

The Poly Optimist

John H. Francis Polytechnic High School

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Politics '09

School Budgets Slashed

By Angel Silva
Staff Writer

Los Angeles Unified School District (LAUSD) will have to make do with \$800 million less over the next 18 months, thanks to \$42 billion in overspending by Sacramento politicians. How LAUSD will deal with the cash shortage is anybody's guess, but any scenario is likely to affect the district's 700,000 students.

"I will be recommending cuts the likes of which this district has never seen," said Superintendent Ramon Cortines at a meeting last week.

Cuts will take the form of layoffs to part-time teachers, new hires and more. Already school districts sent over 12,000 pink slips to temporary and probationary teachers across the state.

On February 20, the Legislature passed a budget that will force schools and community colleges to slash \$7.4 billion this year and \$3.2 billion in the next. Not even the money from a \$787-billion federal economic plan is enough to cover deficits, according to teachers.

Such funding issues have forced school districts around California to make difficult decisions.

In previous years, districts dealt with budget deficits by cutting faculty, reducing maintenance and cleaning in schools - measures invisible to parents and students.

Other areas affected by this bill will be the state tax (which will increase by one percent), license fees (which will double to 1.15 percent), and personal income taxes (which face an increase of 0.25 percent)

Voters will decide on May 19 whether or not to pass this bill. All taxes will last for two years unless voters decide otherwise.



Photo courtesy of Phyllis Hansen

SCULPTOR: Prominent sculptor Merrell Gage next to bust of Polytechnic first principal John H. Francis in 1931 photo.

Gage Sculpted Francis Bust

By Angel Silva
Staff Writer

[This is the third article in a four-part series on Poly's art collection. Part one ran in the February edition and part two ran in the mid-February edition, both currently online at polyhigh.org]

Santa Monica resident Robert Merrell Gage was a sculptor of national prominence when artist and active alumnus Orpha Mae Klinker asked him to make a bust of J.H. Francis, Poly's first principal.

The bust, completed in 1931 for \$1500, was recently valued at \$7000, according to LAUSD Curatorial and Col-

lections Management Consultant Leslie Fischer.

Gage worked in many mediums, including stone, wood, metal, and clay, and formats, which ranged from portraiture to architectural sculpture. His subjects consistently expressed major American themes.

"Gage portrayed and interpreted the freedom and dignity of the American experience through the medium of his art. He was 'the American sculptor,'" the Kansas State Historical Society said.

Early in his career, Gage served as an apprentice with sculptor Gutzon Borglum (1867-1941), best known for carving the busts of U.S. presidents George Washington, Thomas Jefferson, Abraham Lincoln and Theodore Roosevelt on Mount Rushmore.

Gage moved to Los Angeles in 1923 and taught at Chouinard. He joined USC's Fine Arts Department faculty in 1925 and was chair from 1928 until his retirement in 1958.

His well-known works in Los Angeles include the sculpture for the Fine Arts Building (1927) on Seventh Street and the bas reliefs over the entrances of the Edison Building, now One Bunker Hill, and the Los Angeles Times Building.

Gage also did the "History of California" frieze in Beverly Hills and the first electric fountain at Wilshire and Beverly in Beverly Hills, which featured 60 different alternating colors and cost \$22,000.

In 1955, Gage won an Academy Award in the two-reel short subject category for his film, "The Many Faces of Lincoln."

[See Art, pg 7]

Daughter Lands Book, Movie Deal

Ceramics teacher Karen Daneshvari's youngest is finding success quickly in Hollywood

By Karinina Cruz
Staff Writer

New author Gitty Daneshvari's first novel, "Makedown," is now in book stores and her second, "School of Fear," is set to begin filming soon. Daneshvari, whose mother Karen is a Poly faculty member, spoke with the OPTIMIST about her recent success.

Q. How did you get your book deal for "Makedown?" Did you know people in publishing, did you just mail off a manuscript and cross your fingers, or is the story more complicated?

I originally wrote "Makedown" as a short story, and a friend of mine whose parents worked in publishing read it



Provided by Gitty Daneshvari
AUTHOR: Gitty Daneshvari

and suggested I turn it into a book proposal (the first three chapters of the book and then an outline for the rest). So I did, and after that my friend submitted it to a few people he had personal relationships with and the rest is history.

Q. Tell how you first learned

that someone wanted to publish your book? Did the book publisher call or write a letter saying we're interested?

My friend who submitted the book to publishers called and said that Grand Central had made an offer, and asked if I wanted to accept. After much screaming, I told him I absolutely wanted to accept.

Q. At that point, did you consider shopping the book around to see if more publishers might be interested?

I didn't consider shopping it around as I was so excited that a publisher wanted to buy it. With my second book "School of Fear" (out in September 2009) I used a book agent and received a much better deal.

