

'Moulin Rouge' ballet high kicks at Touhill



ERIC NIPP AND AMANDA GREEN IN 'MOULIN ROUGE - THE BALLET.'

PHOTO: BRUCE MONK

CATE MARQUIS EDITOR-IN-CHIEF

What do you think of when you hear the words "Moulin Rouge?" Toulouse-Lautrec's paintings and posters? Dancing the can-can? The 2001 Baz Luhrmann movie?

"Moulin Rouge - The Ballet" has all that, plus graceful ballet dancers, gorgeous sets and costumes and classical music favorites. Dance St. Louis, the dance presenting organization, brought Canada's Royal Winnipeg Ballet dance troupe's high-kicking, colorful and highly entertaining dance extravaganza to the Blanche M. Touhill Performing Arts Center's Anheuser Busch Performance Hall for three performances Jan. 25 - 26.

At the nearly sold-out Friday night performance, Dance St. Louis put the audience in the mood by playing audio clips from the Luhrmann film before the dancers took the stage. The curtain rose to the sounds of an instrumental

version of Edith Piaf's signature "La Vie En Rose," revealing a screen depicting a turn-of-the-century Paris street scene. This screen was then backlit and rose, revealing a set of a Parisian sidewalk cafe and skyline as the dancers came onstage. The audience was immediately charmed.

"Moulin Rouge" combines elements of theater with the grace and beauty of ballet. The sets rival Broadway and ballet's usual tights and tutus are replaced by something more like lush period costumes. But the dancing is ballet artistry, with the RWB dancers on their toes to popular selections of classical music from composers such as Debussy, Ravel, Straus, Shostakovich and Offenbach. These dancers astound with their leaps, spins and graceful dance steps, which seem somehow more impressive when danced in Victorian attire. Ballet sets are

usually flats and backdrops at the edge of the stage, leaving it clear for the dancers' athletic pyrotechnics, but "Moulin Rouge" calls on its dancers to dance on and around stairs, tables, moving easels and garret towers.

The ballet tells the romantic tale of two young people set in the Parisian world of Toulouse-Lautrec, the can-can and the famed Moulin Rouge nightclub. Matthew (danced by Dmitri Dovgoselets at the Friday evening performance), a young artist just arrived in Paris, is befriended by Toulouse-Lautrec (Yosuke Mino). The young artist meets Nathalie (Jo-Ann Sundermeier), a young laundress whose dancing has just landed her a spot in impresario Zidler's (Oleskii Potomkin) Moulin Rouge can-can revue.

The ballet's cast of characters also includes La Goulue, the top-knotted redhead featured in

Toulouse-Lautrec's Moulin Rouge posters, danced on Friday with energy and style by Sophie Lee. The first half of the ballet is comic and romantic, while the second half becomes dramatic, with a love triangle between Matthew, Nathalie and Zidler.

The first act features a wonderful "dueling painters" dance by Mino and Dovgoselets that used large, rolling easels and an artist's model draped around a coat rack. Mino's dancing consistently astounded throughout the ballet as he launched himself high for lightning-fast twirls and lifted ballerinas taller than himself.

The scene inside the Moulin Rouge contains an energetic can-can to Offenbach's music but also some of the most impressive high-kicks and lifts in the ballet. The first act ends with a romantic pas de deux, beautifully danced to Debussy's

seductive "Claire de Lune" by Dovgoselets and Sundermeier on a set that included a bridge and steps before the nighttime Paris sky and a light-bedecked Eiffel Tower.

There is an emphasis on the acting as well, with Oleskii Potomkin's jealous Zidler being a particular stand-out. In both acts, the dance pieces worked as well as theatrical scenes as they did as impressive dance performances.

Much as Opera Theater's theatrical approach has drawn new audiences to that art form, "Moulin Rouge - The Ballet" electrifies new audiences while bringing them to the art of ballet. Jorden Morris's choreography has charmed audiences around the world and the RWB dancers' high-quality artistry cast a similar spell at the Touhill for a delightful night of entertaining magic through dance.

What's Current

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Crimeline

THEFT – POST OFFICE

January 18, 10 a.m. Report # 13-012

An UMSL employee reported that their debit card was stolen after they used it at the Post Office and was later used at several locations in St. Louis City. Investigation continuing. Disposition: Report taken.

