

11-12-2012

## Current, November 12, 2012

University of Missouri-St. Louis

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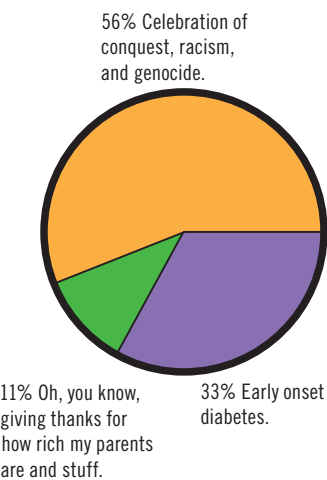
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What does  
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How ready are you  
for this semester  
to end already?

Be heard in this week's  
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# the Current

UMSL's independent student news



'Festival of Dance' features choreography from UMSL faculty, students and guest MADCO.

Photo: Ahmad Aljurryed / The Current

## 'Festival of Dance' entertained, amused with modern dance

CATE MARQUIS  
Editor-in-Chief

Dancers took over the Blanche M. Touhill Performing Arts Center this weekend. While "Dance St. Louis" brought the legendary Pilobolus to the Anheuser-Busch Performance

Hall stage, the University of Missouri-St. Louis Department of Theatre, Dance, and Media Studies presented "The Festival of Dance" in the E. Desmond and Mary Ann Lee Theater.

"The Festival of Dance" featured UMSL

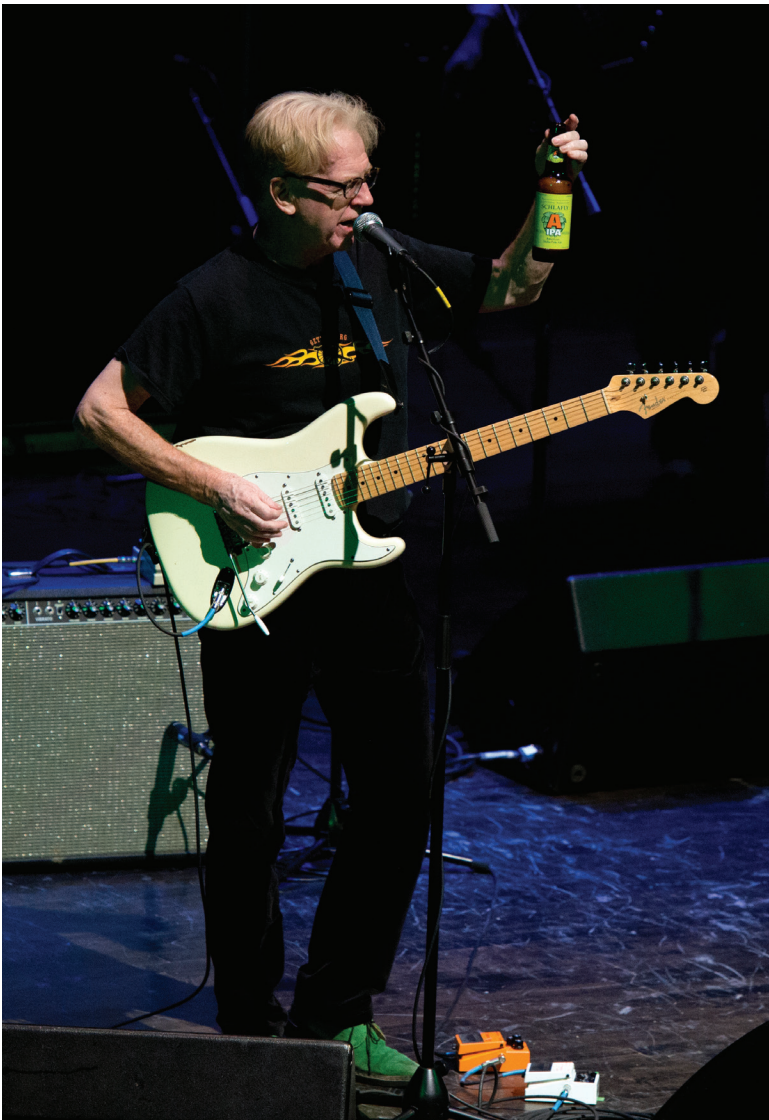
student dancers, choreography by UMSL faculty and guest artists from MADCO, the professional dance company in residence at the Touhill, in three performances, Nov. 8 to 10. The program also featured a dance piece, "Salient Echoes," performed by high school

students from Incarnate Word Academy. The evening's program was surprisingly full, with four dance pieces before the intermission and another four afterward. Despite that, the program was rather brief at under two hours.

... the "Festival of Dance" was a celebration that the audience seemed to embrace ...

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## Black 47's Touhill performance a weird mix of politics and pop-punk



Larry Kirwan of Irish rock band Black 47, part of the Celtic Festival.

Photo: Ahmad Aljurryed / The Current

DAVID VON NORDHEIM  
A&E Editor

A punk band without a sharp political edge is like a soldier without a gun. No matter how bold or ferocious their rhetoric is, their battle cries ring hollow without the necessary ammunition. This point was aptly demonstrated with Black 47's performance at the Blanche M. Touhill Performing Arts Center last Saturday, an entertaining but ultimately insipid blend of reggae, R&B and hip-hop-inflected Celtic protest rock.

Black 47 performed as part of Touhill's Celtic Festival, an annual celebration of the cultural and artistic contributions of the Irish American community. As with the Touhill's previous Celtic Festivals, the evening began with a performance from Irish Arts, a St. Louis academy that trains young adults in traditional Celtic music and dance. The gifted youths were excellent as always, treating the audience to nimble step dancing accompanied by beautiful Irish folk music. One would not normally think of St. Louis as a bastion of Irish culture outside a few select taverns (Llewlyn's Pub was one of the festival's main sponsors), but Irish Arts provided convincing proof that the city's Celtic connection is strong and proud.

A chorus line of step dancers was, admittedly, a bit of an off-kilter introduction for a punk band. But Black 47's music is rather unique in its embrace of Celtic folk music, featuring traditional instruments like Uilleann pipes and pennywhistles alongside the requisite drums and guitars. Indeed, the group wears their Irishness on their sleeves, a facet of their music that made for an occasionally obnoxious performance.

Though a handful of Black 47's songs, such as set opener "Green Suede Shoes," were harmless, self-referential, "Travelin' Band"-style narratives, the vast majority of their set consisted of annoyingly broad commentaries on Irish oppression. The Irish Potato Famine ("Black 47"), Irish Republican martyr James Connolly ("Fire of Freedom") and the apparent perils of interracial romance ("Izzy's Irish Rose") provided the lyrical basis for Black 47's comparatively tame reggae-rock.

Though there is no denying the atrocities that Ireland has experienced under British rule, it is difficult to view the group's profoundly one-sided attack on the nineteenth century as politically relevant. Ultimately, the political targets of their music seemed too obvious or even offensive. If The Police had written propaganda songs for the Irish Republican Army, the end result would have sounded much like Black 47.