[See Author, pg 3]



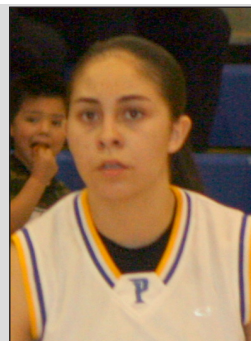
The World of Coraline

See Spooky |
Page 7



Assistant Moves Up

See Montes |
Page 8



Playoff Run Is Over

See Roosevelt |
Page 8

LETTERS TO THE EDITOR



Student Issues

Social Studies teacher Juan Campos asked his students how they felt about sending students to the new Byrd H.S. and keeping Poly year-round.

I think it's a good idea to keep Poly year round. It's better that way because if it becomes traditional, we are going to have less chances having intercession. Year round is easier to deal with, because everything seems to go faster that way. Year round is easier for me, because I'm already used to it. I don't think there's time for a change.

CECILIA FELILA [12TH]

I think that Poly being year round is a good idea. I think so because we have more opportunities to make up classes on vacation. Also because I got used to the way the schedule works. We have chances to get a lot of school activities this way.

JOSE RAMIREZ [12TH]

What I think about Poly being

year round is ok. We get a lot more vacations, two months off to have fun or to go to intercession. We also get to have classes which I would like to have even through the long hours.

JENNIFER FAJARDO [12TH]

My thought about Poly being year round is that I like it because now I get to learn more things, not just one. Now that I'm going to 12th, I feel much better because I get some time for vacations. I could go spend time in Mexico or any other place. I also get a time to work for a couple of weeks and earn my own money.

CARLOS DIAZ [12TH]

Is it fair for a group of old men to tell you what classes you can't take or what sports you can't do because they don't

offer that? NO! They should put the students' shoes on for a while to see how we feel when someone tells us to leave our school behind.

ERICK RODRIGUEZ [12TH]

I don't think that it is fair for the sophomores to move schools because they should have the same opportunities that they have here. Moving them is going to make it difficult for them to adjust to a new school.

SANDRA MUNGUIZ [12TH]

I don't think it is fair for this year's freshmen and sophomores to be sent to Byrd H.S. Many students here have gotten used to and maybe even enjoy coming to Poly. They shouldn't be forced to move to a new school that may not offer as much as Poly can. Poly is fine just the way it is. The students and faculty do not need to be divided.

JOSE LEPE [12TH]

In traditional everyone is going to be in school and it would cause problems. The other thing is, we have different opportunities and have more choices on our classes. My thoughts for the freshmen and the sophomores moving to the other school are that it is unfair to them. They already made a life in this school, especially if they joined a sport, love their classes, or got used to their schedules and their teachers.

NANCY DURAN [12TH]

The OPTIMIST thanks Poly teachers and students for their views and input. Your ongoing support is greatly appreciated.

EDITORIAL

Everyone Is a Critic

Everyone knows Michael Phelps. Yes, that Michael Phelps, the one with the trained dolphin body.

Phelps holds the record for most gold medals won in the Olympics: 14. Last year, he was famed for his United States wins at the 2008 Beijing Olympics for swimming.

Phelps was applauded for being a great sportsman role model. He was placed on the Kellogg's Corn Flakes box cover. Phelps has also appeared on the cover of Sports Illustrated.



ence—the world, to be exact.

Lindsay Lohan has gone to rehab. Michael Jackson has been accused of molestation. Bill Clinton lied to the nation after he swore not to. Mel Gibson yelled anti-Semitic remarks publicly. And Britney Spears—well, need I say more?

People forget celebrities are humans. Don't hundreds of people commit crude acts on a weekly basis?

When celebrities make embarrassing decisions, it can be a good thing. The mistakes

they make are publicized, which means their ways of fixing those mistakes are publicized. The audience learns from watching their faults and wrongdoings.

Tabloid writers and magazines spend more time pin-pointing celebrity screw-ups than appreciating their work.

When the world is watching, all we watch for are the flaws in a perfect sculpture. It's the national pastime.

Aaaargh!!!

How do you get a song or program?

Get on the internet and go to an authorized distributor, and make a transaction. Or go to Target or Fry's and buy a CD. Right?

No - by going to websites that offer them for free, or ripping the original and redistributing for profit. That's the way to go.

OK, not really. But in today's world, receiving pirated software or music is as easy and commonplace as buying cheetos and soda.

The reason for this is that's it's so easy. Websites devoted to piracy (like thepiratebay.org) are easy to find, and being a pirate nowadays is nothing special - anyone can do it. With programs and websites that can take the original material from a certain target, the only issue for a pirate is getting caught. Heh.

It's great for those that know

how to get them, but hurts businesses and companies that originally made them.

But piracy isn't all bad. As a matter of fact, Bill Gates, creator of Microsoft, said, "It's easier for our software to compete with Linux when there's piracy than when there's not."

Currently, piracy is a felony punishable by law in the U.S. However, the number of pirates and sites makes it difficult to catch them. And it's not just in America—

it's global. It's not easy to stop a worldwide association that takes from the rich and gives to the poor or something like that.

