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The Current

WWW.THECURRENT-ONLINE.COM

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LEGEND SINGERS

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BY: SHARON PRUITT

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AFFILIATIONS



News

Fox 2 News reporter calls magazine 'government waste'



A Fox 2 News vehicle parked in the parking lot on Friday.

ZHENG ZHANG / THE CURRENT

RYAN KRULL
News Editor

Earlier this month, Fox 2 News reporter Elliot Davis produced a segment critical of the University of Missouri-St. Louis for spending money on the UMSL Magazine publication in the midst of steep budget cuts and tuition increases.

In the piece that aired Wednesday, February 9, Davis asked Robert Samples, Associate Vice Chancellor for Advancement in Communications, why spending \$44,000 annually on the hard-copy magazine was necessary when the information was also accessible online.

"I was surprised that Mr. Davis pursued this," Samples said. "It really is a non-story. UMSL Magazine compares or exceeds the quality and efficiency of magazines at other universities in the region and state.

It resonates well with our constituents — particularly potential students and donors. It helps students see that UMSL is [an] exceptional place to get an education and affirms for donors that their investment in UMSL yields tremendous benefits to individuals and to the region."

Before Davis came on campus, he had been informed by Samples that "the campus set an enrollment record of 16,800 students in the fall, and we surpassed our \$100 million fundraising campaign goal in June — two years early. Note that the latter is featured in the magazine. All the credit doesn't rest with the magazine, but it certainly helped."

Davis' "You Paid for It" segment focuses on exposing government waste in the St. Louis area. Not long after visiting UM-St. Louis, Davis took his cameras to St. Louis Community College offices asking questions about leadership conferences being held in a Warren County resort last year.

The purpose of UMSL Magazine is to generate positive public relations and donations for the University. Tom Hockett, Assistant Director of University Marketing and Communications, said that surveys put out by the university found that "46 percent of respondents reported that the magazine 'improved my opinion' of UMSL." UMSL Magazine began in 2007, replacing the similar UM-St. Louis publication.

The average age of an UMSL Magazine reader is 46, according to Hockett.

Taking into account that everyone who graduated from UM-St. Louis last year received the magazine, there must be a good portion of the readers in their 60s or 70s, a demographic that is not always open to reading an Internet publication.

"National data indicates that consumers still demand traditional print publications," Hockett said. "For example, the Chief Marketing Officer Council and InfoPrint Solutions Company surveyed 1,000 consumers in 2010.

They found that 67 percent of consumers 'feel that e-readers have their place, but prefer holding a magazine.' The survey also found that 87 percent of consumers say 'they will continue to favor their print magazine subscriptions.'"

"UMSL Magazine is a tremendous investment that pays for itself many times over in terms of student enrollment, fund-raising and overall goodwill," Chancellor Thomas George said.

"Know that I am [a] fan of UMSL Magazine. Campus magazines are one of a myriad of methods that universities use nationally to maintain a positive relationship with their constituencies. I can say without reservation that UMSL Magazine is among the best I've seen."

WEATHER

MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
66 49	71 49	49 28	42 31	55 45	52 30	43 29

University offers tax assessment program for low income citizens

Taxes made easy in University's VITA

MARY GRACE BUCKLEY
Staff Writer

The University of Missouri—St. Louis is now offering a Volunteer Income Tax Assistance (VITA) program that processes tax returns for low-income citizens. A low-income citizen is defined by the IRS as persons whose household incomes are \$49,000 or lower. The program started on February 11 and runs until April 16, since this year's deadline to file taxes was extended to April 18. Volunteers will process forms such as

full list of acceptable and unacceptable forms can be found at <http://www.umsi.edu/~vita/services.htm> as well as on an informational stand outside the College of Business Administration offices on the fourth of the Social Science Building.

VITA accepts clients on a first-come, first-serve basis, and volunteers are UM-St. Louis Business students who have applied and received proper training.

"Applicants submit their applications to volunteer with the program throughout the fall semester and in the weeks of the

"We require that applicants have completed at least 9 hours of accounting courses and have completed or be enrolled in ACCT 3441, UMSL's Income Tax course. We also accept volunteers who do not meet those requirements, but have prior professional tax preparation experience. After training, the certification process weeds out the unprepared so all volunteers are fairly well-versed in individual taxation law."

This year's program will take place at four branches of the St. Louis County Library: Schlafly, Barr, Ferguson Mu-

“The deadline for applications is that weekend of training because training is mandatory.”

-Alexandra Tran

Missouri and Illinois Individual Tax returns and Missouri Property Tax Claims and forms for education, child, and dependent tax credit. The program cannot process some forms, including forms for businesses' profits or losses, employee business expenses or rents and losses. A

spring semester before training begins. The deadline for applications is that weekend of training because training is mandatory," Alexandra Tran, senior, economics, one of two student managing coordinators for this year's VITA program, said.

nicipal and Deer Run. Dates, times, addresses, and directions are available at <http://www.umsi.edu/~vita/sites.htm> and on the fourth floor of SSB.

Students who fit the income qualifications should take advantage of this opportunity.

The UNDERCURRENT

by Chenhao Li

"How are you affected by UMSL increased tuition?"



"Didn't affect me very much."

Dan Prevedel
Accounting
Senior



"Not all that affected, because it is not that much of an increase."

Preshus Revels
Nursing
Freshman



"I don't believe it is a good thing to raise tuition for students. It could potentially hurt students who have a hard time paying tuition already."

Kristin Ross
English
Senior



"Affected greatly, probably have to work more which would make for less studying time."

Demetrius Nabors
Business
Junior

"Shoddy journalism turns opinions into news"

- From issue 1336

What are the stats for the number of alumni (and current students, me included) who see this as squandering valuable resources that should be used for education, not advertising. Might that perfectly sound fiscal reasoning cause trepidation among those intelligent enough to get to a point of wealth where they are capable of donating a large sum? Were I donating, I would want a guarantee that my money would go to enhancing education, not to be spent on a glossy to attract more money. Some day, but probably not for quite a while, post-secondary education will cease being a business and start to actually care about educating students.

-Student

COMMENTS FROM THE WEB



After all is read and done,
Please Recycle!

-Your friends at the The Current

Sports

Volleyball coach Trent Jones resigns



STOCK PHOTO / THE CURRENT

CEDRIC WILLIAMS

Sports Editor

On Monday, the University of Missouri-St. Louis Athletics Department announced the resignation of volleyball coach Trent Jones, who plans to accept a coaching position at another school.

A native of Lee's Summit, Missouri who came to UM-St. Louis after serving four seasons as an assistant coach at Washburn University in Topeka, Kansas, Jones coached the Tritons for three seasons, leading the program to at least 20 wins all three years.

"It is with a heavy heart that I announce my resignation as head volleyball coach at the University of Missouri-St. Louis," Jones said in a statement released by the department. "I would like to thank the University and Chancellor George for taking a chance on a young coach. It was always a goal of mine to be a head coach and I was able to obtain that goal."

"Most importantly, I would also like to thank the former and current players and assistant coaches that have been by

my side [for] the past three seasons. We had an amazing time at UMSL, and I owe it all to those coaches and players," Jones said.

Triton volleyball had a 64-28 overall record during Jones' tenure. Last season, UM-St. Louis went 20-9 and advanced to the NCAA Tournament for the first time since 1991.