Though Irish Art's melodramatic program notes for the performance make Black 47 seem like the Irish American answer to the Sex Pistols, the group is, in actuality, fairly obscure outside of their Celtic rock niche. Even then, their reputation has been eclipsed by more

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What’s Current

Monday, November 12

Monday Noon Series - “The Architecture of Interpretation: Arianna String Quartet”

University of Missouri - St. Louis artists-in-residence, the Arianna String Quartet, presents an insightful hour dedicated to demonstrating how interpretive decisions are made and executed to heighten expression in western classical music, 12:15 - 1:15 p.m. in J. C. Penney Conference Center. For information, contact Karen Lucas at 314-516-5698.

Gender Studies Book Fair

Come to the Gender Studies Book Fair to pick up free books, eat some munchies, and meet Gender Studies faculty & staff, 10 a.m. - 2 p.m. in Gender Studies offices, 494 Lucas Hall. For information, contact Sally Ebest at 518-4388.

“Successful Organizing Around the Student Debt Crisis” film and discussion

This session will examine models of successful organizing around the student debt crisis, including a film on students in the University of California system organizing to fight needs-based grant cuts, 5:30 p.m. - 7 p.m. in Boeing Room, Technology and Learning Center in Marillac Hall. Discussion focuses on how their strategy, including capping tuition hikes, radical financial literacy and expanding loan forgiveness programs, might be organized in Missouri. Dr. Ralph Cordova is the faculty sponsor. For information, contact Alice Floros at 314-600-1890.

University Singers & Vocal Point concert

The University Singers and Vocal Point, under the direction of James Henry, Associate Professor of Music and Director of Choral Studies, perform their annual fall concert, 7:30 p.m. in Touhill Performing Arts Center’s Anheuser-Busch Performance Hall. For information, contact Touhill Ticket Office at 314-516-4949.

Tuesday, November 13

Philosophers’ Forum: “Is Healthcare a Human Right?”

In this month’s Big Questions Series, an UMSL undergraduate, Elliott Risch, will lead a discussion on the philosophical issues that underpin healthcare and human rights, 12:30 - 1:30 p.m. in Millenniuem Student Center room 316. For information, contact John Camacho at 404-933-6922.

Jewish Genetic Disorders Info Session

Erin Berry, MS CGC, Department of Genetics, Washington University, presents a talk on how In one generation, the use of genetic testing has helped us all but eliminate Tay-Sachs disease in the Jewish population, 6:45 - 9:15 p.m. in MSC Century Rooms A and B. For information, contact Deborah Medintz at 954-319-6661.

“Get Felt” Pool Tournament

PLHCSA Annual “Get Felt” Pool Tournament, 7 - 9 p.m. in Seton Hall basement. Free food, t-shirts, and prizes. For information, contact Jessie Bleile at 314-640-0594.

Wednesday, November 14

“News at Noon: Student Debt and the Rising Cost of College”

The Current’s News at Noon focuses on issues of student debt in a student-centered discussion. Free pizza. Professors Anne Winkler and Sharon Laux lead the discussion, exploring student loans, rising college costs and financial options, 12:15 - 1:30 p.m. in MSC Century Room C. Co-sponsored by The New York Times. For information, contact Peggy Cohen at 314-516-4508.

Basketball Contests

Campus Recreation is sponsoring two basketball skill challenges this week, a “Hot Shot Tourney” and a “Free Throw Contest,” 11 a.m. - 1 p.m. in Mark Twain Rec Center’s gym. Competition takes place today and tomorrow. Contests are free with t-shirts awarded to top shooters. No advance registration needed. For information, contact Campus Recreation Office, 203 MT at 314-516-5326

Thursday, November 15

Dance Series: Hip Hop

This week’s installment of the Dance Series offers a Hip Hop dance lesson, 7 - 9 p.m. in the Pilot House, lower level of MSC. For information, contact Shatera Davis or other UPB member at 314-516-5531.

University Percussion & Afro-Cuban Ensemble concert

The University Percussion and Afro-Cuban Ensembles, under the direction of Matt Henry, Assistant Professor of Percussion, perform their annual fall semester concert, 7:30 p.m. in Touhill PAC’s Lee Theater. An exciting evening of twentieth century compositions written expressly for percussion instruments, as well as transcriptions of more well known works. For information, contact Touhill Ticket Office at 314-516-4949.

Friday, November 16

Athena Awards Luncheon


The Hellenic Spirit Foundation hosts the sixth annual Athena Awards luncheon, 11:30 a.m. - 2 p.m. at the downtown Missouri Athletic Club, 405 Washington Ave. The event, emceed by Leisa Zigman, KSDK-TV anchor, will honor 12 exceptional women and the impact of their achievements upon the St. Louis community. Honorees include: Christine A. Chadwick, Batya Abramson-Goldstein and Jacqueline Joyner-Kersee. Proceeds benefit the scholarship program at UMSL. For more information, contact Nicholas Karakas at 314-447-0290.

Saturday, November 17

“Tellabration! A World Wide Storytelling Event”


An evening of adult-hearted tales to entertain, amuse and enlighten, featuring St Louis’s finest storytellers, 7 - 9 p.m. in J.C. Penney Auditorium. For information, contact Stephen Smith at 314-516-5994.