So next time you take pirated stuff from a website or somewhere else, think of the hard work and time someone put in getting that program that you're using or that song you're listening to on your iPod. And enjoy.



THE OPTIMIST

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EDITORIAL
POLICY

The OPTIMIST is the voice of the Poly community and accepts the responsibilities of a free press. The OPTIMIST follows the Code of Ethics for the Society of Professional Journalists. Editorials are the opinions of the staff writers.

LETTERS

Letters to the Editor must be typed or neatly printed in ink and include the writer's signature. The OPTIMIST reserves the right to edit submissions. Send letters to Rm.14 or Mr. Blau's box.

Interview

Author Turns Phobia Into Second Novel

[Daughter, from pg 1]

But at the time I sold “Makedown” I was just so eager to sell it that I didn’t even consider shopping it around.

Q. How long between the time you sent the book out and you cashed the check? Did you hire a lawyer to do the negotiating?

I did hire a lawyer to do the deal, but I wound up moving on after a year and hiring a new lawyer to do my next book deal. Before hiring a lawyer it’s important to really interview them and make sure they are invested in you as a client. It took around four months until I received my first check. They break up the payment into steps.

Q. Was the book finished when you sold it? How many drafts did you write and how long did the book take to complete?

I sold the book off of a proposal which is the first three chapters and an outline for the rest. I then wrote about five or six different drafts of the book. Sometimes I had friends read and help me before showing it to my editor. A clean set of eyes are always helpful!

Q. Did anyone read the book before you sent it to publishers? Did anyone edit it?

My friend who submitted the book to publishers read it before submission and I had gone through the proposal multiple times, rewriting multiple sections.

Q. Did the book come out in hard-cover first or paperback? How much? Do you make a percentage of every book sold?

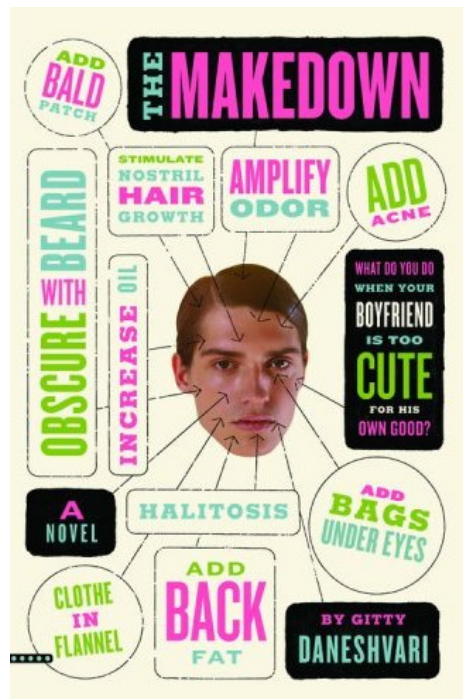
The book came out in trade paperback; around 15,000 copies have been distributed throughout bookstores in the US. And yes I do make a percentage of each book sold, but I can never quite remember how much that is!

Q. Any idea of sales on “Makedown” so far?

Not yet! It only officially came out February 25th.

Q. What was the inspiration for “Makedown” and how old were you when you started? What were you doing to make a living?

I was working as an executive in a film production company at the time I started “Makedown.” I was around twenty-seven years old. I saw Tobey Maguire, who was between Spiderman movies and looking rather gruff and frumpy. I joked with my friend that his girlfriend had “uglied” him up so others wouldn’t



want to date him. And that was the start of “Makedown!”

Q. You were working in the film industry before you did the book. Did that experience help you in any way write the book?

Working in the film industry absolutely helped me because it made me understand the market place better. I used my knowledge of what kind of books and screenplays were selling when formulating the story, so as to make it more marketable.

Q. We understand your first thought was to write a screenplay. Why did you write a book instead? Does “Makedown” read like a script or a book that could easily be a film.

I hope that it reads like a book that could easily be made into a film. I was planning to write it as a screenplay, but then decided to try something new, and write it as a book.

Q. Who did the cover art and did you have any control over that aspect?

The publisher did the cover art, and they absolutely asked for my opinion. If I had been unhappy they certainly would have reworked it. Luckily I loved it!

Q. How many copies in the first printing and is that standard for a new writer? What genre is the book in?

As the book is a romantic comedy it falls into the chick lit genre. I believe the first run is 15,000 and I think that is pretty standard for a first time chick lit author, but I am not positive.

Q. Do you remember the first day you walked into a retail bookseller and saw your book on a shelf? What thoughts went through your mind?

Yes I do remember it as it was only a week ago! I went into the Barnes and

I went into the Barnes and Noble on 86th and Lexington in New York City. “Makedown” was sitting on the new fiction table. While I didn’t jump up and down or scream, I certainly felt proud of myself.

Noble on 86th and Lexington in New York City. “Makedown” was sitting on the new fiction table. While I didn’t jump up and down or scream, I certainly felt proud of myself.