THEFT – LOT E

January 22, 4:30 p.m. Report # 13-016

An UMSL student reported their parking permit stolen from their parked car. Disposition: Report taken.

THEFT – PLAZA GARAGE

January 24, 5:25 p.m. Report # unknown

An UMSL student reported the theft of their parking permit from their parked vehicle. Disposition: Report taken.

"What's Current" is the weekly calendar of UMSL campus events and is a free service for student organizations. Submissions must be turned in by 5 p.m. the Thursday before publication; first-come, first-served. Listings may be edited for length and style. E-mail event listings to thecurrenttips@umsl.edu, with the subject "What's Current." No phone or written submissions.

MONDAY, JANUARY 28

What Would You Do for a Subway Sandwich?

What people will do for a Subway Sandwich? Find out at this University Program Board event, 11 a.m. on the Nosh stage, lower level of the Millennium Student Center. For information: Katie Green or other UPB member at 314-516-5531 or facebook.com/umslUPB.

Town Hall: The Academic Array and Innovative Teaching

The first of three town hall meetings, 2-4 p.m. in Boeing Auditorium, Marillac Hall, which are an opportunity for the campus to speak directly to the chancellor and provost about setting priorities for the university's strategic plan.

For information: Patricia Dolan at 314-516-5303 or www.umsl.edu/services/academic.

Welcome Back Dinner and Ping Pong Tourney

The free spaghetti dinner will begin at 6 p.m. followed by Ping Pong Tournament at Catholic Newman Center.

For information: Rachelle Simon at 314-385-3455 or www.cncumsl.org.

WEDNESDAY, JANUARY 30

Compliment Day

Keep an eye out for compliments from UPB, posted on sticky notes around campus, 8 a.m. - 6 p.m. Watch for "ask me for a compliment t-shirts" and don't hesitate to ask for a compliment, because you deserve it. For information: Scott Morrissey or other UPB member at 314-516-5531 or facebook.com/umslUPB.

Campus Rec Basketball 3-on-3 Tournament

Campus Rec's 3-on-3 Basketball Tournament (men's & women's divisions) is 7-10 p.m. in Mark Twain Rec Center Gym. Register at the Campus Rec Office, 203 MT, 516-5326 by 3 p.m. today. For information: Campus Recreation Office, 203MT at 314-516-5326 or http://umsl.edu/services/recsport.

UPB movie night presents: Argo

Argo, the Oscar-nominated film dramatizes of the secret operation to rescue six Americans hiding out in the Canadian embassy during the 1980 Iran Hostage Crisis, will be shown free at 7 p.m. in SGA Chambers (third floor of MSC). For information: Charlie McDonald or other UPB member at 314-516-5531 or facebook.com/umslUPB.

THURSDAY, JANUARY 31

Study Abroad Open House

Learn more about study abroad, noon-1 p.m. in 331 Social Sciences Building. For information: Nate Daugherty at 314-516-6497 or www.umsl.edu/studyabroad.

Veteran Health: Post-Traumatic Stress Disorder

UMSL Veterans Center Guest Speaker Series event will have Tara Galovski, Ph.D., Assistant Professor, UMSL Department of Psychology, and James Sperry, USMC/RET, President of "The Fight Continues," speak on veteran health and post-traumatic stress disorder, 2-3 p.m. in 211 Clark Hall.

Refreshments will be served.

For information: Jacob Perkins at 314-516-5705.

Resetting US Policy in Asia: Implications for Japan

Glen S. Fukushima, Senior Fellow, Center for American Progress; former President, American Chamber of Commerce in Japan; former Deputy Assistant U.S. Trade Representative for Japan and China, speaks 5-7:30 p.m. in Century Room A, Millennium Student Center. For detailed info, please see www.umsl.edu/services/cis/files/pdfs/jas01312013.pdf. For information: Bob Ell at 314-516-7299.

Pack the Stands

5th annual "Pack the Stands" features free food, door prizes, and face painting, or sign up your student organization for a chance to win a \$500 programming co-sponsorship during the Spirit Competition, in Mark Twain Gymnasium. Activities begin during the UMSL Women's game at 5:30 p.m. and continue through the UMSL Men's game at 7:30 p.m. as the Tritons take on Quincy. FREE to all UMSL students, faculty, staff and children under 6. For information: Office of Student Life at 314-516-5291 or www.umsl.edu/studentlife.