Mon




High: 46  
Low: 29

Tue




High:50  
Low: 31

Wed




High: 53  
Low: 35

Thu




High: 57  
Low: 38

Fri




High: 58  
Low: 43

Sat



High: 59  
Low: 36

Sun

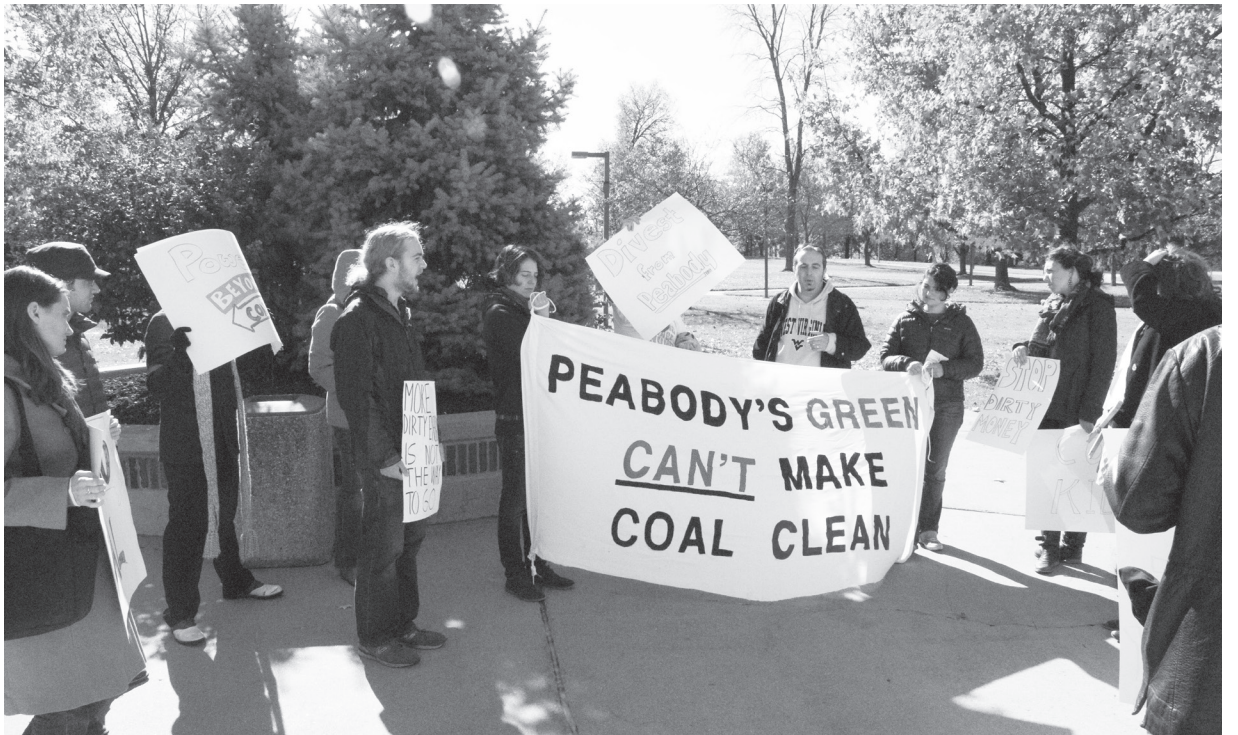


High: 53  
Low: 31



# News

*The group met in the Millennium Student Center and marched across campus to Chancellor Tom George's office in Woods Hall. They sought an agreement from the university to return the donation and break all ties with Peabody Energy and the coal industry.*



UMSL students protest the university accepting money for Benton and Stadler Halls' lab additions that includes naming rights for Peabody Energy, formerly Peabody Coal.

Photo: Dan Cohn / MORE  
(Missourians Organizing for Reform and Empowerment)

## Students and community members protest UMSL's connection with Peabody

SHARON PRUITT  
*Managing Editor*

University of Missouri-St. Louis students and community members gathered on Oct. 26 to protest UMSL's acceptance of a \$750,000 donation from Peabody Energy. The group met in the Millennium Student Center and marched across campus to Chancellor Tom George's office in Woods Hall. They sought an agreement from the university to return the donation and break all ties with Peabody Energy and the coal industry.

Bob Samples, vice chancellor of communications at UMSL, met with the group and delivered their message to George, who was attending to his duties as chancellor at another event at the time of their arrival.

The demonstration was the closing act of the "Post-Peabody St. Louis" Week of Action, a collaborative effort of local activists led by Climate Action STL to rid St. Louis of connections to the coal industry. Among those protesting were UMSL students, as well as students from other local universities and members of such community organizations as Missourians Organizing for Reform and Empowerment (MORE) and the Sierra Club.

The university announced the \$750,000 donation in September as part of the Gateway to Greatness Campaign. The funds will be used to renovate two of UMSL's science labs, one in Benton Hall and one in Stadler Hall. Peabody Energy has also been granted naming rights of the labs, which will

be called the Peabody Environmental Engineering Laboratory and the Peabody Physics Laboratory.

"As a student at UMSL, I know that there's no doubt that we need an upgrade in facilities. However, I'm also a father with children in the St. Louis public schools. This money is an attempt to cover up not only the environmental harm that Peabody does, but also the fact that the St. Louis public schools have lost \$2 million from Peabody's tax breaks," Dave Scott, senior, elementary education, said in a press release. Scott, who spearheaded the demonstration, began protesting the decision on his own as early as September by writing an open letter to George. The letter urged the university to return the donation due to what Scott described as negative environmental effects of mining and Peabody's practices as a coal company.

On Oct. 1, stltoday.com posted a version of that letter on their website as a Letter to the Editor. The letter also appeared in the Oct. 1 issue of The Current. "They call it a construction site, but it's a destruction site. These mountains aren't going to grow back," Scott said of the surface mining practices of Patriot Coal, a coal-mining company that was spun off by Peabody Energy in 2007. Scott, who grew up in a West Virginia town with a heavy mining presence, would like to see the university divest itself of coal completely.

Dr. Ronald Yasbin, dean of the College of Arts and Sciences at UMSL, responded with a letter of his own, which was posted on stltoday.com on Oct.

4, stating that the gift will help UMSL. According to Yasbin, the work that will be done in the Environmental Engineering Laboratory will be centered around the Missouri and Mississippi Rivers, monitoring the rivers and identifying and solving any problems that may endanger their ecosystems.

"The research [that will be conducted in the lab] will not be dictated by politics. Whatever the results are, the results are. [If] you think about it, that's pretty open-minded; [Peabody is] not worried about what we may find," Yasbin said during an interview with The Current in which he reiterated that there are no strings attached to the donation. "The [Environmental Engineering] lab is going to concentrate on our two rivers. These two rivers are the lifeblood of this part of Missouri, and we have to make sure that these rivers are healthy. It's going to be a major advantage for us."

Peabody's donation was part of the Gateway to Greatness Campaign, the seven-year fundraising initiative that garnered more than \$154 million in private funding before ending in June.

"The Peabody Energy gift is being used to renovate student science labs and support environmental instruction and research. The lab renovations are badly needed and will benefit nearly all UMSL students," Samples said.

Samples described the protesters as civil and orderly. Scott and other protesters are scheduled to meet and further discuss the issue with George on Nov. 13.

## 'St. Louis as a Novel' with Bill McClellan

PAUL PEANICK  
*Staff Writer*

University of Missouri-St. Louis economics department faculty, guests and students welcomed St. Louis Post Dispatch columnist Bill McClellan to UMSL for "A Conversation with Bill McClellan." McClellan came to speak about "St. Louis as a Novel."

In talking about St. Louis as a novel, McClellan examined the different chapters of St. Louis's history. Each decade is its own chapter, McClellan said. Some chapters are already written, but the story is still being told.

"How can St. Louis write the rest of its novel well?" McClellan asked.

Throughout his talk, McClellan offered insights on how the past has shaped St. Louis today and where it is going tomorrow.

St. Louis was founded as a trade post. It grew into the fourth largest city in the United States in 1904; today, it is the fifty-seventh largest city in the country.