The 2010 Tritons also earned their first national ranking since 1993 when the team debuted in the September 13 national poll at number 25. UM-St. Louis spent nine weeks in the national rankings last season, reaching as high as no. 19.

Four players from that team made the all-Great Lakes Valley Conference team, and two were selected to the all-region team. Jones, who was named GLVC Coach of the Year following his first season at UM-St. Louis in 2008, was a very popular figure among the Triton players and UM-St. Louis volleyball fans.

"Trent has done a tremendous job at UMSL," Lori Flanagan, UM-St. Louis athletic director, said in the statement released by the department. "His hard work and dedication helped our program enjoy solid growth over the past three seasons. Trent served his student-athletes and this University with

class and dignity and we wish him and his family the best as he continues his career."

No confirmed information was given as to what program Jones will be moving to, but it is expected to be announced sometime soon. Jones' coaching roots are in the Kansas City area, near his hometown, and at least three programs in that area have either hired a new coach recently, or are still in the hiring process.

Many believe Jones is a prime candidate for one of those open positions and will likely surface as a coach at one of those programs.

One program in particular, the University of Missouri-Kansas City, an NCAA Division I program that plays in the Summit League, announced on Monday that it had hired former University of Kansas assistant Christi Posey as its new head coach. Posey will be looking to add new assistants to her staff, and Jones would certainly be an intriguing candidate.

Flanagan said a search for a new volleyball coach for UM-St. Louis will begin immediately.

Triton Men, Women Pick Up Thrilling Wins At Maryville

CEDRIC WILLIAMS

Sports Editor

When the Great Lakes Valley Conference voted Maryville University into the league in 2008, one of the things league commissioners were hoping for was that a rivalry would develop between the Saints and our University of Missouri-St. Louis Tritons.

Maryville and UM-St. Louis play home-and-home series in almost every sport, often recruit many of the same players, and the campuses within 20 minutes of one another, fans from both teams can easily travel to any game when the two schools square off.

All those scenarios and more came to a head last Thursday night at Maryville's Moloney Arena, when the UM-St. Louis men's and women's basketball teams traveled to Chesterfield to take on the two Saints teams.

Fans of both teams were treated to two spine-tingling ball-games, as the UM-St. Louis women rallied from nine points down for a 71-70 win, while the Triton men followed with a 19-point rally for a 72-61 double overtime victory. "My God that was unbelievable," UM-St. Louis women's basketball coach Lisa Curliss-Taylor said. "That's a great win for us."

The Triton women trailed by as many as nine points in the second half, and were down five with just over a minute left. But UM-St. Louis made a series of sensational plays in the final minute and a half to pull out the victory. First, Shayelle

Dominguez, junior, business marketing, scored a bucket on a nifty move down the lane.

Then, after a Maryville turnover, Hana Haden, freshman, communications, found teammate Caitlyn Moody, junior, physical education, for a wide-open three-pointer that tied the score with 41 seconds left. But the game-winning play came when Haden found teammate Kelly Mitchell, senior, communications, standing alone under the basket.

Maryville fouled Mitchell with 4.4 seconds left, and the four-year letterman from Louisville drained the second of two free throws to give the Tritons the lead and the win. "I almost pulled (Mitchell) in that final minute because she kept getting beat on the drive," Curliss-Taylor said. "I'm so glad I didn't. I knew she was gonna win the game." Mitchell led the Tritons with 14 points, including three three-pointers. Her only points of the second half came on that game-winning free throw with less than five seconds left.

"I was really excited to make it," Mitchell said. "Our team worked so hard all game, and it was a really good team win."

The Triton men came back from even further down. They trailed by 19 points at the start of the second half, before rallying to take a 52-51 lead with over two minutes left in the game. A rim-rockin' dunk by Justyn Watkins, junior, communications, and a free throw by teammate Justin Hightower, junior, communications, gave UM-St. Louis a 57-55 lead with 17.2 seconds left in regulation. But Maryville's Darrin Young drove the length of the court and scooped in a lay-up with 11 seconds left that sent the game into overtime.

Young saved Maryville's bacon again at the end of the first overtime when he scored four points on a jumper and two free throws in the final minute that sent the game into double-overtime.

In the second overtime, though, the Tritons proved too much for the worn-out Saints. UM-St. Louis outscored Maryville 11-0 to finally put the game away. "From a spectator standpoint, that probably was an enjoyable game," UM-St. Louis men's basketball coach Steve Tappmeyer said. "We were so so flat. That first half was just miserable. It was a good one to be able to come back."

Gerald Fulton, junior, communications, led all scorers on Thursday with 25 points, while Watkins added 17 points as UM-St. Louis knocked off Maryville for the fourth straight time.

The Tritons finished the regular season with a second straight overtime win, 71-64, over Missouri S&T in Rolla on Saturday. UM-St. Louis (16-10) clinched a berth in the GLVC Championship Tournament weeks ago, and will play Kentucky Wesleyan in a first round matchup, this Saturday in Owensboro, Ky.

Should the Tritons win that game, they would advance to the GLVC Elite Eight, which will be played at Maryville's Moloney Arena March 4-6.

The Triton women (10-16) also earned a playoff berth this year. They will go into the GLVC Women's Championship as the 12 seed, and Saturday will take on number 13-ranked Quincy University in the tournament's first round.

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[

n. An irrational fear and dislike of electronic and Internet communications and technology.*


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Jason Cannon as Banquo and Timothy D. Stickney as Macbeth, in The Rep's Mainstage production of "Macbeth," which runs February 9-March 6, 2011

COURTESY / ERIC WOOLSEY

Rep's 'Macbeth' is more bewitching than the bloody version of classic Scottish play

THEATRE

"By the pricking of my thumbs, something wicked this way comes." William Shakespeare's tragedy "Macbeth" is packed with such memorable lines. The Scottish play, the name of which is considered bad luck to mention in a theater, is one of Shakespeare's bloodiest, a tale of witches' prophecies and all-consuming political ambition.

The Repertory Theater of St. Louis' new production of "Macbeth," which runs through March 6 at the Loretto-Hilton Theater in Webster Groves, spotlights witchcraft more than blood. Written at a time of rising accusations of witchcraft, the play was topical. What is timeless in "Macbeth" is its tale of a fall from grace, with an honorable man seized with blind ambition following a prophesy of greatness, in this case from the ambiguous words of three witches.

It is an unalloyed delight to see the Rep return to Shakespeare. While fans of the Bard have enjoyed occasional performances by other worthy troupes, few can compare to the Rep for remarkable staging of serious material.

Timothy D. Stickney plays Scottish General Macbeth with Caris Vujcec as Lady Macbeth. After bestowing honors for

Macbeth's battlefield triumphs, King Duncan (Jerry Vogel) visits his castle along with his sons Malcolm (Ben Nordstrom) and Donalbain (Greg Fink), and Scottish nobles including fellow general Banquo (Jason Cannon). The king is unaware that by honoring Macbeth he has just fulfilled the predictions of the three witches and sealed his own fate.