Q. Your father is a published author. How much did you already know about getting a book published?

It helped in that writing always felt like a possibility since I had seen him do it successfully.

Q. Your home environment was artistic and creative. Was that an influence on your job choices and your decision to write a book?

Yes, I think it was an influence. I always felt free to do something creative or artistic.

Q. Did “Makedown” come easy? Did you ever get stuck? Are all the characters you started with in the final draft?

There were parts that came extremely fast and easy and then there were other parts that felt impossible to write. There are many characters that didn’t make the final draft! Writing really is rewriting.

Q. Should “Makedown” be a movie and who would you like to see in it?

Ashton Kutcher’s company, Katalyst, along with another production company, Mandalay, are currently trying to attach a screenwriter and director before approaching studios. I don’t have anyone specific in mind for the roles.

Q. Tell us how “School of Fear” came about? How long did it take to write? Was it easier than “Makedown?” Longer?

I wrote the proposal for “School of Fear” while simultaneously writing “Makedown.” It took me around nine months or so to finish the proposal. It certainly wasn’t easier than “Makedown,” just different.

Q. What inspired you to write “School of Fear”?

I was a very neurotic and nervous child,

so the story was certainly inspired by my own life!

Q. You reluctantly allowed a friend or associate to shop “Fear” before you had finished it? Take us through that series of events?

I didn’t actually allow my friend to shop “SOF”, it just sort of slipped out. It was a messy situation for a while, but it worked out, so there isn’t much for me to regret.

Q. Which came first, the book deal for “Fear” or the movie deal? Do you have an attorney who handles your legal needs and how did you get him?

The film deal came before the book deal, which is unusual. I have a fantastic attorney, Howard Abramson, who I found through friends.

Q. Did you write “Fear” to be filmed?

I wrote “SOF” with the hope that it would one day turn into both a book and a movie.

Q. Are your books character studies, plot-driven or slices of life?

My books are a mix of character studies with strong plots. I wouldn’t call either of them slice of life stories as they don’t concern normal situations.

Q. Did you plan to be a writer? Is your style like someone or ones we might be familiar with?

I always hoped I would be a writer, but wasn’t really sure I would be able to make a living at it. As for my style... I’m not sure what it is yet!

Q. Do you ever curl up with a good book, and if so, what do you read?

I read a ton. I think all writers should read a lot. I recently read Michael Chabon’s “The Mysteries of Pittsburgh” and Richard Yates’ “Revolutionary Road.” My favorite writer by far is David Sedaris – he is the funniest man in the world!

Q. An author with two books and a movie deal at 30 is pretty unusual? Tell us how you think it happened?

I think it was a bit of luck and a lot of determination!! I stayed very focused for most of my twenties.

Q. Are you working on a new book? What is it about?

I am working on “SOF 2!” The plot is under wraps!

The Optimist Interview

Six members of the East Valley League champion Lady Parrots talked to the OPTIMIST about their 12-0 regular season. The perfect league record was a first for Poly's girls' varsity basketball as far back as anyone can remember. (Not present were Miranda Acosta, Whitney Arrevalo and Crystal Cristales.) Here's what the team members said about their season and more:

By Marvin Martinez
Staff Writer

Q. Fourteen games in the preseason. Mostly tournaments. How'd that go?

We started off a little rusty.

Q. Before these 14 games, did you guys get together?

We had a week of practice and that was basically it. And before we just did conditioning.

Q. All you guys played together last year?

Yeah. Except Natalie.

Q. Natalie, where were you?

I started 9th grade varsity here, then I moved to Las Vegas. Then when I came back I tore my Achilles heel, so I was out.

Q. Sara, where were you as a freshman?

At Chatsworth. But I didn't get much playing time. Coach told me I was inexperienced. Too young.

Q. The preseason is over. Your assessment?

It was good, but we could have done better. I believe it prepared us for league, to go against stronger teams, then comeback and dominate in our league. I think we underestimated ourselves instead of the other teams. We could have done better against some of the other teams.

Q. Where'd you finish in Inglewood?

We lost the first one. Losing the first game put us in the consolation. And then we lost against Peninsula. We beat South Gate and Monroe.

Q. So after that you got some pretty good idea on where the team was at or are you still kind of searching around for just how good you are and just how competitive you are?

I think that after our first couple of games we started getting our groove back. Seeing how good we are and how much we can push ourselves. Off the court we already knew we had chemistry. It was just a matter of time when we were going to find out how the

chemistry worked on the court.

Q. You already knew you were clicking as a team? When you say chemistry you mean?

We all get along. We know what each other can do.

Q. You went to Arizona. Fun stuff? Or hard work?

It was a little bit of both. It was a learning experience when it came to basketball, and we just had a lot of fun just hanging around each other.

Q. The Arizona team, they were tough?

No. We could have beaten them. It was just jitters or something. We were playing horrible but we still only lost by a little.

Q. Are you now at the place where you could win that game?

Yes. Definitely.