The city sits at the confluence of the Missouri and Mississippi Rivers. These two rivers allowed access north, west and south across the nation. At the Mississippi's confluence with the Ohio River, a ship could take its cargo east to New England. As a major river port, the city thrived. During the civil war, the St. Louis Arsenal produced ironclads for the union navy. As a port city, St. Louis's population grew to 160,000 in the 1860s. However, as McClellan pointed out, the industrial revolution was underway. The rise of railroads and subsequently freeways significantly diminished the importance of the city as a port.

The St. Louis Charter Scheme separated St. Louis city and county in 1876. Proponents cited rapid industrial growth. At the time, a large proportion of tax revenue came from the city. Today, the opposite is the case. The city's coffers have continued to shrink relative to St. Louis County.

St. Louis had its share of bad luck in the twentieth century as well, as McClellan explained. There was the 1943 glider crash, which killed 10 of St. Louis's leaders. The Civil Rights movement of the 1960s and the ensuing "white flight" further hurt the city's source of tax revenues.

Organized crime also featured prominently in the twentieth century. Infamous police officer, union backer and Mafioso Lou Shoulders is a prominent example. His conviction in connection with stolen ransom money earned him a three-year prison sentence. It also exposed police corruption and undermined confidence in the city.

McClellan says future chapters in the novel can be better. The city needs to attract more labor.

"It needs to retain those educated at its many universities," McClellan said.

McClellan describes the city as insular, often afraid to invite in outsiders, yet with its own people seeking opportunities elsewhere.

"The city has been hurt when its leaders have been sellers, rather than buyers," McClellan said.

McClellan cited examples such as the relocation of Southwestern Bell to San Antonio by then-Chief Executive Officer Ed Whittaker. The sale of Anheuser Busch to Inbev and the recent relocation of Charter Cable offer further illustrations.

St. Louis still has a lot of room to grow and evolve. Together with the people and with industry, all the makings of a great novel are still here. The city has great resources in its people, industries and universities. Under the right leadership, given the right direction, its future will be bright.

"St. Louis needs young people willing to invest in its future and businesses willing to invest in local graduates to write a successful conclusion," McClellan said.

## UMSL 'Month of Giving' exceeds goal for 2012

ALBERT NALL  
*Staff Writer*

In October, University of Missouri-St. Louis participated in the "Month of Giving" charity drive to benefit the United Way Fund and the Communities Health Charities Drive for 2012.

As part of the drive, employees of the university received pledge forms through campus mail. Representatives from the United Way and Community Health Charities were on hand in the Nosh during lunch hours on Oct. 1, Oct. 9, Oct. 17 and Oct. 25 to provide information about the annual event.

UMSL's "Month of Giving" was established last year by Chancellor Tom George in order to encourage philanthropic acts on campus, which included Student Life organizations on the UMSL campus.

The goal of the 2012 campaign was to raise \$75,000. According to Patricia Zahn, manager of community outreach and engagement and 2012 campaign chair, this year the university has exceeded its fundraising goal with a total collection of \$86,000 for local charities.

"Throughout the month, we held our annual employee giving campaign for both Community Health Charities and the United Way of Greater St. Louis. In addition, student groups were asked to participate in our charitable giving efforts," Zahn said.

During the month, student organizations at UMSL were also encouraged to undertake projects of their own to help others. The fundraising even reached an international level, with Alpha Phi Omega raising and donating \$2,006 as part of the Pulsera Project. The Pulsera project is a nonprofit organization that educates and empowers Nicaraguan youth. This project is coordinated through 250 U.S. schools through the sale of pulseras, or multicolored bracelets that are hand-made by Nicaraguan teens.

Alpha Xi Delta raised \$1,165 by walking for autism funding and research. The funds raised will benefit Autism Speaks. The Multiple Sclerosis Society will benefit

from the work of Delta Sigma Pi, who raised \$558.60 to benefit the Gateway Area Chapter of the organization.

Colleges Against Cancer participated in the Making Strides-Breast Cancer Awareness walk and held a bra-decorating contest to collect \$242.83 for breast cancer research and awareness activities. Zeta Tau Alpha also supported breast cancer research and awareness; the sorority held their annual Cheer Classic and raised \$12,500.

Kappa Delta Pi donated to the St. Louis Maternal Child and Family Health Coalition. The MCFHC is dedicated to improving birth outcomes, promoting healthy families and building strong and vigorous communities.

The United Way, which was one of the organizations supported by the UMSL "Month of Giving" campaign, reaches one of three people in Missouri and Illinois by funding more than 170 nonprofits in a way that brings individuals and organizations together to solve problems and mobilize volunteers.

The Communities Health Charities is also involved in numerous drives on the UMSL campus that include fundraising for medical research as well as public and professional education for the National Multiple Sclerosis Society of Mid-America and the National Multiple Sclerosis Society-Gateway Chapter.

Funds raised during the "Month of Giving" campaign will be distributed throughout the community to improve the quality of life for people in the St. Louis area. Those who participated in the drive and contributed \$25 or more to the United Way Fund were entered into a drawing that was on Oct. 25. The prizes donated by UMSL Student Life, the Blanche M. Touhill Performing Arts Center and the UMSL Bookstore included tickets for "Wicked" at the Fox Theater, bookstore certificates and Touhill tickets to "The Nutcracker."

"Our campaign was a success because of the generous spirit of [those at] UMSL. Our gifts are truly making a difference to people in the St. Louis area," Zahn said.



# Features

## ‘Dance Series’ by UPB returns to Pilot House

## PLHCSA collects items for Lydia’s House

**ALBERT NALL**  
*Staff Writer*

The Pierre Laclède Honors College Student Association will hold “Tee Pee for PLHCSA” at Provincial House on Nov. 12, Nov. 19 and Nov. 26 from 9 to 5 p.m.

“PLHCSA is an organization that all honors students are automatically a member of once they are accepted to the Laclède’s Honors College,” Katie Kratzer, junior, criminology and criminal justice, PLHCSA secretary and new student orientation leader, said.

Kratzer said that Lydia’s House was chosen as a project over the summer. All of the officers at PLHCSA brought a list of charities that they were interested in

*Women who are referred to Lydia’s House are provided safe and affordable transitional housing in a confidential location ...*

donating to, and the group agreed that in 2012 they would support Lydia’s House. A drive had been held by PLHCSA before for a different organization every year.

Kratzer said that Lydia’s House is an amazing charity; PLHCSA would like to help them out with a giant donation.

“We don’t necessarily have a person that is in charge of this event, because we all try to work together in our events,” Kratzer said.

“The objective of the drive this year is to collect personal care items such as soap, toothpaste and toilet items to benefit Lydia’s House, a shelter for women and children who are victims of domestic violence,” Marlee Thomas, PLHCSA service chair, said.

Across from the office at the entrance to the Honors College, there will be a bin to collect donation items. At the end of the month, PLHCSA officers will take the donations to Lydia’s House.

Thomas’s role as the chair is to liaise with Laura Moore, the volunteer coordinator for Lydia’s House and an UMSL alumna. Thomas communicates with Lydia’s House by letting them know of the progress in PLHCSA’s fundraising activities.

