

ESOL 840 Nicol Fall 2004 Student Name: __Maria Cristina Mena-Murphy__

Magazine reports: personality profiles/biographical essays (Note: your job is to find a well-written profile. Sometimes a piece of writing may be advertised as a profile, but be just a chronological listing of events. A real profile is an essay with a hook, angle, and theme.)

Due dates (circle one): #1 Thurs 9/9 #2 Thurs 9/30 #3 Thurs 10/21 #4 Thurs 11/11.

Author or editor: PBM= Paul B. McCaffrey

Title of article (always use quotation marks " " for magazine article titles):
"Ramos, Jorge"

Magazine title and/or reference source (always underline complete magazine/book name): Current Biography Yearbook 2004

Issue, date, and page numbers of magazine: 2004, pages 459 to 463.

Full name of subject of profile (= person article is about): Jorge Ramos

Hook: Copy exactly the words the writer uses to catch your attention and show you that reading about this subject was worth your time. (A hook must be sentences in the text: never title or subtitle.)

According to Louis Aguilar in the *Denver Post* (November 11, 2002), the broadcast journalist Jorge Ramos is "the Spanish-language equivalent of Tom Brokaw, Oprah Winfrey and Horatio Alger wrapped in one."

Angle: Copy exactly the one sentence (sometimes several) that fully identifies the topic and shows the main point the author most wants to stress. This is the message the author wants to make most clear. It shows us what the writer thinks about the person who is the subject of the profile.

Ramos has become both famous and influential among Latinos in the U.S. and has developed a reputation as one of the foremost journalists in Latin America.

Theme: In addition to the main angle, to make sense of a person, the writer often presents the subject in terms of a less stressed theme: repeating ideas that show up again and again in a life. Copy down any words, phrases, or sentences that show the author is weaving a theme. You know it is a theme because it repeats: beginning,

middle, end. These are NOT the same ideas as in the angle. These ideas are different from those in the angle.

Objective versus emotional: X 10

a warm, kind human being who identifies with the reality here.

“I believe the most important social responsibility for a journalist is to stop the abuse of power.”

Fidel Castro (whom he pointedly snubbed, refusing to allow Castro to place a hand on his shoulder).

“I do not believe in objectivity.”

Ramos had difficulty remaining outwardly objective about Fox’s election.

Torn between being a journalist and being a Mexican....I sang the Mexican National Anthem. I got goose bumps. Then I felt tears coming.”

“For several days I blocked myself emotionally to be able to do my job as a journalist.”

Choose only one by circling the number. Fit your writing onto the front and back of this paper.

- 1. Write a letter to the editor of the magazine where you comment on the profile.**
- 2. Tell what the subject of the interview or profile learned from his or her experiences. Tell how the subject grew or changed from his or her experiences.**
- 3. Write a letter to the author.**
- 4. Write a review about the profile or interview, a review that can be published in our ESL newspaper *The Seal*.**
- 5. Write a letter to the subject of the profile or interview.**

5. -

September 16, 2004

Dear Mr. Ramos,

I am a Chilean woman who likes to watch the news on Univision. I have seen you on TV many times, but when I read this article I realized that you are the same person who covered the news that I like very much. Also, my father-in-law was interviewed at the San Francisco Airport last year, by Univision, because of the new security measures at all the Airports, and how this affected the passengers. I was supposed to have seen that story, and record it, but I didn't. So, I ask you if it is possible for me to have a copy of it? My father-in-law always wanted to be an actor, and the first time that he was interviewed, we don't have a copy. You know how important is for a man in his 80's to have the memory of his only appearance on TV.

Sincerely,

Maria Cristina Mena-Murphy

very long time. Under Ramirez's guidance, enrollment at the school doubled within months, and the landlord told her that he would no longer rent the space to her. "There were just too many people going in and out—you know, these are Latin people so they're bringing their brothers, sisters, cousins, uncles," Ramirez told Ashley Fantz. (The school subsequently moved twice more. It now operates in a Ballet Hispanico-owned facility on the Upper West Side of Manhattan.)