Imaginative staging, along with an unusual approach to casting, sets this production apart. Two of the three witches are men - Michael Keyloun and David Graham Jones, along with Shanara Gabrielle. Many roles usually played by men are here played by women and conversely. Actors playing multiple smaller roles is not unusual, but in this production, even actors in larger roles reappear in smaller ones. Stickney stands out in his role as Macbeth, but also as the sole African-American actor in the play.

The cast is fabulous. Nordstrom, who has gained a strong reputation in previous roles, and Cannon, former University of Missouri-St. Louis faculty, provide memorable supporting performances, as does Vujcec as the unthinking, bloodthirsty Lady Macbeth. In the central role, Stickney started out strong, but seemed to hurry through lines as the play progressed, possibly due to opening night jitters. He missed the chance to linger over great lines. If ever there was a play that cried out for

some scenery chewing, "Macbeth" is it.

In "Macbeth's" one bit of comic relief, David Graham Jones made the most of his moment in the spotlight, teasing audience members with gallows humor. The cast's several children also performed well.

The staging was minimal but visually striking. A raised central platform was surrounded by upright, slightly-tilted boards. Lower platforms on either side were painted red but the central space and vertical planks were lighted either green or gray, to serve as both forest and castle walls. A wooden zig-zag path led to the back of the stage. There was no witch's caldron - instead the stage split to reveal a red light from below, suggesting both caldron and hellfire.

Time and place were ambiguous. Costumes were mostly tan and gray, with touches of dark red. Boots and cargo pants paired with jackets and doublets suggested both the present and past, military and civilian. Colors were muted, except for the red garb of Macbeth and his wife when they become king and queen.

The eerie witchcraft scenes were among the most striking, but the whole show is a delight. The Rep's haunting production of "Macbeth" is not one to miss.

B -Cate Marquis

'Post Gig' delivers the goods

ART

Artistic expression and advertisement rarely blend together into something that is both interesting and informative but that is not to say it never happens. The exhibition "Post Gig" being featured at the University of Missouri-St. Louis' Gallery 210 presents over 100 examples of an artistic medium that still conveys some nut and bolts information. The nuts and bolts, in these cases, are what band is playing where and when.

The exhibition was organized by Clifford Stoltze of Boston's Stoltze Design. In an accompanying essay, Stoltze explains that with the downfall of records and CDs, the visual component of a musician's work has increasingly been displaced onto the concert poster medium. With that in mind, some of the best posters have been put on display.

The collected works range from the non-sequetorial to the obvious. A Foo Fighters poster featuring a 1950s-style space monster holding a knife and fork, preparing to feast on a pin-up space girl from the same era being an example of the former. A poster for an Andrew Bird gig comprised of pretty much just a bird exemplifies the latter.

Some of the most interesting work comes from Dan Stiles of Portland, Oregon whose gems featured in "Post Gig" include a My Morning Jacket poster with the band's name surrounded by ostensibly Illuminati-influenced all seeing eyes. Stiles's best work on display is also his simplest: a poster for

a Feist concert in which cutesy birds are rendered from basic circles and fractions of circles.

Simplicity seems to be the key in many ways, it is just a poster after all, only a few steps up from a flier. A Pearl Jam poster done by the Ames Bros. out of Seattle is so filled with what looks to be decals that the eye is left clueless as to what to focus on. Conveyance of information also takes a back seat in Ten's poster for a Ghost concert in which the printing of the supporting group's name is so stylized that it is nearly indecipherable.

Gallery 210 intern Bailey Dolenc, senior, art history, said that her favorite of the 100-plus posters was one for a Beck show at The Independent in San Francisco done by The Small Stakes print company out of Oakland, California. The poster features two records being taken out of their cases, one on top of the other, creating the form of the letter B. "I like that the bottom record is pulled out just a little bit farther," Dolenc said. "The [creator] really paid attention to the letter B. It's really subtle."

The biggest surprise of the collection is the inclusion of a poster advertising a show put on by a Rolling Stones tribute band. Done by Seattle's Modern Dog Designs, Mick, Keith and Ronnie's heads are all there; they are superimposed onto bodies of three 1960s women who look to be very much not with the counter-culture of the day.

A - Ryan Krull

A Skylit Drive makes a comeback with 'Identity on Fire'

MUSIC

Released with Fearless Records, A Skylit Drive's latest, "Identity on Fire," is their third full-length studio album. In the works since the summer of 2010, the band heavily promoted it through MySpace, Form Spring and Twitter. Making its debut on February 14, "Identity on Fire" is their first record not to feature a female face in the album art.

The iTunes Deluxe Edition, which is selling for \$11.99, comes with two bonus tracks ("400 Ft. Robots" and "Black and Blue") and also the music video for "Too Little Too Late." For fans of older A Skylit Drive works, 'Identity on Fire' is being compared to their first-full length album, "Wires... And The Concept of Breathing."

Classic elements of post-hardcore music can be heard throughout the album. Michael Jagmin's vocals mixed with the so-called 'unclean' vocals of Brian White work well together. The combination of breakdowns and lighter synthesized moments are very typical. The first single released off of "IoF" is not their best. "Too Little Too Late," is a good song with driving double bass and wonderful lyrics but the song is a little soft. The synthesizers are a nice touch and the vocals are amazing (mainly Jagmin's in this one, while White does make his appearance). The breakdowns are nice, but not as powerful as in other songs.

The spotlight definitely needs to be shone on "Ex Marks the Spot". The breakdown in the beginning is, simply put, epic. White's voice shines and the group chants add a little extra to the mood of the song. Those who cannot scream will definitely be trying to after a few listens. The song has many different styles, switching from heartfelt piano, hardcore breakdowns and group anthems several times. The more electronic and synth-ie moments of the album can really be heard in "F**k the System". The first 15 seconds or so almost make listeners think the song is misplaced. The song is not bad, just unexpected. Featuring back and forth singing with catchy lyrics this song is a little different from the rest of the album. The synth melodies keep appearing throughout the entire song in more of an "up-in-your-face" way than the other songs have. The title track, "Identity on Fire", also adds to the harder portion of this album. With a more 'typical' breakdown in this song, it still is not one to pass over. Featuring an amazing combination of vocals and guitars with wonderful synthesizer backups, this song will have listeners' heads banging halfway through.

All in all, it is safe to say that A Skylit Drive is back with a driving force. Featuring a combination of 'softer' and harder music that will make both new and old fans happy, the album is well worth the buy and listeners will be hitting their repeat buttons constantly.

B -Janaca Scherer

LATEST + GREATEST

Upcoming Video Game Releases

"Pokemon Black and White"

The long-awaited fifth installment of the ever-popular "Pokemon" franchise will finally hit shelves on March 6, 2011. With an all-new region to explore, dubbed Isshu, player avatars who are finally teenagers rather than ten-year-olds, brand new battle styles and well over 100 new Pokemon to capture and train, "Pokemon Black and White" is set to revolutionize the world of Pokemon as gamers have come to know it.



"Killzone 3"

Step up and experience the Playstation 3's flagship shooter series "Killzone" in all its glory. Featuring a futuristic war spreading across the galaxy between the ISA and the Helghast, warfare is taken to new extremes with each installation. "Killzone 3" will hit on February 22, 2011 and promises to bring fans of the series the same punch as previous installations, while taking user feedback into account to guarantee this is not "just an expansion" to previous titles.