“Lydia’s House is ecstatic to have us choose them as our adopted charity of the year,” Thomas said. “... Last year, the St. Patrick’s Center was PLHCSA’s adopted charity, so this year, we chose Lydia’s House to broaden our horizons,” Thomas said. “We hope to choose a different charity each year so we can help many different organizations in the St. Louis Community ... We don’t really have a set goal for collection of items.

We know that everything we can collect will go to the victims of domestic abuse and help to empower them in their journey to stability.”

Founded in 1994, Lydia’s House has a mission to bring an end to domestic violence by providing hope and healing for abused women and children. Support services are provided for more than 450 abused women and their children. Women who are referred to Lydia’s House are provided safe and affordable transitional housing in a confidential location for a maximum of two years.

Lydia’s House assists women and their children in creating long-term personal life goals, which include education, training, employment and housing. In addition, the shelter provides referrals and information to other community resources for abused women. Finally, Lydia’s House creates awareness about domestic violence through a speaker’s bureau and an outreach ministry.

National statistics from domesticviolencestatistics.org state that around the world, at least one in every three women has been beaten, raped and abused during her lifetime; most often, the abuser is a member of her own family. Also, domestic violence is the leading cause of injury to women—more common than car accidents, muggings and rapes combined.

Events that are being sponsored by Lydia’s House include the “6th annual Gingerbread House Contest,” which will take place from Nov. 17 to Dec. 2 at the Plaza Frontenac Mall.

Also, there is a night for “Hope & Healing,” which will be held on March 2 at the Chase Park Plaza Hotel. The previous “Hope & Healing” event raised more than \$100,000 from sponsorships and individual donations.

PLHCSA is not only collecting donations through the donation drive; the events are always free.

“We greatly encourage attendees to bring a donation item to help with a year-long commitment to raise awareness about Lydia’s House and giving back,” Thomas said.

The next event for PLHCSA will be the “Get Felt” annual pool tournament. There will be free food, T-shirts and prizes for the top three pool sharks in the tournament. “Get Felt” will take place on Nov. 13 in basement of Seton Hall. A raffle will also be held. All money and items raised will go straight to Lydia’s House.

For information on how to volunteer with Lydia’s House, call Laura Moore at 314-771-4411. For fundraising ideas, contact Melissa Antey at 314-771-4411, ext. 101. You can also visit the Lydia’s House website at <http://lydiashouse.org/>.

**ALBERT NALL**  
*Staff Writer*

Bollywood was the theme for the regular “Dance Series” held at the Pilot House in the Millennium Student Center on Nov. 7 from 7 to 9 p.m. The Dance Series is sponsored by the University Program Board.

“The ‘Dance Series’ was popular last year, so we are bringing it back,” Katie Green, UPB member, said. “The ‘Dance Series’ is in its third year, and we often like to change themes. Our series started with swing.”

The instructor took the volunteers through some dance steps and movements, and then they danced to the steps with the music turned on. The setting enabled participants to rehearse in a theatrical-like production.

Bollywood is the informal term that refers to the Hindi language film industry based in Mumbai (formally known as Bombay). While Bollywood is the largest film producer in India and one of the largest centers of film production in the world, it is still only a part of the Indian film industry.

The dancing in Bollywood films, especially older ones, is based on traditional and classic forms of Indian and other folk dances. In modern Bollywood films, dance elements often blend with western styles of dance. Many Bollywood routines are performed in natural

this is the gist of what hip-hop dance and culture is. Hip-hop includes a wide range of styles, such as breaking, locking and popping, which were created in the 1970s and made popular by dance crews in the United States. There is even a club style based on jazz rhythms called “Jazz-funk.”

Hip-hop, like Bollywood, can often include musical sketches that may very well be rooted in jazz and vaudeville but possess a more urban edge and a youthful swagger. The difference between hip-hop and Bollywood is that while Bollywood places an emphasis on dance, class, elegance and style, a hip-hop review often consists of musical events where performance and dance are featured and are often executed before spectators on the street.

In hip-hop, one can show off one’s dance skills; the performance does not necessarily have to be limited to the stage. Over the years, hip-hop has become quite versatile, with studio styles and choreographed dances that can be performed both on the streets and in the club.

On Nov. 28, the theme will shift to modern dance. Modern dance emerged in the early twentieth century as part of the upheaval directed at traditional dance styles like ballet. Models in the rebellion against

*... while Bollywood places an emphasis on dance, class, elegance and style, a hip-hop review often consists of musical events where performance and dance are featured and are often done before spectators on the street.*

environments by the hero and heroine with large troops of supporting dancers. Also, there is a growing presence in the Bollywood culture of Indian English in dialogue and song. This is generally known as Hinglish.

There are many people who define Bollywood’s roots as being in the Ziegfeld Follies, which was a series of elaborate and choreographed dances and theatrical productions that took place between 1907 and 1931. Ziegfeld Follies often included revues or multi-sketch entertainment with music that had its roots in vaudeville.

For those students who may not be into Bollywood, there are other dances in the “Dance Series.” Next up on the “Dance Series” roster is hip-hop, the event which will take place on Nov. 14 at the Pilot House.

Hip-hop dance dates back to the early 1980s with street dance styles performed to hip-hop music, which has evolved as a part of hip-hop culture. Think back to dance shows such as Soul Train and films such as “Breakin’,” “Beat Street” and “Wild Style,” and

classical dancing included dancers ranging from Isadora Duncan to Martha Graham.

Duncan’s philosophy placed an emphasis on natural movements, with the flow of scarves and dancing while barefoot. Graham developed dancing styles that were experimental and revolutionary. Duncan was compared to cultural icons such as artist Picasso, composer Igor Stravinsky and architect Frank Lloyd Wright.

Modern dances run the gambit from gymnastics to dances by legends such as Katherine Dunham, whose style merged ballet, African American traditions and folklore. Pearl Primus based her dances on Afro-Caribbean themes adapted from the poetry of Langston Hughes.

Both the hip-hop and the modern dance events will take place at the Pilot House at 7 p.m.

To find out more about the upcoming hip-hop event or other themes in the “Dance Series,” contact Shatera Davis or another UPB member at 314-516-5531.



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# Sports

## UMSL 2012 hoops; men to defend west

LEON DEVANCE  
*Sports Editor*  
Under the watchful eye of Steve Tappmeyer, the University of Missouri-St. Louis men’s basketball program has grown into a quality National Collegiate Athletic Association program.

The UMSL record book says that previous coaches Mark Bernsen and Chris Piltz produced only three seasons above .500. Neither won a post season conference. While Tappmeyer has yet to win in the Great Lakes Valley Conference, he is currently 0-2. Tappmeyer has already bested Piltz’s regular season record of .500 when he went 16-11 overall and 10-8 in the GLVC this season. He also went 19-9 overall and 13-5 in the conference last season, and now the league coaches have selected UMSL to defend their Western Division crown.