In 1967 Ramirez launched Operation High Hopes, a dance program for inner-city children; dubbed the Tina Ramirez Dancers, her pupils performed in local neighborhoods, using a flatbed truck as a stage. Three years later Ramirez founded her own company of professional dancers, with "five girls and two understudies," as she recalled to Anna Kisselgoff for the *New York Times* (August 20, 1976). At first she called the troupe the New York City Hispanic-American Dance Company. "But that sounded like a museum," as she said to Kisselgoff; soon afterward she changed the name to Ballet Hispanico of New York. (On its Web site, the name appears as simply Ballet Hispanico.) "From the beginning," she told Jacqueline Maar for the University of California-Los Angeles *Daily Bruin* (March 2, 2000, on-line), "I wanted to present a forum where Hispanic dancers could do contemporary work using the techniques that they have, like Spanish dance, classical ballet, Caribbean and South American forms." As an integral part of the curriculum at the Ballet Hispanico School of Dance (whose enrollment is currently about 600), she also wanted to teach her students about their cultures. "Hispanic children living in New York were losing their identity," she told Jennifer Dunning. "They don't know who they are, even now. They say proudly, 'Oh, I'm Dominican,' but they can't point to their country on a map. They don't know Spanish comes from Spain. I think it's very bad for children—any child—not to know. It defines you." Ramirez also aimed to educate non-Latino audiences about Hispanic dance; as she remarked to Kenneth LaFave, as quoted on the New York Dancewear Co. Web site (2004), "People think wrongly that Latin dancing is one kind of thing. The different dances actually have different characteristics." (In the *Los Angeles Times*, Jan Breslauer [March 30, 1995] wrote that Ballet Hispanico is "the antidote for anyone who thinks Spanish dance is all clacking castanets and combustible cha-cha-chas.") And not least, Ramirez wanted to disabuse non-Latinos of negative or stereotypical ideas about Hispanics. At one of her troupe's performances, at a school in Albany, New York, as she recalled to David Dudley for *AARP Magazine* (March/April 2004, on-line), students booed when the dancers revealed their ancestries or countries of origin. "I remember thinking, Boo

I was Puerto Rican." "That's the power of education—the power to touch," she declared to Dudley. "Above all else," she told the *Scope* interviewer, "Ballet Hispanico celebrates the power of dance to unite people everywhere through joy, emotion, and passion in everything we do."

Ramirez has been described as tiny and as having seemingly limitless energy. Among other honors, she has earned, in New York City, the Mayor's Award of Honor for Arts and Culture in 1983 and the Mayor's Ethnic New Yorker Award in 1986. She received the New York State Governor's Arts Award in 1987 and, in 1988, the Manhattan Borough President's Award. She received citations of honor at the 1992 Capezio Dance Awards and the 1995 "Bessies" (New York Dance and Performance Awards) ceremonies. She was presented with a Hispanic Heritage Award in 1999, in recognition of her achievements in the field of education, and the *Dance Magazine* Award in 2002. In 2004 *AARP Magazine* named her a "cultural trailblazer" and one of 10 "people of the year." She has served on the New York City Advisory Commission for Cultural Affairs, the New York State Council on the Arts, and the Association of Hispanic Arts.

—K.J.E.

Suggested Reading: azcentral.com Feb. 18, 2004; Ballet Hispanico Web site; csufresno.edu; dance-teacher.com Feb. 2003; *Memphis (Tennessee) Flyer* (on-line) Apr. 3, 2000; National Education Association Web site; *New York Post* p41 Nov. 17, 1975; *New York Times* D p20+ Oct. 14, 1979, C p13 Nov. 28, 1994, II p40 Nov. 21, 1999; Skidmore College *Scope* (on-line) Summer 2003

Ramos, Jorge

(RAY-mohss, HOR-hay)

1958— Newscaster and journalist

Address: Univision, 9405 N.W. 41st St., Miami, FL 33178

According to Louis Aguilar in the *Denver Post* (November 11, 2002), the broadcast journalist Jorge Ramos is "the Spanish-language equivalent of Tom Brokaw, Oprah Winfrey and Horatio Alger wrapped in one." Calling himself "the voice of those who have none," the Mexican-born Ramos is the co-anchor for *Noticiero Univision* (Univision Newscast), which airs nightly on the Los Angeles-based Univision television network, and the host of the network's weekly news-magazine program *Aquí y Ahora* (Here and Now). Since he joined Univision, in 1985, Ramos has reported from the field