"Dragon Age II"

The acclaimed sequel to the 2009 Game of the Year, "Dragon Age II" casts players into the mold of a singular survivor of a destroyed town. Players must gather allies, strengthen their party and prepare themselves for battle in a quest to rise to power through the pages of history. "Dragon Age II" hits shelves on March 8, 2011.



‘Gnomeo and Juliet’ not worth the money

MOVIES

The completely overdone and well-known story of two star-crossed lovers has once again made its way to the silver screen with “Gnomeo and Juliet.” Released on February 11 by Rocket Pictures, the movie puts a cartoon spin on the classic tale of forbidden love.

In the opening scene, the little gnome will tell viewers that he knows that story is overdone, so at least they know they are not being 100 percent original. But even the putting together of the story is not entirely unique. The best way to describe what viewers will see is “Veggie Tales” meets Shakespeare.

Not only is the story repetitive, but the jokes are too. While some parts definitely deserve a good chuckle other parts deserve a smack in the face for the writer who thought they would be funny not only the first, but the second and third time around. The humor in the movie will, however, please not only the children in the audience but the parents taking them.

The soundtrack for the movie is also horrible. It is filled with poorly done ’80s remakes that should stay in the grave. Elton John makes his gnome-like appearance in the movie and will have viewers asking, “Why?”

“Gnomeo and Juliet” raises several questions as to whether it should have been marketed solely as a children’s movie. Over the course of an hour and a half, we see destruction of property, graffiti, breaking and entering and even grand theft auto in the form of lawn mowers. Let us not forget the story of “Romeo and Juliet” itself has two cases of suicide (granted it is a children’s movie and the main characters cannot die but it is not entirely void of death) and multiple instances of murder.

Do not waste the money for 3-D tickets either. Viewers who do not will not even notice its absence throughout the movie. Only in a few instances does the movie really jump out. Other than that, the entire thing seems to be 2-D.

Despite the movie’s major downfalls there are a few re-



COURTESY TOUCHSTONE PICTURES

deeming factors. The voice cast for “Gnomeo and Juliet” is outstanding. James McAvoy (Gnomeo), Emily Blunt (Juliet), Michael Cain (Lord Redbrick), Jason Statham (Tybalt), Patrick Stewart (William Shakespeare), Ozzy Osbourne (Fawn) and Jim Cummings (Featherstone) all make their vocal appearances in the film.

The only two characters in the movie truly worth paying attention to are Shroom (Really? A character in a kids’ movie named Shroom?), Gnomeo’s every trusty dog-like mushroom, and Featherstone, the neighboring heart-broken flamingo from the yard next door. Every kid will want his or her very own Shroom in the future. The loyal little mushroom saves

the day.

Featherstone deserves a movie all of his own. He has the same potential as the Penguins of “Madagascar.” His hilarious Spanish accent will have all the ladies swooning and wishing they could be the one to replace his missing love. Every quotable line is uttered from his beak and makes the entire movie worth it. All in all, the movie is not horrible. Viewers interested in seeing “Gnomeo and Juliet” should definitely wait until it hits RedBox though. It is not worth the money to see repetitive jokes, stupid humor and the worst soundtrack a movie has seen in a long time.

C+ - Janaca Scherer

Amnesia: The Dark Descent, new milestone in horror

VIDEO GAMES

The first thing you need to know about “Amnesia: The Dark Descent” is that it is all about puzzles. Puzzles and scaring the complete and utter crap out of you.

It is not that the puzzles themselves are scary; the vast majority are not. It is just a tad hard to think when something terrifying is skittering in the darkness behind you.

But why bother with “Amnesia”. As it stands, the horror genre of video games is indeed a rather crowded one.

But possibly the best horror title in recent years is not from one of the big studios. Frictional Games, an independent game developer, did what the major video game studios could not: scare the ever-loving crap out of veteran horror game players.

Meet “Amnesia: The Dark Descent.” This rather mediocre name is hiding a world-class frightfest beneath its humble exterior. Amnesia is the story of Daniel, a nineteenth-century Englishman who has amnesia.

He has made his way to an ancient and crumbling mansion

in old Prussia, with only one thought in his near-empty head: he must kill a man named Alexander.

There are a host of unique mechanics in Amnesia preventing him from doing so and, thereby from ultimately finding out who he is, who Alexander is and why he deserves to be killed.

At its heart, Amnesia hides the heart and soul of an adventure game. In true adventure game style, combat is eschewed in favor of outwitting opponents or stealth elements.

Sure, the undead creatures in “Left 4 Dead” are unnerving. But they have never made players hide in a closet, breath ragged beating in their ears, waiting for them to pass by, please pass by, and do not look in the closet!

“Amnesia”’s “sanity” system is reminiscent of traditional health systems. Sanity is lost by venturing out into the dark and experiencing frightening things. It is gained by taking laudanum the player finds scattered throughout the castle as well as remaining in well-lit areas.

When Daniel is low on sanity, the game goes completely unhinged. The mouse lags, Daniel’s breath gets louder and

more ragged and the view goes all fish-eyed and crawling. A persistent crunching and grinding noise can be heard. It all combines to be completely and utterly unsettling.

At times, the game becomes a little like a game of cat and mouse, with the player trying desperately to move from lighted area to lighted area and usually failing miserably. Amnesia will force players time and time again to face the darkness and that which lurks in it.

Common sense says that “Amnesia” is not a game to be played in a darkened room all alone; but at the same time, that is naturally the best way to experience it. Amnesia is a unique game in an era of sequels and one-ups-manship, and it deserves to be treated as such.

Indeed, it would not be a stretch to say that “Amnesia” is one of the, if not the, best horror games in recent years. Instead of being a tired old weapon-filled romp against the undead and beastly horrors, it is a thoughtful, tense, and ultimately frightening experience.

Enjoy it. And make sure you lock the door!

A - Andrew Seal

Predicting the Oscars with an UMSL connection

The Academy Awards will be presented on Sunday, February 27. Predicting the Oscars is always fun and this year, there is a little University of Missouri-St. Louis connection too.

Since many of this year’s Best Picture nominees have a real-world foundation, “Variety” picked ten Hollywood outsiders, all experts in their fields, to assess the films’ authenticity. Old West expert Kevin J. Fernlund, associate professor of history and education at UM-St. Louis, gave the exam to “True Grit.” He gave the film good marks for authenticity, especially in its Wild West shows reference.

Many Oscar contenders are still in theaters and the Tivoli is offering the rare chance to see Oscar-nominated short films.

Eager for more? Consider an Oscar broadcast party. The Tivoli Theater’s free broadcast of the Academy Awards is on their big screen and includes prizes, trivia contests and ballots to keep score. For a more red carpet experience, buy a ticket to Cinema St. Louis’ fancy-dress Oscar watch fundraiser at Monarch restaurant, an officially-sanctioned Oscar party.

-Cate Marquis

Best Picture

Nominees: “Black Swan,” “The Fighter,” “Inception,” “The Kids Are All Right,” “The King’s Speech,” “127 Hours,” “The Social Network,” “Toy Story 3,” “True Grit,” “Winter’s Bone”

Will win: “The King’s Speech”

Should win: “The Social Network”

Comments: Although “The Social Network” was the early front-runner, the tide has turned in favor of “The King’s Speech,” which is classic Oscar-bait.

