjs/pub/ascii/cp01.txt>).

## Baby, you can't drive my car

By Sean Kelly

*I love bad teachers. I love the cruel, merciless, biased teachers, the rigidly-adherent-to-syllabus teachers, the inconsistently-grading teachers, the takes-out-her-personal-life-on-students teachers, the Ben-Stein-clone-teachers.*

*Because as students drop and fail their classes, I can find a place to park.*

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After about forty-five minutes of searching for a parking spot outside of Harper, I'm ready to die. I say this not in the sense that I *want* to die, but in the sense that all parking lots designated as part of the Harper campus have been doubly designated by the Catholic Church as premature purgatories. Thusly, after a half an hour of space scouring, you are miraculously purged of all minor sins and are therefore ready to enter Heaven unburdened by earthly indiscretions.

I think about sins and death a lot while trying to find a parking spot, partially because so many of my fellow motorists see fit to commit sins from the good book of Secretary of State Jesse White, but also in part because so many of my fellow motorists seem bent on getting me killed.

Sin number one in lot vulturing- you people know who you are. You follow some poor unsuspecting student all the way from the front door to wherever the poor kid's parked, creeping along at an incessantly-annoying five miles an hour (while myself and seven other cars are forced to likewise creep along until you get out of the way) and then you stop in your four-wheel-drive tracks while you wait for your prey to unlock his car, adjust his mirrors, let his car warm up and pick a radio station.

If only Q had equipped me with those Stinger missiles behind my headlights. Unfortunately they don't come standard on '89 Pontiacs. Look: at some point you have to concede that you're keeping too



More chaos and carnage reign at Harper's parking lot. Photo from [www.game-revolution.com](http://www.game-revolution.com)

many people waiting for too long, and turning on your turn signal to show that you're waiting to pull into a spot is sore compensation for making fifteen other students late for class. When I find myself being followed by a lot vulture, I lead them on a forty-five-minute game of follow-the-leader that culminates in me arriving at the Greyhound bus stop. I strongly suggest you do likewise.

Sin number two is inventing parking spaces where there are none, by parking right next to the last space in the row. It may be okay when YOU do it, but the next shmuck who wanders along does the same damned thing, effectively closing off lanes of movement through the parking lot until nothing bigger than a Schwinn with a banana seat can get through. It's kind of hard to decide who has the right-of-way when you're nose-to-nose with a Volkswagen Jetta and you're grinding your back bumper against the BMW behind you.

Sin number three is just plain not knowing how to drive. Taking turns as wide as you possibly can, careening around the lot at forty-five, veering towards the left side of a parking lot that has two-way traffic- these things should guarantee you a career in the field of crash test dummies. This note especially goes out to the very cute, slightly ditzy blonde talking on her cellphone the other day who almost permanently imbedded the word

"Blazer" in my forehead. You can become part of a fiery wreck if you want, just do it when I'm not around.

A few quick notes: the following things are NOT sins: parking on top of motorcycles (they take up only ten percent of a space you could make much better use of), stealing faulty parking spots (maybe NOW they'll believe you when you say you were late because you couldn't find a spot) and stealing that spot that says "Reserved for President" (I mean, come on- do you really think he's ever going to park his car out where the faculty senate can get at it?). Other things which aren't sins are using detonation charges to clear up some extra spaces, stealing a steamroller from the construction site and actually laying out extra acres of pavement, or having a torrid-affair with your Interior Design teacher just so you can get her Faculty Parking sticker. You may also try taking on an adjunct faculty position teaching Frisbee Football 101 Or taking a team of sledgehammer-wielding toughs to knock down all the walls in the Math department, thusly creating an impromptu, heated, carpeted parking garage centrally located in the campus.

Until next time, readers, I leave you with this question: should I read into it when I almost get run over by a Chevy with a "God is My Co-Pilot" bumper sticker?

Hawk Sports Report - 1.27.03

**Wrestling** -For the first time ever, Harper defeated Iowa Central, a Division I powerhouse, in a wrestling competition, as the Hawks won their own six-team invite on Jan. 25. The Hawks placed wrestlers in every

weight category and won five individual championships. Maroon-and-gold winners were Mike Rio, at 157 pounds (named the event MVP), Chad Isacson at 141, Alex Hernandez at 149, and Issam Suleiman at

197. Taking second places were Bobby Maldonado at 133, Brandon Harwell at 165, Shavun Hawkins at 174, Tymer Cooper at 125, Jeff Hahn at 184, and finishing third at heavyweight was Danny Perez.

**Women's Basketball** - It was a forgettable week for the Hawk women, as they dropped two straight, after a six game win streak. After a 78-54 whipping at the hands of College of Dupage on January 21, which dropped the Hawks to 3-1 in the N4C Conference, Harper went to Moraine Valley and absorbed an 81-65 defeat on January 23. Rebounding and turnover prob-

lems have lowered the Hawk record to 11-8 as they head in to a busy week with games January 28 at Joliet, at home January 30 against Rock Valley, and in Grayslake against College of Lake County (CLC) on February 1. Scoring for Harper against Moraine were Tara Rommel

(Hoffman Estates) with 17 points, Melissa Lounds (Streamwood) with 14 points and 7 assists, Nicole Christopoulos (Rolling Meadows) with 11, Ashley Bales (Hersey) with 10, and Laura deGelleke (Barrington) with 9 points and 8 rebounds.

**Men's Basketball** - The Hawk men had last weekend off after an 88-80 loss to College of DuPage in an N4C Conference game last week. Harper is 6-10 overall and 2-2 in the n4C. Pat Monaghan (Fremd) led the Hawks against COD with 26 points, including four "treys" (three point field goals). Hakeem Abdullah added 15 points and Derrick Evans (Prospect) scored 14. Tobias Starnes scored 10 points. The next scheduled game for the Hawks Tuesday, January 28 at 7:00 PM at Joliet.

HAWK

SPORTS