J. Emilio Flores/Getty Images

Jorge Ramos

on five wars, traveled to more than 60 countries in pursuit of stories, interviewed six U.S. presidents, and traded pointed barbs with the Cuban dictator Fidel Castro and the controversial Venezuelan president Hugo Chavez, among many other public figures. He conducted the first televised interview with George W. Bush following Bush's acceptance of the Republican Party's nomination for the presidency in 2000, and spoke with the Democratic presidential aspirant John Kerry in a highly publicized interview on the Mexican holiday Cinco de Mayo on May 5, 2004. Ramos has become both famous and influential among Latinos in the U.S. and has developed a reputation as one of the foremost journalists in Latin America—a judgment reinforced by his receipt in 2001 of the prestigious Maria Moors Cabot prize from Columbia University's School of Journalism (a rare feat for a television journalist) and by the sizable viewership of his evening news program. Indeed, the nightly ratings for *Noticiero Univision*, which Ramos has co-anchored, with María Elena Salinas, for 17 years, surpass those of ABC, CBS, and NBC in some major markets—specifically, Houston, Los Angeles, and Miami—and are competitive in many others; moreover, as Ramos explained to Eliot Tiegel for *Television Week* (June 23, 2003), “We’re seeing an incremental increase in our audience on a year-to-year basis, which is the opposite of what’s happening with the English-language networks, which see decreasing viewership.” Ricardo Brown, a radio personality and the news director of the national network Radio Unica, described Ramos’s appeal to Lydia Martin for the Hispanic Online Web site (January/February 2001): “People perceive him not only as a solid, honest, hardworking journalist, but

the reality here. All the success he’s had is due to the same work ethic and desire to better your life that Hispanics here have. That’s his magic.”

In addition to his work for Univision, which has earned him and the network a total of seven Emmy Awards, Ramos has written six books, pens a weekly column that is syndicated to three dozen newspapers, and offers daily commentary on many Latino radio stations. Although he has retained his Mexican citizenship, he has often pointed out that his evolution from a penniless newcomer to the United States to an interviewer of presidents and world-renowned journalist is an example of the fulfillment of the American dream. Consequently, he believes that he has a twofold responsibility to the public. The first is “to inform the community and the Hispanic community on what’s important for us and what’s going on on a daily basis,” as he said to Sandy Mazza for the Greensboro, North Carolina, *News & Record* (October 24, 2003); the second is to convey “a very simple message: If I made it, you can make it.” In a conversation with Matthew Estevez for *Latin Trade* (January 2002), he said, “[I believe the most important social responsibility for a journalist is to stop the abuse of power. If we don’t ask the questions, nobody will.”]

The eldest of four brothers and one sister, Jorge Ramos was born in 1958 in Mexico City. “My father was an architect,” Ramos told Mike McDaniel for the *Houston Chronicle* (October 16, 2002), “at a time [when] Mexico was not building a lot, so I grew up never knowing if we were going to have the means to [make it] the following month.” As a boy Ramos attended Catholic parochial schools and was active in sports; indeed, as a 10-year-old, during the 1968 Olympic Games, held in Mexico City, he watched Kenyan marathoners run past his grandfather’s house, and afterward he aspired to become an Olympic athlete himself. An injury to his spinal cord that he suffered as a teenager ended that dream. “So many years, so much hard work and so many pains, all in vain,” he wrote in *No Borders*, according to Veronica Villafane in the *San Jose Mercury News* (October 24, 2002).

Ramos attended the Universidad Iberoamericana, in Mexico City, where he found another outlet for his youthful exuberance: journalism. After he graduated, in about 1980, he embarked on his career as a reporter, working in a series of jobs, with newspapers, a radio station, and a television station. He soon found the pervasive government-imposed censorship stifling. The first article he wrote for a newspaper was censored. Ramos told Sandy Mazza, “because it criticized the [Mexican] president”—José López Portillo, who served from 1976 to 1982. In 1983, after a segment he had edited for a Mexican television program was bowdlerized for a similar reason, Ramos resigned his position, sold his car, and moved to Los Angeles, California. “If I had remained in Mexico, I would probably have been a poor, censored, frustrated journalist, or maybe a psychologist or university professor

speaking out eternally and pathetically against those who censored me. . . . I wanted a life, more independent and free, less structured, open to the world," Ramos wrote in *No Borders*, as quoted by Villafane.