Best Director

Nominees: Darren Aronofsky (“Black Swan”), Joel and Ethan Coen (“True Grit”), David Fincher (“The Social Network”), Tom Hooper (“The King’s Speech”), David O. Russell (“The Fighter”)

Will/should win: David Fincher

Comments: This should always go to the director of the Best Picture, but a split decision is likely this year.

Best Actor

Nominees: Javier Bardem (“Biutiful”), Jeff Bridges (“True Grit”), Jesse Eisenberg (“The Social Network”), Colin Firth (“The King’s Speech”) James Franco (“127 Hours”)

Will win: Colin Firth

Should win: James Franco

Comments: Colin Firth is a sure thing. Jesse Eisenberg was fabulous but Franco is the whole show in “127 Hours.”

Best Actress

Nominees: Annette Bening (“The Kids Are All Right”), Nicole Kidman (“Rabbit Hole”), Jennifer Lawrence (“Winter’s Bone”), Natalie Portman (“Black Swan”), Michelle Williams (“Blue Valentine”)

Will/should win: Natalie Portman

Comments: Little doubt here.

Best Supporting Actor

Nominees: Christian Bale (“The Fighter”), John Hawkes (“Winter’s Bone”), Jeremy Renner (“The Town”), Mark Ruffalo (“The Kids Are All Right”), Geoffrey Rush (“The King’s Speech”)

Will/should win: Christian Bale

Comments: John Hawkes almost edges out Bale.

Best Supporting Actress

Nominees: Amy Adams (“The Fighter”), Helena Bonham Carter (“The King’s Speech”), Melissa Leo (“The Fighter”), Hailee Steinfeld (“True Grit”), Jacki Weaver (“Animal Kingdom”)

Will win: Melissa Leo

Should win: Hailee Steinfeld

Comments: A tough call.

Best Documentary

Nominees: “Exit Through the Gift Shop,” “Gasland,” “Inside Job,” “Restrepo,” “Waste Land”

Will win: “Exit Through the Gift Shop”

Should win: “Inside Job”

Comments: “Inside Job” was outstanding, finding fault with both political parties in the economic meltdown, but popular “Exit Through the Gift Shop” is a safer pick.



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IN THEATERS FRIDAY, FEBRUARY 25TH!

Features

THE LEGEND SINGERS

Celebrate African-American song



A singer from the Legend Singers Choral Ensemble sings a gospel song at the Touhill on last Friday.

SHARON PRUITT
Staff writer

“We’re giving you a spectrum of four hundred years of African-American music. We start with field cries and hollers and we end up with contemporary praise music. So within that span we have spirituals, we have jazz, we have gospel, we have rhythm and blues, we have rap, we have neo-soul. We’re giving you a gumbo,” Dr. Doris Jones-Wilson, director of the Legend Singers Choral Ensemble, said.

The Legend Singers, one of the oldest African-American choirs in the country, was formed in 1940 by Kenneth Brown Billups in the interest of “preserving the indigenous music of the Black American.” Dr. Jones Wilson, noted musical director, has been with the St. Louis-based group for 15 years. Last Friday, the Legend Singers came to the Touhill Performing Arts Center for a Black History Month performance that showcased the African-American musical tradition. The Lee Auditorium was almost at full capacity as the show began. A range of genres was represented during the show from Blues to Gospel and everything in between. Also implemented were costumes complimenting the different eras. For example, singer Linda Majors’ rendition of “St. Louis Blues” utilized a feather boa and pearls in an effort to transport the audience back through time to an old juke joint of the 1920s. Along with singing and costumes, the show also included humor. In a celebration of early African-American musical theater, the choir’s rendition of Josephine Baker’s “Chiquita Madam” delighted the audience. Singer Celeste Brown, in an outfit reminiscent of Josephine Baker’s trademark island costume from the original Broadway show, sashayed on stage and seemingly charmed the audience.

“I don’t know all of the songs, but I really like the show. The singers are really good,” Miakayla Buriago, audience member, said.

The Legend Singers proved Buriago right that night, showcasing the wide vocal range of the choir members who easily conquered a multitude of genres.

“My favorite part was when they got into the 60s and onward with Motown, because that’s the music I’m most familiar with. It was nice to hear the history behind that and to see everyone else in the audience really get into it,” Sheri Walker, audience member, said.

The apparent favorite of the night, however, was probably the contemporary hip-hop. The audience had been involved throughout the show, cheering on the performers with exclamations like “Sing it!” and “Alright now!” During a performance of Kanye West’s “Jesus Walks,” however, the floor literally shook when the crowd could not stop themselves from stomping along. The choir members thrived on audience participation, filling their songs with more and more energy the more worked up the crowd became. The Legend Singers brought their repertoire to a joyful close with contemporary praise and worship. The audience got on their feet and clapped along to “Glory to Glory” and the choir finished to a standing ovation with “Every Time I Feel the Spirit.” With one last visit to African-American spirituals, the genre Dr. Jones-Wilson describes as “the basis of all African-American music,” the musical journey was complete.

“I know the different types of Black music, but putting it into chronological order and seeing the development through the years from slavery to now was awesome,” Walker, audience member, said.

The Legend Singers chose their name because the group sought to carry on the tradition of legendary Black folk music. “I would have the audience leave with an appreciation for the contribution that African-Americans have made toward not only American music, but world music because our music has influenced all music,” Dr. Jones-Wilson said.

YUMETO YAMAZAKI / THE CURRENT

Student Profile:

Student helps pave a path for future generations

JEN O'HARA
Features Editor

Antoinette Dickens has the determination to fight her way to the top and has proven it time and time again with scholarships, awards and honors given from an array of areas. Recently, the Regional Arts Commission named her the first Katherine Dunham intern.

The Current: What are the Regional Arts Commission and the Katherine Dunham internship?

Antoinette Dickens: The Regional Arts Commission (RAC) is what I call the cultural hub of St. Louis. They provide millions of dollars to art or cultural organizations. They fund, big organizations like St. Louis symphony, and (COCA Center of Creative Arts) COCA. Not only do they provide funding but also provide assistance for artists around the region. I am the inaugural intern; they created it right before I came in. It was created by Sarah Burke and Dr. Jack Burke, her husband. She noticed within the art administration, [there was not anyone of color] at the tables of decision. Through her dedication, she developed an internship where an African-American student will come into the RAC and will help with grants, but will also develop and manage a diversity program that would encourage art administration in the African-American community. Since I'm the first one, I actually have to kind of come up

with the program.

TC: How do you feel being the very first intern?

AD: Overwhelm[ed], but honor[ed]. Being picked up by Sarah Burke and the Regional Arts Commission was a complete honor for me, because I did take a break from art and it's not like I'm one of the individuals that you see their face everywhere when it's something to do with art. I just started getting back into it. For them to see the potential in me is amazing. Being [named] an intern of someone so great, having that endowment on my name, is just amazing. She was an activist of famous dancers that created [a path] for black, Haitian, and other ethnicity dancers.

TC: You have won a lot of awards, like the AAF Most Promising Minority Student Award and the St. Louis Women Trailblazer Award. What is your secret? Where does this determination come from?