Q. Let's talk about the LA City Showcase. You beat Roosevelt? They ranked pretty high?

That was a heavy game. They've always beaten Poly. We won. That was the first time we've beaten Roosevelt since we were all freshmen. At the end they started to fall apart.

Q. You beat Garfield next? Another good game?

Yeah. A little one-sided. In the beginning it was tight but near the end we dominated, we broke them down. We played our game.

Q. Does that happen a lot now? You get control of the game and they never take it back?

Yeah, in all of the league games, except North Hollywood.

Q. Can you feel it at some point, do you know?

Yeah at some point in the game that's when you know. That you have it. Once we start playing more calmly, less mistakes are made. We get our fast break going and that's pretty much it.

Q. Fairfax, how'd that go?

That was a great game. We could have beaten them. It's just that the first half

...

For me that was the hardest loss I had to deal with. (Faby) Because I still say we could have beaten them... We worked so hard and to not come out on top. We worked so hard in the first half and then the second half was just ... Fairfax was just like known. They were like THE team.

Q. Did that give them an edge? Because they thought they were better than you?

I think they underestimated us. At the beginning they were just kind of like oh whatever. Then they started seeing how we were playing more aggressively. You can literally hear the coach screaming at them. Like, 'what are you guys doing?!'

Q. Does that fire you guys up?

Yeah.

Q. You know you've gotten to them?

Yeah. It's a really good feeling. I love that feeling.

Q. Then what happened?

We lost against Carson.

Q. Were they really as good as the score says?

It was just a big girl, she kept on getting rebounds. And we broke down on our defense.

It was like a lot of little mistakes. We just kind of gave up you can say. Because we weren't seeing results on the score board so a lot of the time that just ...

Q. If you replayed them?

It would be a way closer game, I don't know about beating them, though. It would be a better game.

Q. Today you think mentally you're not going to make that same mistake?

We shouldn't.

Q. How much of the game is mental?

I think 90% of the game is mental and 10% is physical. (Faby)

Q. So you could have beaten Fairfax?

Yeah, easily. We just lost our composure.

Q. At what point did you know they had the momentum and you were out of synch? When was it, was it when Sara went out?

It was the beginning of the 4th quarter. Yeah their crowd started to get into it and they started to pick it up a lot. We just couldn't like hang with them. We were scoring but we weren't scoring as much as them.

Q. Coach called a timeout. What did she say?



WHOSE HOUSE: Poly guard Sara Villanueva (4). Her playmaking ability and leadership were

GETT

She said, 'you can beat Fairfax, it's just a question of who wants it more.'

Q. So the preseason's over. Now what are you talking about? Did you say, here's what we did and what we should have done and maybe here's what we should have done?

Yeah. During practice that's what Batista brings in. Okay we have to work on this. That's why most of our games are recorded.

Q. Describe your coach's expectations in one word.

State.

Q. How far into state?

As far as we can go.

Q. Tell us how this thing works in terms of how many games do you

have to play in order to get to state?

We have to win city. We need to win the next two games. Wednesday and Friday.

Q. So you guys beat everyone in the league twice?

Yeah.

Q. When's the last time Lady Parrots did that?

I have no idea. I think last season we went 9-1. We almost made it. Before that, since I've been here, none that I

that strong.

Q. Didn't you play Grant this year?

Yeah but they lost their two strongest players, they just left. Three of them. Our competition was Grant the last three years and this year we knew they weren't an issue. We felt more threatened by North Hollywood.

Q. Did North Hollywood turn out to be a threat?

Both games were really good. They gave us a challenge. It was tight the whole game. The first game we were

Q. So when did you guys figure this out? First minute, first quarter?

Around the first five minutes. First half. Around there.

Q. What about Kennedy? What happened there?

We kind of underestimated them and we didn't come out hard. We expected to kill so we slacked off in the beginning.

Q. Batista called a time out fast?

Yeah she said basically get your heads in the game. You can lose anyone can beat you at any given time. That first half of the Kennedy game we shouldn't have been playing like that and after she talked to us we started playing our game. Third quarter. We were playing their game.

She always tells us, in order to win, the other team needs to play our game. We cannot play their game. We need to play their game and dominate.

Q. How far can you guys go in the playoffs?

Our goal is state but at the start of playoffs I told coach we should take one game at a time. We can't be thinking about Friday's game if we haven't even done Wednesday's game yet. (Sara)

Q. Do you guys hang out off the court?

Yeah. That's one thing the coach



Photo by Karina Muniz

curls by an opponent on her way to the hoop. Villanueva led the league in scoring (19) and steals were a critical factor in Poly's undefeated regular season as the Cage became "Sara's House."

TING IN TUNE

remember or have heard of.

Q. Did you talk about this at the beginning of the year? Did you look at the schedule and say, we're going to do this?

I knew. We all knew.

Q. So you pictured 12-0 at the beginning of the season?

Yeah.