With a student visa, Ramos enrolled at the University of California at Los Angeles (UCLA), where he took courses in journalism (without earning a degree). To support himself, he waited tables, earning \$15 a day. One-third of his wages paid for a room in a run-down motel in which he lived during his first year in the United States. With another \$5, he bought Rice-a-Roni—his dietary mainstay—which he prepared on a portable burner (the motel kitchen was off-limits to residents). He used the last \$5 "to get to know the United States," as he recalled on his Web site. In 1984 he took a job as a reporter at KMEX-TV in Los Angeles. The next year he was hired by the U.S.-based Spanish International Network, later renamed Univision. Quickly climbing the corporate ladder, in 1986 he was tapped to host Univision's morning news program *Mundo Latino*, relocating to Miami, Florida, to take up his new duties. A few months after he debuted on *Mundo Latino*, in November 1986, the 28-year-old Ramos was named co-anchor, with Maria Elena Salinas, of Univision's nightly news broadcast, *Noticiero Univision*, a post he has held ever since. In the following years Univision extended its reach as a news source, setting up bureaus in New York City, Washington, D.C., Chicago, San Antonio, San Francisco, and Los Angeles as well as in Miami, and overseas in Mexico, Peru, Colombia, and El Salvador; in addition, the network employed freelance reporters in Brazil, Argentina, Ecuador, Nicaragua, Guatemala, Venezuela, and Colombia. *Noticiero Univision* is now broadcast in 13 Latin American countries as well as the United States, where, in many big markets, its ratings are competitive with or surpass those of the major networks. Thus, in terms of viewers, Ramos is as successful as Dan Rather, Tom Brokaw, and Peter Jennings. Within the Hispanic community, according to a report by the research group Hispanic Trends, in 2000 Ramos ranked third on a list of the most admired Latinos in the United States, behind the actor Edward James Olmos and Henry Cisneros, a former Secretary of Housing and Urban Development. Over the years Ramos has interviewed the Cuban dictator Fidel Castro (whom he pointedly snubbed, refusing to allow Castro to place a hand on his shoulder), Hugo Chavez, the leftist president of Venezuela, and other public figures accustomed to a censored and sycophantic press ("I do not believe in objectivity," Ramos told Matthew Estevez, "I believe in giving each one what they deserve.") His tough questioning cemented his status as a serious and fearless journalist, further adding to his already considerable popularity.

In a column for *Segunda Juventud* (July 2003), a Spanish-English publication of the American Association of Retired Persons (AARP), Ramos listed the 10 events or situations he has witnessed as a

journalist that he felt were of the most significance in his career. One was the strengthening of democracy in Mexico following the election of Vicente Fox Quesada as president, in July 2000 (Ramos had difficulty remaining outwardly objective about Fox's election, which heralded an end to generations of de facto one-party rule in Mexico. As he recalled to Martin, on December 1, 2000, the day of Fox's inauguration, he felt "torn between being a journalist and being a Mexican.") According to Martin, "Ramos managed to cover all the hoopla and all the politics with his usual stiff upper lip. But when Univision's evening news was over and Ramos signed off, he took to the streets of Mexico City, one more jubilant face in the crowd." "For the first time in 17 years," Ramos recalled, "I sang the Mexican National Anthem. I got goose bumps. Then I felt tears coming. I really had to celebrate."

Ramos also reported on the September 11, 2001 terrorist attacks on the World Trade Center and their immediate aftermath. With all planes grounded, he traveled from Miami to New York City by car, driving for 24 hours straight. What he beheld at Ground Zero, the site of the disaster, "was worse than any of the five wars I have covered," as he wrote for *Segunda Juventud*. "I could not believe what I saw. It wasn't until a few days later that I was able to cry. For several days, I blocked myself emotionally to be able to do my job as a journalist. I have never seen anything like it."

Another event on Ramos's list is the bombing of Afghanistan by the U.S., which began in the fall of 2001 in an attempt to destroy the ruling Taliban, which had sheltered Osama bin Laden and other members of Al Qaeda, the terrorist group responsible for the September 11 strikes. Although Univision executives felt hesitant to send anyone to cover events there, given the danger and uncertainty of the situation, Ramos refused to be dissuaded; he went there on his vacation, paying his own way. Within Afghanistan he traveled with a group of guerrillas (opponents of the Taliban), who were "supposed to take care of me," as he recalled to Russ Mitchell for CBS's *The Early Show* (October 11, 2002). One day, one of the men "told me that he was a follower of Osama bin Laden. He started playing with his rifle and aiming it . . . at my face. At one point I told him, 'You take care of me. I'll take care of you.' At the end of the trip . . . I gave him \$15. I think those \$15 truly saved my life."