AIGA Student Group: Carlos Zamora Lecture

Carlos Zamora, an illustrator and designer who works for Kiku Obata, gives a lecture for UMSL AIGA student group members, 7-8 p.m. in Fine Arts Building, Room 220. For information: Katherine McPeak at 314-516-6967 or www.facebook.com/groups/aigaumsl.

FRIDAY, FEBRUARY 1

UMSL's 50th Anniversary Jubilee Kickoff

UMSL will celebrate its 50th anniversary throughout 2013. Kick off our yearlong celebration is 6:30- 10 p.m. in Blanche M. Touhill Performing Arts Center, with a spectacular evening of entertainment and fun featuring a presentation by bestselling author and critically acclaimed motivational speaker Shep Hyken, a champagne reception, music by The Fabulous Motown Review and a fireworks display. Frank Cusumano, sports anchor at KSDK (Channel 5) in St. Louis and a UMSL alumnus, serves as master of ceremonies. This is a free, but ticketed event. Pick up tickets at Touhill ticket office. Limit four tickets. For information: Cindy R. Vantine at 314-516-5442 or www.umsl.edu/kickoff and http://Logs.UMSL.edu/jubilee.

SUNDAY, FEBRUARY 3

Superbowl XLVII Party

UPB hosts a Superbowl Party starting at 4 p.m. in Oak Hall Game Room. For information: Katie Green or other UPB member at 314-516-5531 or facebook.com/umslUPB.

MONDAY, FEBRUARY 4

Monday Noon Series: "Laced: A Gallery 210 Artist's Talk"

Peregrine Honig, a Kansas City artist, discusses her Gallery 210 exhibit "Laced," 12:15-1:15 p.m. in Gallery 210 Auditorium, Telecommunity Center. For information: Karen Lucas at 314-516-5698 or http://umsl.edu/~pcs/programs/monday-noon.html#.UQVLAWdfK8w

Soledad O'Brien

Soledad O'Brien, anchor for the CNN morning show Starting Point with Soledad O'Brien and a special correspondent for CNN/U.S., will discuss her diverse experiences as a journalist as well as her passion for giving back to the community, 7-9 p.m. in Century Room, Millennium Student Center. Tickets are free for UMSL students with valid IDs and are available in the Office of Student Life. Two tickets per UMSL student. General Admission is \$7. Tickets may be purchased online at http://umslstudentlife.ticketleap.com/. For information: Office of Student Life at 314-516-5291.

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Semester begins with grand opening week for Cafe TJ

CAROLYN HOANG STAFF WRITER

Following a year's worth of planning and a brief opening in December, Cafe TJ opened their doors for their official grand opening week on Jan. 22.

Since its opening, the cafe has been supplying students with fresh Starbucks coffee, pastries and other assorted food items. Vending machines provided by the Millennium Student Center are also available for use. In honor of its grand opening week, Cafe TJ offered 50 cents off any Starbucks drink ordered during that time.

With large windows overlooking the front of the library, Cafe TJ creates what many would call a warm and cozy atmosphere for students. Visitors are free to chat amongst themselves, surf the web and study.

Prior to being remodeled, the space was used as the Interloan Library Office, where students could request books from nearby universities.

The renovation of the space started out as an idea growing in the mind of Christopher Dames, the dean of the libraries. The final decision was made by a library committee consisting of seven people with input from a variety of sources like Sodexo campus catering, the MSC and other board members.

"It's a place for the students to eat and relax, even after the closing of the cafe," Dames said.

Though the cafe closes earlier than the library itself, students may still come in and enjoy snacks from the vending machine as well as relax inside. Many students see this as a major advantage, since they will no longer have to walk to another building to eat and then

travel back to the library to finish studying.

"It's a quaint space. Although I don't actually study in the library, I plan to," Mia Young, junior, Spanish, said.

Cynthia Holman, junior, secondary education, agrees, adding that the space is "like an oasis." Students are now given the option of using an extra study space that has a quiet atmosphere, outlets to charge electronics and space to enjoy snacks while studying.

Since the opening of the cafe, there has been a definite increase in student and faculty presence at the library.

The cafe is the first project the library has undertaken in the past five years. However, those who work on behalf of the library are always circulating new ideas for ways they can further cater to the needs of modern-day students.

Such ideas include the possible additions of more electrical outlets and more space for books. Since the library was built in the 1970s and 1980s, most of the library and nearby structures were not built with multiple wall outlets.