Q. Did you picture 10-0 last season?

I wish we could have. But we knew Grant was going to give us a challenge and they did. They beat us once.

Q. So what changed this year?

I guess our mentality; we all did a little growing up. We gained a lot of confidence. We also knew our league wasn't

neck and neck. The fourth we took it. Our free throws.

Q. You guys feel like you've done something for Poly with this 12-0 season? You've set the bar higher?

Yeah. We've gained respect. We're the only winter sport in playoffs. For me it's more. Teams across the hill in LA know about us.

Q. So did you guys play better against the weaker teams or the stronger teams?

Stronger teams cause we had to step it up. Sometimes in league we found ourselves in a weird situation. Like Canoga Park. That's like one of the weak teams. Since I remember it's always been a slaughter with them but this year it wasn't. We underestimated them. Same thing with Verdugo.

has gotten us to do. Team bonding is what she calls it. And it's been really fun. We've gotten closer.

Q. How much time does basketball take up?

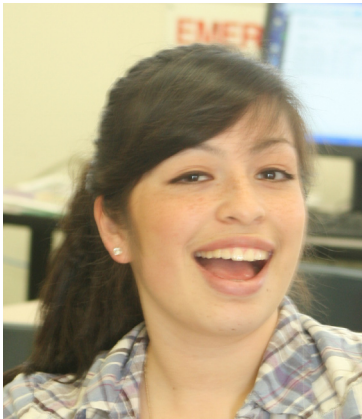
A lot. You go to school, practice after, and go back home, find time to eat. We practice also on holidays when nobody else is here.

Q. Did you get mature and that helped your basketball game or did basketball help make you mature?

Basketball made us mature. It's a little bit of both. You have to be mature to play and it gives you maturity also. For me basketball was more of a hobby. This last year is when I really started getting into it. It's grown on me; it's a part of me now.



Natalie Barrera



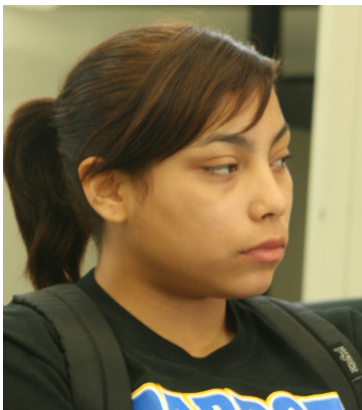
Fabiola Romero



Tiffany Mejia



Christine Hernandez



Priscilla Alvarez



Sara Villanueva

Sudoku

	8	6			4	9		
9			3	5			6	
				2		4		3
2		9	8			6	1	
7	6						5	9
	1	3			9	8		2
5		7		8				
	4			7	3			8
		1	6			2	4	

Complete the grid so each row, column and 3x3 box contains every digit from 1 to 9. Good luck!

Answer from last month.

4	7	5	3	9	8	6	2	1
2	3	8	4	1	6	5	7	9
1	9	6	5	2	7	4	8	3
6	5	7	2	8	1	9	3	4
9	2	1	6	4	3	7	5	8
8	4	3	9	7	5	2	1	6
5	6	2	1	3	4	8	9	7
7	1	4	8	5	9	3	6	2
3	8	9	7	6	2	1	4	5

Pencilhead



HOROSCOPIA

By Lizette Lopez
Staff Writer

Aries (Mar 21 - Apr 19)
You hate admitting when you're wrong. Sometimes you have to put your pride aside and listen to what others have to say.
Day: Tuesday
Numbers: Your own best picks

Taurus (Apr 20 - May 20)
You are a passionate and extremely committed individual. Anything you set your mind to can be accomplished. You just have to trust yourself and everything will be just fine.
Day: Friday
Numbers: 3, 9, 14

Gemini (May 21 - Jun 21)
You tend to change your mind a lot and get nervous with almost everything. Stop being your own worst enemy. It's time for change!!!
Day: Wednesday
Numbers: 2, 11, 17

Cancer (Jun 22 - Jul 22)
Oh Cancer, you are often very emotional and highly sensitive. Don't stress over the little things. You have to learn not to take everything to heart.
Day: Friday
Numbers: 12, 19, 25

Leo (Jul 23 - Aug 22)
You are charismatic and outgoing. On your lucky day all of that will pay off. You will meet someone who will have an immense affect on your heart.
Day: Sunday
Numbers: 5, 7, 12

Virgo (Aug 23 - Sept 22)
Stop being a coward. Sometimes even the lion from "The Wizard of Oz" can be tougher than you are. Take a stand and be heard.
Day: Wednesday
Numbers: 8, 4, 13

Libra (Sept 23 - Oct 22)
There will be lots of temptation to spend money this month. Just remember not to splurge on things you may not need.
Day: Friday
Numbers: 2, 7, 23

Scorpio (Oct 23 - Nov 21)
Understanding people is one of your best qualities. Don't feel overwhelmed when everybody comes running to you for advice.
Day: Tuesday
Numbers: 1, 18, 27