The other stories that Ramos listed in his article for *Segunda Juventud* are the fall of the Berlin Wall, in 1989; the transfer of Hong Kong from British to Chinese rule, in 1997; Pope John Paul II's trip to Cuba, in 1998; the drug war in Colombia, which has continued for nearly two decades; the botched coup in Venezuela, in 2001; the U.S.-led war in Iraq launched in March 2003; and the ongoing controversy regarding the illegal crossings of undocumented workers over the Mexican-U.S. border, some of which have ended in tragedy (as in cases of Mexicans who died of suffocation in locked truck trailers).

theme
 theme
 Ramos has written six books, the first of which, *Detrás de la máscara* (Behind the Mask, 1997), offers his impressions of people he has interviewed. "I was tired of telling stories in two minutes," Ramos explained to Adriana Lopez for *Publishers Weekly* (October 14, 2002). "Books were a place to express my opinion on what I [was] seeing—something you're unable to do in television." In addition, Ramos informed Mazza, the events he had covered "leave an emotional scar. I cannot tell those emotional experiences on TV, and that's why it's important to write because books compensate for the lack of time and emotion on TV."

Ramos's next book, *Lo que vi: experiencias de un periodista alrededor del mundo* (What I Saw: Experiences of a Reporter Around the World, 1999), sold 50,000 copies, 2,000 more than its predecessor. The book that followed, *La otra cara de América: historias de los inmigrantes latinoamericanos que están cambiando a Estados Unidos* (2000), was translated into English in 2002 with the title *The Other Face of America: Chronicles of the Immigrants Shaping Our Future*; in it Ramos attempted to show that in terms of their aspirations for themselves and their descendants, and various other characteristics, recent immigrants from Latin America differ little from immigrants from elsewhere who arrived in the U.S. in decades past. *The Other Face of America* met with a mixed critical response. In the *Washington Post* (February 18, 2002), Mary Beth Sheridan wrote, "The 47 short chapters . . . read like extended sound bites. Ramos has dumped not only his notebook but his mailbag and apparently anything he found in his pockets into a book that's a mishmash of pro-immigration arguments and impressions, unlearned by serious analysis or reporting." Sam Quiñones, a reviewer for the *Los Angeles Times* (January 13, 2002), agreed, complaining that the book was "the prose equivalent of television news. Every page shows that the reporter hasn't spent the time to make his characters come alive and understand their contradictions." By contrast, Fabiola Santiago, writing for the *Miami Herald* (February 7, 2002), described the contents of the work as "readable, straight-forward people stories mixed with acute observations and analysis of U.S. policy." Ramos next wrote *A la caza del león* (In the House of the Lion, 2001), a collection of interviews with, among others, candidates in the Mexican and U.S. presidential elections of 2000, Venezuelan president Hugo Chavez, and former Mexican president Carlos Salinas.

The year 2002 saw the publication of Ramos's memoir *Atravesando fronteras: un periodista en busca de su lugar en el mundo*, translated in the same year as *No Borders: A Journalist's Search for Home*. In writing the book, Ramos told McDaniel, he had three audiences in mind: "The first was my children. . . . I wanted to let them know who their father is and what I went through in the 44 years of my life." The second was composed of Spanish-speaking Americans who watched his news pro-

gram every night yet knew little about him; in the third were English-speaking Americans who needed to know "that immigrants are here to work and make this a better country and that we are not criminals and that we are not terrorists," as he told McDaniel. In *No Borders* Ramos revealed that, like countless other immigrants, he did not feel at home in his adopted country, in his native land, or anywhere else. Shannon Brady Marin, who reviewed *No Borders* for the *New York Times Book Review* (March 16, 2003), felt that "the most successful portions of the book . . . are the personal narrative and reportorial reminiscences." Jeanne Jackle, writing for the *San Antonio Express-News* (November 7, 2002), characterized *No Borders* as "an unusually intimate autobiography. . . . Ramos shares sweet and bittersweet moments from his childhood and adolescence; difficulties he encountered when breaking into journalism in this country; and perhaps best of all, fun little memories and quirks that can't help but bring a smile." Juliet Wittman was less enthusiastic, commenting for the *Washington Post* (February 2, 2003), "Although Ramos tells us he was moved to write this book because it is impossible to do justice to complex issues on a television newscast, there's a casual conversational tone to the writing that skirts depth." Ramos's latest book is *La Ola Latino* (*The Latino Wave: How Hispanics Will Elect the Next President*, 2004). In a review for the *Los Angeles Times* (July 2, 2004), Anthony Day avowed, "All Americans ought to read this book—or at least know what it says. It is about the future of the United States."