AD: The first thing is my upbringing. I was raised by my grandmother and grandfather and I am a first generation college student. Neither one of my parents graduated from high school either, so that was a big determination for me because I [have] younger siblings and cousins, and I am the oldest grandchild. I see my position as a person of influence with the family and also with lower income communities. I feel I can show people that you can make it. I feel I have a responsi-



Antionette Dickens, pursuing a master's degree in communication, at the MSC on Saturday.

NITESH JAIN / THE CURRENT

bility to show people that you can do it and that hard work does lead to something.

TC: What advice do you have for students just starting out in college?

AD: I don't want anyone to take this the wrong way, but what you've done up to that point almost means nothing. It's just a starting point. Don't come into college thinking, "I did all this in high school. I'm going to take

a break." Stay motivated, stay active.

TC: What do you like best about the University of Missouri-St. Louis?

AD: The community feel I get from the staff and students. The staff really cares about the success of students.

Black History Spotlight:

Frederick Douglass: America's hope for equality

MINHO JUNG
Staff writer

Well known for his dazzling oratory, Fredrick Douglass was one of the most prominent leaders of human rights in the nineteenth century. Delivering valuable thoughts to other members of the community can make it a better place to live in for everyone. Douglass' activism is an excellent example of the positive power of public speech. In addition to his eloquent speaking abilities, writing several autobiographies about his efforts to be free profoundly contributed to the rising support for abolition.

Frederick Douglass was born into slavery in Tuckahoe, Maryland in 1818. Being separated from his mother, he spent his childhood with his grandmother. When Douglass was about 20 years old, his master's wife, Sophia, started to teach him the alphabet even though it was against the law to teach

slaves to read. In fostering Douglass' ability to read she treated him as a human being. As many other prominent African-American leaders did, he believed in the power of education. As it is detailed in his autobiography, Douglass learned to read and write by observing the white children and the men he worked for. He said, "Knowledge is the pathway from slavery to freedom."

After he settled down in New Bedford, Massachusetts he started to participate in many public activities for the anti-slavery movement. His impressive speaking abilities thrust him into the frontline of the movement. From then on, in spite of the heckling and mockery he received, he never backed away from what he had to do in order to bring freedom to African-Americans.

Instead of continuing endless fights with limited resources, he took an journey to Great Britain and Ireland in order to gain more extensive support for the abolition of slavery. During the trip, he was successfully able to win support from

many leaders in those countries, including Thomas Clarkson who played key role in persuading Parliament to abolish slavery in Great Britain and its colonies.

Douglass is also known for women's rights activism. He truly believed that all human beings are equal. In 1848, he attended the first women's rights convention as the only African-American. After he came back from a two-year trip from Europe, Douglass continued the fight for the abolition of slavery by producing his newspaper, "North Star," which dealt with the issue of equality. His endless efforts finally paid off, as the outcome of the Civil War finally put an end to slavery in the United States.

On February 20, 1895, Douglass died of a heart attack after his speech in a meeting of the National Council of Women in Washington, D.C. Today, his life-long efforts for the end of slavery are still known as one of the original gateways to equality.

UM-St. Louis aids in real-life Cinderella stories

The Cinderella Project makes dreams come true for local young women

SHARON PRUITT

Staff writer

Rows of silk, chiffon and satin ranging in color from soft delicate pinks to sea-foam greens are all nestled comfortably together on a clothing rack and awaiting the hands of eager shoppers. A posh boutique filled with a wide and varied selection of prom dresses, all fit for a princess, is what the Cinderella Project endeavors to create. There is one big difference in this set-up, however, all of the dresses are free.

The metro-St. Louis Cinderella Project is a non-profit organization that seeks to help young women acquire prom dresses when they would not otherwise be able to do so. The project specifically caters to young women in the metropolitan area and is sponsored by the Community Council of St. Charles County.

After hosting a successful prom dress drive in 2009, the council expanded the event the following year and the metro-St. Louis Cinderella Project was born. Through the Council, the dresses make their way into the hands of junior and senior

high school students who have been referred to the program through guidance counselors.

"They set up a big space where they turn it into a boutique where the young ladies, who are known as VIPs, Very Important Prom-Goers, can come in and shop and they get to have a personal shopping experience," Ashlee Roberts, diversity and service coordinator in the Office of Student Life, said. Roberts is heading the project this year.

This is the second year that the University of Missouri-St. Louis has participated in collecting dresses for the Cinderella Project with around 50 to 60 dresses donated last year. This achievement is something those connected with the program this year hope to repeat, not only this year, but in years to come. There are plans to make the project into an annual event in the hopes that UM-St. Louis will eventually become a large collection site for the city.

Last year, racks of formal dresses could be seen in the front window of the Office of Student Life, the donated bridesmaid dresses and prom gowns serving as unexpected bursts of color in the office. So far, the influx of dresses this year is expected to increase.

"We only have a few dresses hanging up [right now], but we've started getting calls from people who want to drop dresses off. We're really hoping that people come through and do drop them off and do more than just the phone call," Roberts said.

The prom-goers, however, are not the only ones who have something to gain from the experience. Miriam Huffman, who was involved with the project last year, mentions donor benefits as well.

"It's really exciting to watch our students kind of realize, sometimes for the first time, that there are women out there that can't afford to buy that dress, that can't afford to go to Macy's or go to Dillard's and may not have the opportunity to attend prom without some assistance from other folks who are willing to step up and lend a hand," Miriam Huffman, Director of the Office of Student Life, said.

The dresses will be collected through February 28 and will then be turned over to the St. Charles Community Council before eventually ending their journey in the hands of very happy aspiring prom-goers.



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Opinions

OUR OPINION

Pujols drama is nonsensical

While Stan Musial is being bestowed with the highest honor that can be given a civilian, Albert Pujols is being bestowed with some very bad public opinion.

The parallels of Albert's contract drama and Musial's Congressional Medal of Freedom have caused many to once again bemoan the state of professional baseball and accuse Prince Albert of being greedy.

Stan Musial's grandson mentioned on St. Louis on the Air that, with all adjustments for inflation taken into consideration, the reported \$30 million a year Pujols is asking for could pay Stan Musial's highest salary 40 times over.

But it is not Albert's fault for asking for \$30 million a year and he is certainly not greedy for doing so. He is simply requesting to be compensated what he feels he is worth; Bill DeWitt is more than free to tell him no.

It is easy enough to call a \$5,000 bottle of wine moronic or levy the same at a \$500 pair of sneakers, but those criticisms are really just a waste of breath because no one is forcing anybody to buy anything.

In 1969, the stellar Afri-

can-American center fielder Curt Flood was traded against his will to the Philadelphia Phillies, a team that at the time played in a dilapidated ball park in front of racist fans.

Major League Baseball gave Flood two choices: tough it out in Philly or find another career. Instead, Flood took his case to the Supreme Court and argued that his treatment was unconstitutional and likened it to slavery. He won the case, and ever since then, the market has more or less decided what players earn.

It does not take an economics degree to understand why Albert Pujols, a man who does a job that literally no one else right now can do, makes such a mind-boggling amount of money. Yet there is no shortage of individuals willing to compare the kind of money he makes to somehow cheating the system.

As if working and living, day after day, in a third world country to get to America, then working some more, is equivalent to gaming the system like a Ken Lay or Bernie Madoff.