Sagittarius (Nov 22 - Dec 21)
There is nothing ever quite good enough for you. There is always something that bothers you and that keeps you from reaching your goals.
Day: Thursday
Numbers: 5, 8, 12

Capricorn (Dec 22 - Jan 19)
Watch what you say to others because your sarcastic humor may insult or hurt the ones around you. Don't be afraid of rejection. Your soul mate may be just around the corner.
Day: Saturday
Numbers: 1, 8, 22

Aquarius (Jan 20 - Feb 18)
You are constantly trying to save the world and you're always the first person to offer help. Don't feel bad when you can't find a solution, you can't help everyone.
Day: Monday
Numbers: 2, 4, 8

Pisces (Feb 19 - Mar 20)
You have a great sense of humor, but sometimes it can hurt the ones around you. Watch the words you say before you go too far.
Day: Friday
Numbers: 6, 15, 24

Glory to Poly



MORE ART AT POLY

[Gage, from pg 1]

Born in Topeka in 1892, Gage left Kansas after graduation to study sculpture in both New York and France with Borglum and Robert Henri, two exponents of the “American Theme” in art. He died in 1981.

Portraits by two prominent California Impressionists were also catalogued by Fischer. “Mary C. Meredith” (1945) by John Hubbard Rich was valued at \$4000 and Jean Mannheim’s “Willis A. Dunn” (1929) was appraised at \$6000.

Meredith was Gardena High’s girls’ assistant principal and Dunn was Poly’s second principal.

The two portraits, along with Lee Blair’s “Ranch Horses” (see part one) and Klinker’s “Commercial High” and “Original Campus” (see part two) had been stored in a closet in Poly’s Auditorium until Fischer uncovered them.

An expert watercolorist, Rich began working as an illustrator for the “Minneapolis Times” while still in his teens. He taught at the Groton School in New York before moving to Laguna Beach in 1914.

Along with artist William

Cahill, Rich established the School of Illustrating and Painting in Los Angeles and later taught art at USC.

Born in Boston in 1876, Rich studied at the Art Students League in New York and later at the School of the Boston Museum for three years. He died in 1954.

Mannheim’s works were exhibited widely and received several awards. His paintings reside in the National Portrait Gallery in Washington, D.C., the Oakland Museum and the Irvine Museum.

He moved to Pasadena in 1908, where he developed his bright style of landscape painting. In 1913 Mannheim established the Stickney Memorial School of Fine Arts in Pasadena.

Born in Kreuznach, Germany in 1863, Mannheim studied art at the Ecole Delecluse and Academie Colarossi in Paris with French academic painter William-Adolphe Bourguereau. He came to the U.S. in the 1880’s and settled in Chicago, where he taught art in Decatur and painted portraits.

Mannheim died in 1945.



Internet Photo

EFFECTS: Stop motion animation process give “Coraline” its unique and surreal look.

Spooky

By Jason Castro
Editor In-Chief

Stop motion animation movies like “The Nightmare Before Christmas” have captivated audiences with their spooky and dreamy ambience. This year’s “Coraline,” directed by “Nightmare’s” Henry Selick, is no different. Based on the book by Neil Gaiman, the movie takes a story about mystery and imagination and brings it to life with stunning animation.

“Coraline” has lured in a much younger audience with its 3D format, but the movie is far from just a children’s movie.

Coraline Jones is a young girl who moves into a creaky old house in the middle of nowhere. With parents too busy to pay any attention to her, Coraline is unhappy and disappointed in her boring new home. All that changes when she discovers a secret door in the house that leads to a more “interesting” world.

There Coraline encounters beings who claim to be her “Other” parents, differing only in their black button eyes. Her “Other” mother dresses elegantly, cooks elaborate feasts for dinner and permits Coraline the freedom to do whatever she wants.

However, life for Coraline isn’t as great as it seems.

The more Coraline visits



Internet Photo

JOURNEY: Coraline makes her way to the “Other” World.

the Other World, the more her “Other” mother tries to convince her to stay there forever. Coraline refuses to have her eyes traded for big black buttons, and uses her wits to escape a world that isn’t as wonderful as it appears to be.

Fans of “Nightmare Before Christmas” and “Corpse Bride” will definitely enjoy “Coraline.”

Although “Coraline” isn’t a musical like “Nightmare,” the movie does owe much of its character to a spooky soundtrack. French composer Bruno Coulais’ score fits the eerie quality of the film. French lyrics sung by children add mystery and depth to the music that couldn’t have been pulled off with spoken English.

Stop motion animation is a tedious process that requires

taking shots of 3D models at every moment in time to create the illusion on screen that characters are living, breathing and moving. Every moment in “Coraline” seems carefully thought out and sculpted with the beauty of the end result in mind. Many of the scenes look like works of art in themselves - especially the scene with the synchronized dancing mouse circus.

“Coraline” features a terrifying world in which the lines that divide good and evil are almost imperceptible. Some scenes in this movie are surprisingly scary. Enough, in fact, to receive an “R” rating, were the film not animated.