“We are returning 11 players from last year’s team. They are physically stronger from a year ago and more experienced because they know the system and have another year of experience under their belt,” Tappmeyer said.

Tappmeyer expects more experienced players Charlie Woods, senior, psychology; Joshua McCoy, senior, communications; Justin Jones, senior, exercise & sports management; Isiah Nunn, senior, communications; Vinnie Raimondo, senior, middle school education; Ibou Fall, senior, management information systems; Darian Cartharn, junior, communications; Michael Weber, junior, business; Kevin Dwyer, junior, business; and Eli Welgley, junior, business, to provide leadership on and off the court to newer players Jack Connors, sophomore, undecided; Neil Branham, sophomore, finance & management; Aareon Smith, sophomore, business; and Ben Ruether, freshman, engineering.

The offensive system that Tappmeyer runs at UMSL is a basic motion offense where spacing, cutting to the basket, ball and player movement, passes into the post and open jumpers from the perimeter are key.

UMSL will employ a one-on-one defense that tries to force opponents into turnovers, missed free-throws or fouls 90 percent of the time.

Tappmeyer explained that because UMSL’s roster is flexible, opponents will have a hard time determining how to match up to our players.

“Cartharn and Weber are combo-guards. They can play both the point- and the off-guard, and sometimes they will both be on the court at the same time,” Tappmeyer said.

Tappmeyer said UMSL will face six or seven top 10 quality opponents, because the GLVC is loaded this season. Southern Indiana (24-7 overall and 12-6 GLVC), Kentucky Wesleyan (23-8 overall and 12-6 GLVC) and Bellarmine (29-4 overall and 16-2 GLVC) appear to be locked and loaded to fight for the top spot in the East Division. Lewis (17-12 overall and 8-10 GLVC) might present a challenge for the East Division.

In the West Division, UMSL will face challenges from Illinois-Springfield (15-13 overall and 12-6 GLVC), Quincy (18-9 overall and 11-7 GLVC) and Drury (17-11 overall and 10-8 GLVC).

UMSL opposes Robert Morris at home, then travels to Springfield to play in the Drury Classic against Arkansas Tech and Central Arkansas Nov. 23-24 during Fall Break. UMSL hosts Lincoln on Dec. 1, then opens the conference season against Maryville. UMSL then travels to Jefferson City to play in non-conference against Lincoln and finishes the year at home against Culver-Stockton. The schedule includes home and away games against West Division rivals William Jewell, Drury and Rockhurst.

“Good, quality programs have good traditions; they run good systems and protect the basketball,” Dale Ribble, assistant coach said. “They value defense, rebounding and good play. And they do the simple fundamentals of the game and execute their system. So the opportunities to win games and the success of the seasons depends on your ability to execute the fundamentals.”



Kevin Dwyer, junior, business, lining up a shot. Photo: Leon Devance / The Current



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# A&E

## Black 47 at Touhill

(continued from page 1)

popular progeny like Flogging Molly and Dropkick Murphys. Black 47 are themselves very obviously indebted to The Pogues, who arguably created the definitive model for fusing Celtic folk music and British punk rock while avoiding the ham-handed political commentary that limits Black 47's appeal outside IRA sympathists.

The connections to better-known Celtic pop musicians do not end there, either. Black 47's saxophonist, Geoffrey Blythe, was a founding member of Dexys Midnight Runners, who quit before the international smash hit "Come on Eileen" immortalized the group as Ireland's leading pop export after Van Morrison, U2 and Celtic Woman. The vaguely soul-inflected yelping of Black 47's vocalist, Larry Kirwan, was a dead ringer for Dexy's Kevin Rowland.

This is not to say that Black 47 was derivative, though. While clearly committed to the Celtic folk fusion pioneered by more successful artists, the group also cobbled together influences from jazz, R&B and reggae into their musical heritage. It was an entertaining combination of songs like "Rockin' the Bronx," a tribute to their home borough that sounded something like an Irish Beastie Boys. The saccharine saxophones on "One Starry Night," however, sounded more like Kenny G than Dead Kennedys.

It was this very imbalance between enraged social commentary and unabashed cheesiness that made Black 47's performance uneven. Though the geriatric punks were certainly charming and energetic performers, their fondness for trite diatribes and dated rap rock antics made the limits to their appeal pretty clear.

Grade: C

## 'Festival of Dance'

(continued from page 1)

The program began with a piece that featured the whole troupe of dancers, "Conversations and Fits." The piece started out with music by Bobby McFerrin and choreography by MADCO's Lindsay Hawkins, with the troupe moving back and forth on the stage in seeming waves. About halfway through, the music ceased, and spoken word and other vocalizations took its place, both reflecting the piece's title and setting a theme for the evening.

The dancers performed well, making no obvious missteps and showing bravery and skill in leaps and lifts as well as a willingness to go with the improv feel of some of the pieces. Most of the dance pieces used no props, and costumes were simple, with Glen Anderson's lighting adding some depth. The dance style was modern, with elements of Bob Fosse and even bits of Pilobolus apparent.

Highlights included "Anba Dlo," an Afro-Caribbean-inspired piece that was one of the few that used props. The dance seemed to take the form of a story, with a big blue cloth waved by dancers representing the ocean and dancers in green dresses with flowing skirts. The dancing was rhythmic and compelling, a joyful calypso-tinged dance that told a story of a sea goddess accepting an offering of flowers from a woman in an old-fashioned, full-skirted white dress and head wrap.

One of the most striking and amusing pieces was Rob Scoggins's "Ahhhhhh," which began with the dancers waving one hand while soundlessly laughing. There was no music, just the sounds of clapping, stomping and often silly spoken word. The effect was refreshingly playful, with sounds and movements evoking childhood and frequently bringing laughter from the audience.

The most moving piece of the program was perhaps "Dream State," an evocative, dream-like and romantic piece that involved the whole troupe and three young dancers as well. The piece built up a narrative through the clever use of props, costume changes and movement on and off the stage. It was the standout of the evening and also the most ambitious piece.

"Salient Echoes," the piece featuring the high-school students, was sweet and colorful, with the dancers in appealing green costumes.

The program ended on a strong note with "Beneath The Machines." Todd Week's choreography started and ended with mechanical movements and techno-infused music, but it also called for the dancers to transform their appearances and reveal their humanity through an inventive onstage costume change.

Overall, the "Festival of Dance" was a celebration that the audience seemed to embrace and a successful evening for the dance department.



"Quartet" is actor Dustin Hoffman's directorial debut and one of the films featured in the second week of SLIFF.

Photo: Cinema St. Louis

## So many films, so little time: SLIFF races into second week

CATE MARQUIS

Editor-in-Chief

The St. Louis International Film Festival opened last Thursday, and film addicts are already running hard to make it to all the important films making all-too-brief appearances here.