Now, very few people actually compare professional athletes to the aforemen-

tioned white collar criminals, but it is relatively common to talk about how deplorable America is because Alex Rodriguez pulls in a quarter of a billion dollars for hitting a ball around while teachers make around \$30,000 for educating the country's future.

That statement though, fails to take into account the fact that while educating future generations is incredibly important, schools do not have the funds to pay teachers the kind of money that A-Rod makes.

Major League Baseball, on the other hand, does. It is a very lucrative sport, and the players are paid appropriately. While we agree that teachers ought to be paid more, it is more a matter for state and national legislators.

Back to Albert: While he is a good player, he is not the end-all, be-all of baseball players. If DeWitt wants to keep him, good. If not? Well, sometimes, a \$2 bottle of wine can taste pretty good.

Unsigned editorials reflect the majority viewpoint of The Current's Editorial Board: Andrew Seal, Ryan Krull, Jen O'Hara, William Kyle, Cedric Williams, Jennifer Meahan, Zachary Kraft, Matthew B. Poposky.

SEAL OF APPROVAL

Internet "off switch" is a joke

Senator Joe Lieberman (I-Conn.) is an idiot.

Much like his maligned (and thankfully retired) colleague Ted Stevens, Lieberman does not seem to understand how the Internet works.

For many (if not most) Americans, Internet use is a frequent and crucial thing. Emails are sent, websites are browsed, and a great deal of work is done online daily.

So imagine what would happen if, just like that, the Internet could be shut off.

No more tweets. No more YouTube videos. No more anything that involves the Internet.

Now imagine if the United States government had this power. The power to shut off the entire Internet would be in the hands of the people that think that the Internet is a "series of tubes" and that information is "like dump truck." To be fair, it was only Stevens who thought that, and he is gone now. And the power to turn off the Web would be in the President's hands (and Homeland Security's). It is still a scary thought, though.

An Internet off-switch is the essential idea behind a bill introduced and sponsored by Senator Susan Collins (R-Maine) and Lieberman. Called the "Cybersecurity and Internet Freedom Act" (a misnomer if there ever was one), the bill, according to an article on CNET.com, essentially "hands Homeland Security the power to issue decrees to certain privately owned computer systems after the president declares a 'nation-

al cyberemergency.'"

Naturally, the aforementioned "cyberemergency" is poorly-defined and could be construed to mean almost anything that Homeland Security could want it to mean. Lieberman and Collins are trying to recreate a little slice of Egypt right here in America. According to an article on boing-boing.net, on January 27, former Egyptian president Hosni Mubarak "effectively removed Egypt from the Internet...[and]... nearly all inbound and outbound connections to the web [in Egypt] were shut down."

The sheer scale of this kind of action is mind-boggling, and yet, even after seeing how this power can be misused, Lieberman and Collins are still supporting their bill.

Ever so thoughtful, the Senators rewrote the bill to include a section that clarifies that Homeland Security and the President do not and will not have "the authority to shut down the Internet." That makes this argument moot, right? Wrong. Homeland Security would not have to take the entire Internet offline to cripple citizens' access. All they would have to do is force companies like Google, Microsoft and other major players to take their sites offline. Sure, some tech-savvy citizens could find ways around it, but the same type of shutdown happened in Egypt. The point is, for the majority of regular people, it would be crippling. What the problem boils down to is the way the bill handles things like



Andrew Seal

due process: by throwing it out the window. Under this act, once that nebulous state of "cyberemergency" is declared, Homeland Security instantly has the power to "require that so-called critical companies 'shall immediately comply with any emergency measure or action' decreed," according to the CNET.com article.

And there would be no judicial review of the President's emergency authority—we are just expected to trust that the President knows best. It is not like an American President has never made a bad call, right?

Just do not mention Watergate or Iraq circa 2003.

The misleadingly-named "Cybersecurity and Internet Freedom Act" is a terrible violation of people's basic Internet rights, and should be viewed as such.

Thankfully, Americans will not have to pay for Lieberman's idiocy for much longer. In January, he announced that he would not be seeking a fifth term in the Senate.

Good riddance.

Andrew Seal is Editor-in-Chief for The Current.

What do you think?
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Point/Counterpoint



Should the Egyptian military retain control?

Military control better than Mubarak

For the past month, the people of Egypt have squared off with police in order to achieve their goal of removing President Hosni Mubarak from his office. Although, Mubarak selfishly attempted to stay until next September (just enough time for more people to be killed), he finally made the decision to step down.

This situation shines light on another power duo who tried to ignore the people: Marie Antoinette and King Louis XV. It did not work out too well for them.

Not only was this protest supported by the community, but according to "U.S. News, for the first time, journalists, unions and government employees joined the action as well.

Some demonstrated this by quitting their jobs, which may have been a little hasty, but they felt justified by their decision. In their case, it probably would have been more beneficial to report what was really happening with the riots and get fired that way.

Mubarak's power was handed to Vice President

Omar Suleiman, which was then transferred to the Supreme Council of the Armed Forces, which may be how the government should have been controlled in the first place. It was a mistake to have one man in power for 30 years, especially if the people were showing early signs that they do not agree with his rule.

Since Mubarak came into rule it has been said that he was known for shutting up opposing viewpoints. Citizens have complained of unemployment in the job market because of corruption and abuse further demonstrated as the police fired tear gas and bullets into crowds of protestors.

With these actions, of course the people were destined to grow fed up with their leader. They do not need a dictator. The people seek democracy and in order to achieve that they must have a say in how their country is run.

President Obama has been criticized for trying to get involved in the Egyptian situation by contacting President Mubarak and pointing

out the failure of Egypt's electoral system.

While it is valid criticism considering that the United States has problems of their own, and as America's help was not necessarily requested by the Egyptian people, it is only natural for a leader, even one from another country, to want justice for this country.

At least with the Supreme Council of Armed Forces in power, the protestors may be able to get some of their demands met.

The Council wants to "maintain land" and in order to do so one has to make the people happy.

The most important thing is to know when to bow out. It would be assumed that the mob of thousands of people was a sign that Mubarak had over-stayed his welcome.

Military control is not the worst that could happen. Thirty years of Mubarak have already taken their toll.

The Egyptian military should follow the example of the coups in Turkey: after a short period of military rule (three years in the case of the 1980 coup), democracy was restored.

If military stays, fascism will ensue

Granted, Egypt was not doing as well as could be hoped under the presidential terms of Hosni Mubarak. However, throughout history, countries have very rarely, if ever, truly thrived under military control. In fact, the vast majority of cases end in horrific disasters.

There are several journalists the world over claiming that the "fall of Mubarak's tyranny" will usher in a new age for Egypt. This new age will be one of Democracy and true power of the people in Egypt.

However, the military has taken over. While the military promises to step down once steps have been taken to guarantee Democracy is set firmly in place, and that Egypt will see the promised land soon, what has history taught regarding military rule?

Look at Nazi Germany, for example. When the Nazi Party came to power, and completely overtook the country of Germany, millions were killed, all in the name of one man's crazed dreams. Militaristic power, then, does not guarantee power, but rather makes it

easier for a select group of individuals to manage a coup of an entire country.

Still doubt it? Look at a few other examples.

For instance: In feudal Japan, especially surrounding eras such as the Sengoku Period, the samurai shogunate had immense political power, on par with that of the true counselors running the country, and enough military strength to make even the emperor fear their blades.