“Coraline” is spooky, yet has a magical feeling that illustrates the wonder of beauty that can become terrifying.



Photo courtesy of Phyllis Hansen

BOOSTER: Active Poly alumnus Orpha Klinker next to the bust of John H. Francis, carved by Robert Merrell Gage in 1931.

Rough Ride for Parrots

Roosevelt's well-executed offense leaves Poly always one step behind in 56-50 playoff loss.

By Marvin Martinez
Staff Writer

Poly edged by Roosevelt 55-47 in a preseason game January 5.

What a difference a couple of months can make.

"We've improved quite a bit since then," Roosevelt head coach Dina Mayeda noted.

No kidding.

Roosevelt used a 20-point second quarter to blow open its rematch with Poly Friday night and held on to win 56-50, eliminating the Lady Parrots from the playoffs.

Poly came out strong in the second half, outscoring Roosevelt in both quarters, but the Lady Parrots never figured out how to stop Roosevelt's well-executed offense. Up by 13 at the break, Roosevelt was still up by nine after three.

"They deserved to win it," Poly senior point guard Sara Villanueva said after the



Photo by Karina Muniz

GUARD: Parrot senior and leading scorer Sara Villanueva had a strong playoff series game.

The Rough Riders junior guard Kimberly Ramirez led the charge for Roosevelt with 17 points. Senior guard Brizia Gonzalez finished with

13, while junior guard Olivia Ochoa added 8, sophomore Lauren Cruz had 6 and senior Sara Jenkins had 5. The Rough Riders brought 12 players and eight scored.

Poly senior Christine Hernandez led all scorers with 18 and Villanueva had 16 points and six steals, but Poly managed just 8 assists all night while committing 21 turnovers.

"We didn't box out, rebound or run our offense," said Parrot head coach Tremeka Batiste. "But I was so proud of how they pulled it together in the second half. They went down fighting."

Mayeda said she saw Friday's matchup as pretty even prior to the opening toss.

"Neither team has any tall players," Roosevelt's coach said. "Poly has a couple of fine shooting guards and we both have good running games."

Friday night, however, the



Photo by Karina Muniz

GOOD HANDS: Poly's Christine Hernandez pulls down a rebound against Roosevelt, who eliminated the Parrots 56-50.

Lady Parrots always seemed to be one step behind the Rough Riders.

Poly ends its season undefeated in league play at 12-0 and 22-7 overall. The playoff loss ended the Lady Parrots 14

win streak.

"It was a great ride," Batiste said, "and I couldn't have asked for a better team."

Roosevelt (20-4, 10-2) takes on the Wilson Mules (22-5, 9-1) next.

MONTES TO HELM BASEBALLERS

The Optimist interviews new boys' varsity baseball head coach Andy Montes.

By Marvin Martinez
Staff Writer

This is Andy Montes' first year as head coach after 20 years as assistant. He has four city championship titles under his belt.

Q: What's your experience with coaching? Have you ever coached for anyone else?

I've been coaching since 1974. I started off with little league then started coaching high school in 1989 for Kennedy High School.

Q: How long did you work as former head coach Chuck Schwal's assistant?

I met Schwal in 1989. We



Photo by Karina Muniz

COACH: New varsity baseball head coach Andy Montes.

started coaching high school baseball the same year, that's how we first met. I've been assistant coach here at Poly for three years.

Q: Did you play baseball in high school or college?

Just in high school.

Q: The team was 18-13 last season. What are your goals for this season?

Our goal is to win city. We were close last season. We were two runs shy of advancing. We've got to get it done this year.

Q: Talk about the preseason games.

They're tune up games. It gets the players into the flow. It prepares them for league. You have to play the best to be the best.

Q: What are your expectations from the team?

I want these guys to have fun and advance in the game. I

want them to become good citizens, good students and good baseball players.

Q: Talk about your pitchers in terms of strengths and weaknesses.

The good stuff is Carlos Lopez. He's a senior, throws really hard and has a lot of confidence. There's nothing bad about him really. Felix Juarez is a first year varsity player; he'll make up for his lack of experience by gaining some this season. I've also got Angel Castaneda and Marco Manriquez, the football quarterback.

Q: How's the competition in the East Valley League?

Our competition is going to be Arleta and Verdugo Hills. They have lots of good returners. We also have seven guys

coming back that are now third year varsity players.

Q: Your top three players?

Carlos Lopez, he throws hard and dominates on the hill. He's also our third best hitter. Tommy Cruz our shortstop, he's the key for our offense. If we get him on base, we're going to score. My third is the whole team. I can't pick and choose between them, they're all there and good players.

Q: All coaches have a philosophy. What's yours?

Baseball is like life. You learn to respect the field, the players, the umpires, the coaches. In your job you have to earn your money, here you need to earn your wins. Moving up in life is like winning and improving. Downtimes in life are like losing, you need to learn to adjust and move on from there.