The second week sees more films getting awards and buzz on the festival circuit, more Oscar-hopefuls and previews of big Hollywood prestige films and a wide sampling of shorts and documentaries. The second weekend sees the announcement of awards and the Closing Night party, as well.

Hollywood films with name stars getting an early showing last week included "Silver Linings Playbook," "A Late Quartet" and "Stand Up Guys." This week, we get an early peek at "Hyde Park on Hudson," in which Bill Murray stars as President Franklin Delano Roosevelt hosting a visit from the British royal couple before the war, and "Quartet," Dustin Hoffman's directorial debut in a British film about a retired opera quarter starring Maggie Smith ("Downtown Abbey"). Other high-profile films are "Rust and Bone," a French film directed by Jacques Audiard that created a lot of buzz at Cannes, and "The Sapphires," a film set in 1968 about a real Australian Aboriginal singing group billed as that country's answer to The Supremes.

This past weekend also saw a screening of "Spanish Lake" (see accompanying review). This second week is a great chance to catch some documentaries with a St. Louis or Missouri connection. There are a pair of documentaries on the Joplin tornado, "Joplin, Missouri: A Tornado Story" and "Deadline in Disaster."

Illinoisans might want to catch "Between Two Rivers," a documentary about historic Cairo, Illinois, which was threatened by flooding last spring. The screening also includes Carbondale's Stace England and the Salt Kings performing their concept album "Welcome to Cairo, Ill."

Two famous St. Louisans, Josephine Baker and Al Hirschfeld, get the spotlight in a pair of programs. There is a Josephine Baker double feature, with her silent film "Siren of the Tropics," which includes live musical accompaniment by The Poor People of Paris, and "The Other Josephine" a documentary about the singer/dancer/actress/philanthropist/civil rights activist that was co-written by her son. There is also a free screening of "The Line King: The Al Hirschfeld Story," a film about the legendary St. Louis-born artist whose celebrity caricatures are world famous.

Two other films with local interests—ragtime and baseball—are

"The Entertainers," which focuses on Peoria, Illinois's annual "World's Greatest Old-Time Piano Player" competition and will include live ragtime performances, and "Knuckleball," a film about the two pitchers who specialized in that unusual throw in 2011 that is directed by this year's Women in Film Award honorees.

Art and artists are sort of a theme this year. Other hot-ticket films include "Beauty Is Embarrassing" and "It's Such A Beautiful Day." "Beauty Is Embarrassing" is described as a "hilarious, irreverent, joyful and inspiring" documentary about a significant American artist, Wayne White, who was also a creative force behind "Pee-Wee's Playhouse." The film is getting a lot of attention, and White himself will attend the screening. For "It's Such A Beautiful Day," Oscar-nominated cult favorite animator Don Hertzfeldt combined three earlier films about a character named Bill to create his longest film, mixing experimental optical effects and trick photography with traditional animation.

Go deeper into art with the surreal "Floating Oceans," which will be presented with live performance by animator/composer Alexis Gideon. The film is the third in his multi media opera series. "The Nine Muses," a meditation on fate and chance inspired by "The Odyssey," will be shown free at the Contemporary Art Museum in Grand Center.

If fiction films are more your taste, there are plenty of good ones. Several country's official Oscar entries are featured in the fest. Among these are "Barbara," a taut drama set in 1980s East Germany; "Caesar Must Die," an Italian film about prison inmates staging Shakespeare's "Julius Caesar" that is a mix of documentary and drama, and "Headshot," a dark crime thriller from Thailand. Others include "Sister," a Swiss drama about a family struggling to survive; "A Trip," a Slovenian film about three friends whose lives are headed in different directions, and "War Witch," a Congolese film about a female child soldier.

The film festival is organized in sidebars, and if you have a particular interest, this can be a good approach to picking films to see. Sidebars are themes that link groups of films. If you want to see African or African American-themed films, there is a sidebar for that. If you want to see the art-themed or animated films, there is a sidebar for that. Many sidebars focus on national cinema or world regions. Other sidebars spotlight children's films or comedies. Pick up a copy of the program or go to SLIFF presenter Cinema St. Louis website [www.cinemastlouis.org](http://www.cinemastlouis.org) to download a copy of the program.

## Morton's 'Spanish Lake' is an unbiased view of a complex Missouri community

HUNG NGUYEN

Staff Writer

Had the directors not disclaimed the documentary "Spanish Lake" to be a "work in progress," the audience would have accepted it as a finished piece. Residents and non-natives alike of Spanish Lake, Mo., showed their approval scene after scene with continuous rounds of applause.

A Spanish Lake native himself, Philip Andrew Morton premiered his thought-provoking, open-ended documentary at the 2012 St. Louis International Film Festival on Nov. 10. In it, Morton and his co-workers present the different factors leading up to the mass movement of whites from the Spanish Lake community and the deterioration that followed as public housing projects took root.

When the interviews of residents were lacking, Morton filled in the historical and political background with public records. The directors accumulated over 100 interviews for this project of both former and current residents of the area. He personally collected photos and family videos to complete the story as well. "We wanted to tell the whole story," Morton said.

The movie did not feature any critical commentary, and Morton admitted

that they "wanted the documentary to be as open-ended as possible so that people can make the decision themselves about what happened."

But far from continuing the notion that the decline of Spanish Lake was due solely to "white flight," the documentary presents a multitude of reasons why the white population moved during the decade following the first arrival of African Americans into the community. For one thing, the government did not create any additional support infrastructures, such as schools and social service facilities, to accommodate the hundreds of new, lower-income residents. As in similar communities throughout the 1960s and 1970s, Spanish Lake's poorly-handled racial integration bred hostility, violence and crime in the community's schools and neighborhoods.

The film establishes that the mass emigration of the Spanish Lake white community that followed did not stem solely from prejudice. Some residents of Spanish Lake were indeed racist, but many more simply felt that they needed to leave the community due to its burgeoning crime rate, overpopulated schools and lack of employment opportunities.

But Morton's film is not uniformly bleak. "Spanish Lake" begins at an annual

picnic where residents gather to barbecue and enjoy each other's company and ends with him visiting his childhood home.

What the people of Spanish Lake appreciated most about Morton's film was its ability to re-connect them with their old community and simultaneously present its harsh transformation in all its complexity.

"We wanted people who see this film to see Spanish Lake as it is and bring them together, not to separate them," Morton said.

Having drawn such a great number of Spanish Lake natives to the film's premiere, Morton seems to have succeeded. People laughed and cheered when certain local establishments were brought up, nostalgically revisiting the inviting community from their childhood memories.

The film was also a triumph from a cinematographic standpoint as well. The interviews were wonderfully integrated into a rich dialogue with a logical, chronological structure that was divided along the many issues it explores within in the titular community.

Audiences who were unable to attend the premiere should expect "Spanish Lake" to maintain a very high-profile release in the coming year.