Flash forward to the age preceding World War II, where Japanese military officers actually had the power to veto cabinet appointments, thus furthering military objectives within government.

Other countries in which similar governmental styles have occurred include India and Israel, both of which have suffered from uncontrollable growth of their military forces in order to guarantee their capacity for war. However, as these military forces grow, so, too, does the military's control over the countries' objectives, resources, and people. In Israel, a large percentage of political key positions are now occupied by officers previously

employed by the military, guaranteeing the military's power over the governance of the country.

Now, Egypt is going down much the same line as other countries throughout history and has handed political power completely over to their military forces. The military is promising to make strides towards establishing true Democracy and to hand over power as soon as the country is ready.

However, this is the same thing which was said by pseudo-socialist Joseph Stalin. While his predecessors may have had good intentions, Stalin managed to turn Russia into a fascist state by guaranteeing military control. He accomplished this by making several of the same promises now being made by the Egyptian military forces, and look what happened.

Military control is not likely to lead to true Democracy in any country, and a country which has felt a cold, dictatorial stranglehold for three decades is not likely to notice the problems until it is too late.

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Litmag

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LitMag is a student produced literary magazine aimed at giving a UMSL students a creative writing outlet.

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Puzzles


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**ARIES**
(MARCH 21 - APRIL 20)


On Wednesday, you should be careful not to anger the god Zeus. Who knows what hacks that guy off, but whatever it is, don't do it.

**LIBRA**
(SEPT. 24 - OCT. 23)


The scales of justice are quick to change and slow to anger. Unless you get caught speeding on I-70, then they're hefty and expensive.

**TAURUS**
(APRIL 21 - MAY 21)


As bad as your day is, at least you are not being attacked by zombies... don't look behind you.

**SCORPIO**
(OCT. 24 - NOV. 22)


Remember there is no fighting in the war room. Take it outside and enjoy the nice and lovely weather while expressing your feelings !

**GEMINI**
(MAY 22 - JUNE 21)


You are a Gemini, the Twin. If you have a twin, good for you. Don't have a twin? Better get looking for that doppelganger.

**SAGITTARIUS**
(NOV. 23 - DEC. 22)


In the coming week, try to focus on your homework and classes. Wait, what's that: Current Horoscopes giving actual advice? Believe it, people!

**CANCER**
(JUNE 22 - JULY 22)


Since you're a cancer, you're going to die quite ironically...crushed to death by a giant crab.

**CAPRICORN**
(DEC. 23 - JAN. 20)


Your sign is made up of two awesome things: the isle of Capri in Italy and corn. Actually, wait, nevermind. Your sign is pretty confusing.

**LEO**
(JULY 23 - AUG. 21)


Hey look, this is going to be your horoscope today. This right here. Yep! Dont step on the lizard.

**AQUARIUS**
(JAN. 21 - FEB. 19)

You should go fetch more water; it will keep you happy and healthy and you can live up to your name.

**VIRGO**
(AUG. 22 - SEPT. 23)

This week, be like everyone else. Put your shoes on one at a time. Unless you have a manservant to do that for you. In which case, can I borrow him?

**PISCES**
(FEB. 20 - MARCH 20)

Treat yourself this week. Get a manicure, a pedicure and a massage. Take it easy, and everything will be fine. Also, try and snag yourself a piece of pie-ces.

CURRENT WORD SEARCH

President's Day

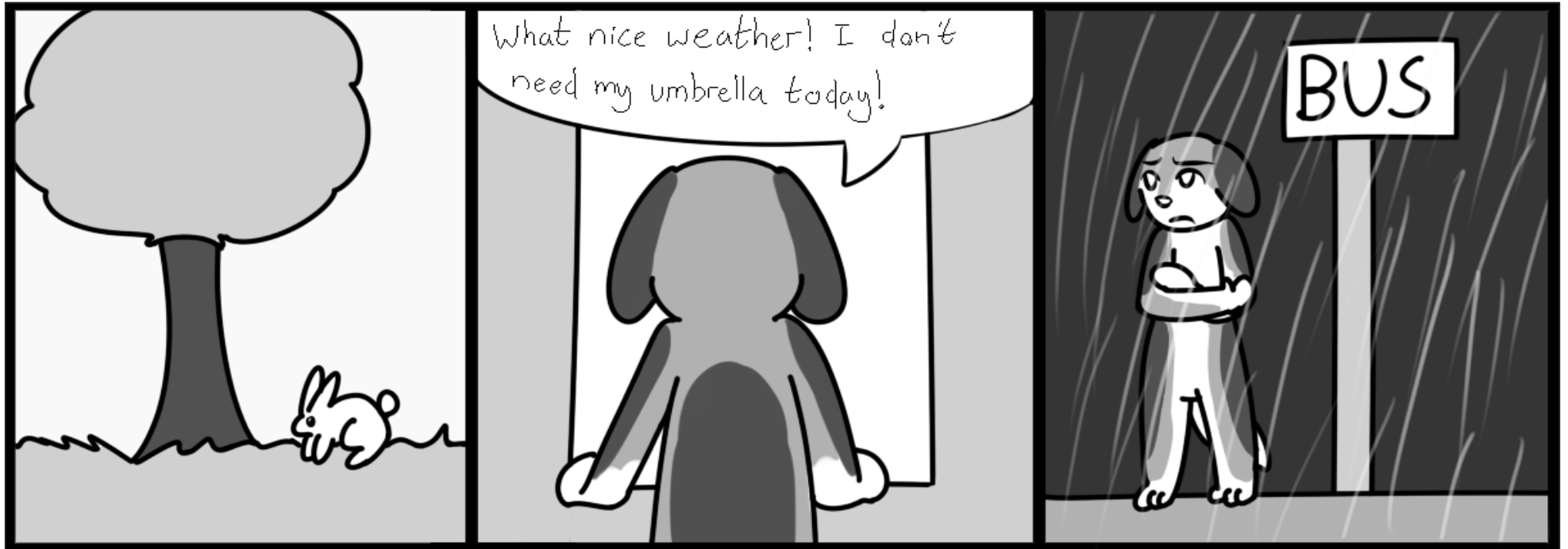
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X	W	I	S	F	N	C	V	Q	K	A	G	L
C	N	E	N	R	E	Q	G	P	S	Q	X	I
P	F	I	N	Q	A	E	B	H	E	R	J	N
R	O	E	Q	T	H	T	I	V	T	V	L	C
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E	E	N	M	P	G	C	R	D	O	S	V	T
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T	T	J	N	S	G	G	K	B	E	H	D	J
B	Z	U	B	U	Y	N	E	X	E	F	I	K

February
Flag
Lincoln
President
Respect

Stars
States
Stripes
Twenty Second
Voters
Washington

Comics

Simply Beagle by Karlee Sellars



Max and Lobo by Gail Fike



The Current needs cartoonists

CAN YOU DRAW?
ARE YOU HILARIOUS/WITTY?
IF YOU ANSWERED "KINDA" TO THE ABOVE QUESTIONS,
STOP BY 388 MSC AND FILL OUT AN APPLICATION. TURN IN SOME SAMPLES OF YOUR STRIP, ALSO.

OR YOU CAN E-MAIL US AT THECURRENTJOBS@UMSL.EDU