Ramos has earned five Suncoast Regional Emmy Awards, in the categories "reporting spot news" (for his story "Kuwait: The Price of Victory," in 1991), "individual achievement" (for the special program "A Divided Nation," in 1992), both "talent" and "public affairs segment/community issues" (for "Chiapas," in 1995), and "talent" (for "Subcomandante Marcos," in 1996), and he anchored two news stories for which *Noticiero Univision* and *Univision News* won national Emmys, both in 1998. His other honors include the 2001 Maria Moors Cabot Prize, from the Columbia University Graduate School of Journalism, for "distinguished journalistic contributions to inter-American understanding"; the 2003 David Brinkley Award, from Barry University, in Miami, for excellence in communication; and the 2004 AAP Honors, from the Association of American Publishers. At Barry University's award ceremony, according to the school's Web site, Ramos advised aspiring journalists to prepare themselves for their careers by studying history, sociology, philosophy, psychology, and ethics. He also quipped, "I am very proud of my Spanish accent. Especially because I cannot get rid of it."

Ramos and his wife, Lisa, a Cuban-American, live with their son, Nicolas, in southern Florida. Ramos also has a teenage daughter, Paola, who lives in Madrid, Spain, with her mother. In his

spare time he enjoys playing soccer as a member of Univision's company team.

—P.B.M.

Suggested Reading: Greensboro, North Carolina) News & Record D p1 Oct. 24, 2003; Hispanic Online Jan.-Feb. 2002, with photo; Houston Chronicle p1 Oct. 16, 2002, with photo; Jorge Ramos Web site; Latin Trade Jan. 2002; Latina p76 Nov. 1, 2002; Publishers Weekly p20 Oct. 14, 2002; San Jose Mercury News Oct. 24, 2002; Television Week p23 June 23, 2003; Washington Post T p10 Feb. 2, 2003

Selected Books: *Detrás de la máscara* (the Mask), 1997; *Lo que vi: experiencias: periodista alrededor del mundo* (What Experiences of a Reporter Around the ' 1999; *La otra cara de América: historia inmigrantes latinoamericanos que está cambiando a Estados Unidos*, 2000 (The Face of America: Chronicles of the Imm Shaping Our Future, 2002); *A la caza* (In the House of the Lion), 2001; *A través fronteras: un periodista en busca de su el mundo* (No Borders: A Journalist's S- Home), 2002; *La Ola Latino* (The Latin How Hispanics Will Elect the Next Pres 2004



Todd Warshaw/Allsport/Getty Images

Rampone, Christie

(ram-PONE)

June 24, 1975— Soccer player

Address: c/o U.S. Soccer Federation, 1801 S. Prairie Ave., Chicago, IL 60616

Still widely known by her maiden name, Christie Pearce, the women's soccer player Christie Rampone is among the superstars of her sport. As a member of the U.S. women's soccer team since 1997, Rampone has been hailed for her remarkable speed, agility, flexibility, and endurance. She has played in more than 100 international competitions with the U.S. Women's National Team, as it is known formally, including Women's World Cup

matches in 1999 and 2003 and the 2000 Olympic Games. In high school and college she shone in basketball and field hockey as well as soccer, and on the soccer field, she has performed outstandingly in three positions: forward, midfielder, and defense. Referring to her alma mater, Monmouth University, in New Jersey, many have noted that she is the only player on the national team to graduate from a "small school." She is also said to be the finest athlete produced by Ocean County, New Jersey (population exceeds half a million), where she lived since infancy. Rampone is a co-founder of the Women's United Soccer Association, which folded in 2001 and ended operations in 2003; with that league she played for a member of the New York Power. In 2000 she suffered a serious knee injury and underwent through intensive rehabilitation, but she had enough skill and strength to rejoin the team in 2002 but not enough to regain her status as an international competitor. Thanks to her determination and rigorous conditioning, she achieved that goal the following year when she made her 100th appearance in world soccer in a game against the Brazilian women's team. By that time, according to April 1, 2003, the coach of the U.S. Women's National Team, Rampone had become an even better player than she had been before her injury. "She not only relies on natural athletic ability," Heinrichs quoted on NBCOlympics.com (July 2003) "but has become a student of the game."

Christie Rampone was born Christie Pearce on June 24, 1975 in Fort Lauderdale, Fla., to Bob and Sandy Pearce. (Some sources give her name as Christine or identify her as Sandy Pearce-Rampone. The Women's Soccer World site and some other sources have erroneously reported her birthday to be May 24.) Her father is a teacher and her mother is a librarian. She and her siblings, an older sister, Wendi, and younger brother, Matt, grew up in Point Pleasant, New Jersey, and