# Opinion

## Student abroad column Study abroad setting disappointing

RACHELLE BRANDEL  
Staff Writer

As the first weeks of my study abroad turned into the first few months, the fantasy I had of Japan began to crumble. In short, I became increasingly unhappy.

I had hoped to not only improve my Japanese language skills, but also find the special bits and pieces of Japanese culture that made it so irresistible and could inspire the entirely novel art forms known as anime and manga. What I found instead was a culture incredibly

*I began to feel as though  
I could have experienced  
all these things had I  
simply taken a two-week  
vacation. I partially feel  
like this trip is a waste of  
precious money.*

similar to my own, with the only difference being prices that were three times higher than they are in St. Louis. My dreams of speaking Japanese every day were replaced with foreigners like myself who spoke as much English as we do in America. Younger and childish dorm mates turned out to be more irritating than endearing. A modest dorm soon became dilapidated and filthy as 50 new residents moved in and only one cleaning lady continued to clean. A university that I had hoped would



hear or read anything other than the language they are studying. Their students are required to sign a pledge saying they will not speak English, read English or even watch it on the T.V. They even pressure the students to only talk the very minimum with their family and friends in English. This intense commitment allows the students to quickly pick up their second language.

It is this type of dedication that I believe my Japanese university and its students are missing. While all of us are here to learn Japanese, the majority are more interested in experiencing a captivating culture and partying than purposefully learning.

What I finally realized was that after this study abroad

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Japanese, the majority are more  
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than purposefully learning.*

provide me with an education I would not be able to find in America gave me an education clearly subpar compared to the one I received before going abroad.

The only plus side of this trip is the traveling — going to shrines, riding trains and seeing kimonos on passersby. But I began to feel as though I could have experienced all these things had I simply taken a two-week vacation. I partially feel like this trip is a waste of precious money.

I soon began to realize that I was the one who needed to change. That doesn't mean my fellow residents should be speaking as much English as they have or that my university should be operating with such low standards, but as the old saying goes, "You can't change anyone but yourself." I decided that I would teach myself. Having brought my Japanese textbooks from home, I study what I would have learned back at UMSL while I continue to learn from Kansai. I've decided I'll distance myself from my fellow English-speaking peers and focus on making more Japanese-speaking friends. I've even looked into a few home stays as a possibility.

The most extreme change I have decided to make is that I will not speak English except for extreme or emergency circumstances. This idea came from Middlebury College, where in their language school programs, they don't allow their students to speak,

is complete, the only thing that will matter is whether or not my fluency in the language has improved. I could blame the school or my fellow students' lack of dedication for my lack of learning, but in the end, they will return to their lives as I will to mine. If I want to

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thing that will matter  
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fluency in the language  
has improved.*

learn and improve, I have to make it happen on my own, because the only person who is going to receive my diploma is me.

In the end, I may stay here in Japan, or I may go home. Either way, I'm going to make sure I learn all that I possibly can during my time as a student.

## Unsolicited Advice column Didn't vote? Then don't complain

HALI FLINTROP  
Opinions Editor

Not voting in an American national election is stupid. There are several reasons people give for not voting "on principle," and they are all stupid, too.

The worst reason by far, though, is the one where the potential voter, now the principled non-voter, claims that not voting absolves them of any responsibility whatsoever for the results of the election.

Everyone who feels this way about voting and conducts themselves accordingly still has to live in America after the election, do they not? If so, then I hate to break it to them, but they still wind up taking a lot of responsibility for the results of the election. Everyone takes responsibility for election results in one way or another. For example, one might be sent to war because our country was silly enough to elect a warmonger, or we might lose health care because we elected a candidate who does not believe in basic human rights.

Citizens also absorb responsibility for the good things elected leaders do, like pulling out of wars, passing health-care reform or not being zombies.

But we can't be absolved of any responsibility at all, because the things elected leaders do are associated with America and, by extension, every American individual, even the ones silly enough not to vote on principle.

Imagine that you go to a lovely, sophisticated country in Europe, and a group of lovely and sophisticated European friends begins to bash the American president. Then imagine trying to defend yourself with the answer, "I take no responsibility, because I didn't even bother

to vote!" Obviously, that just sounds stupid and ultimately pins the non-voter with responsibility. They can neither stand behind the president and defend his good points nor explain that they did not vote for the president because the other candidate was much better. They can only sit there like the loser who failed to vote on principle.

So are you not voting based on principle? That's a poor choice; you should have sucked it up and picked someone.

There are also the non-voters who "refuse to vote for the lesser of two evils." They are also stupid.

First, there are plenty of independent candidates, and if the candidates on the ballot are so completely



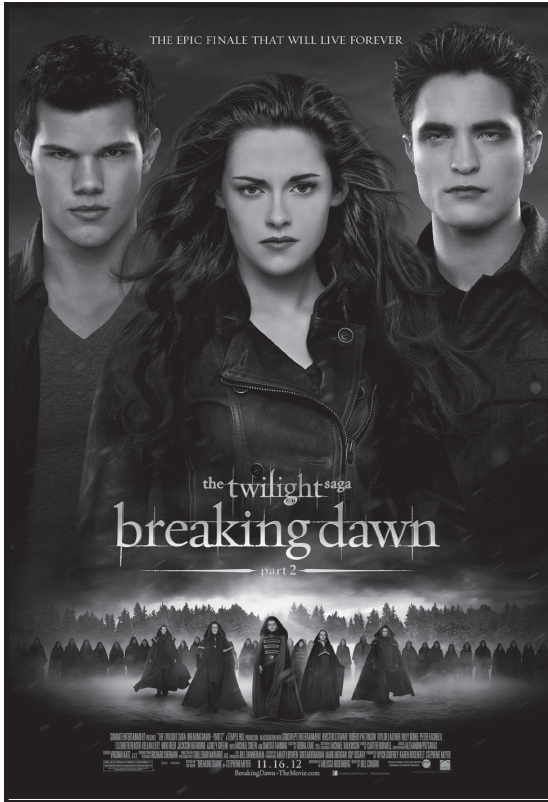
dissatisfying to you, you could at least feel good about the fact that you took the initiative to support an independent. That support could very well help to pave the way to some sense of future political satisfaction. No, they may not win this time, but the more votes they get, the stronger their voice becomes until some future day when they could actually take home the prize. Or if

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they are not on the ballot, all of the hype, as well as donations and other miscellaneous support they get, could go to helping them get on in the future.

Also, what is actually so bad about voting for the lesser of two evils? Do you not want the less evil guy to win? Do you want the more evil guy to win? What level of evil is the lesser of the two? That matters a lot.

The bottom line is, only those who voted have the right to complain about election results, and even then, it is clear that the majority rule is the end of the story. As for those who didn't vote, they should have nothing but a long two years of silence ahead of them wherein they can carefully mull over whom to vote for in the midterms.



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