Cafe TJ is just one of the projects University of Missouri-St. Louis has planned for its libraries. Dames hopes to build more additions to the library in an effort to draw more students in to study and relax.

Cafe TJ is open on Monday through Thursday from 7:30 a.m. to 7 p.m.; on Friday from 7:30 a.m. to 2 p.m.; Saturdays from 10 a.m. to 3 p.m. and Sundays from 12 to 5 p.m.



RUSSELL BOCKHORST, TYLER STAHLHUTH AND ZACHARY VAZQUEZ PARTICIPATE IN UMSL'S GLOBAL GAME JAM. JENNY LIN/THE CURRENT

UMSL hosts annual Global Game Jam

MADDIE HARNED STAFF WRITER

Beginning on Jan. 25, game enthusiasts left their remote controls at home to participate in the annual Global Game Jam, an event hosted this year by the Information Systems Programming Club. Located in room 222 of the Social Sciences & Business Building, the event began at 4 p.m. on Jan. 25 and ran throughout the weekend, eventually concluding on Jan. 27 at 6 p.m.

Like that of years past, this year's Global Game Jam consisted of participants designing and constructing original digital and non-digital games over the course of the weekend. Teams from around the world enter the annual event. At each site around the globe, participants converge to form small groups, establish ideas and fashion creative and inventive games that they will present to their fellow gamers as well as to the global community. There were 244 locations in 48 countries with 11,240 participants featured in 2012's Global Game Jam.

Last year, University of Missouri-St. Louis hosted the Global Game Jam, making it the only site for the event in the state of Missouri.

"I felt that holding the event on campus would be beneficial to our own students — particularly [information systems], [computer sciences] and graphic design students — as well as provide a service to the community in bringing together creative people from all walks of life with a passion for creating games," Dr. Dinesh Mirchandani, associate professor of management information systems, said. "I thought that even if the event touched just one student and sparked their interest in a productive career, it would be well worth it. I think our students benefited immensely and made several new friends over the weekend. And our university earned much goodwill in the community, which is why we decided to continue to host the Global Game Jam."

The event is organized by the International Game Developers Association, the largest nonprofit

membership organization devoted to video game creators. The 2012 Global Game Jam was entered into "The Guinness Book of World Records" for the largest number of games developed over 48 hours. This year's Global Game Jam looks to be even more exciting and, most of all, abundant.

"This year promises to be even more interesting," Mirchandani said. "There are teams registered in 64 countries, and already 108 people have signed up for the UMSL Game Jam site."

Adding to the challenge of the event is the annual announcement of a secret theme on the opening day of the Global Game Jam, which participants can interpret in different ways.

"Last year's theme was 'a snake biting its tail.' It was held a secret 'til after the keynote video presentation on the first day of the event," Mirchandani said. "At UMSL, 13 games were created based on that secret theme. UMSL was amongst the largest sites in the world."

The Global Game Jam is not a competition in the typical sense. There is no set goal for the number of games to be developed, nor is there an overall winner. Rather, the event was created with the intention of challenging participants to generate a unique and creative game during the span of a single weekend, as well as spurring interest in the field of game development.

"Skills on teams range from artists [to] 3-D modelers [to] programmers [to] sound artists [to] testers and designers," Mirchandani said. "Many team members do not know each other beforehand, so it is also an opportunity to make new friends, mentor newcomers and learn in the process."

On the last day of the event, all of the finished games are uploaded to the Global Game Jam website and are available as freeware.

For more information on this year's Global Game Jam, visit www.stlgamejam.com and www.globalgamejam.org.

NEWS BRIEF: Winter Expo spotlighted campus organizations

The University Program Board hosted the Winter Expo on Jan. 23 in the second and third floor rotunda in the Millennium Student Center. From 11 a.m. to 1 p.m., student organizations from all across campus set up tables where representatives could share information about their organizations and recruit new members. The event afforded students the opportunity to learn more about all of the different ways to get involved on campus and pick up a few freebies, as well. The event drew a large crowd and proved a lively way to start off the Spring 2013 semester.

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"LACED" opens at Gallery 210

HUNG NGUYEN STAFF WRITER

"LACED," renowned artist Peregrine Honig's first solo university exhibit, opened Jan. 24 at Gallery 210. "LACED" comprises work from "Father Gander," "Analogue Tendril" and "Feral Imprint." In all three, the technical sophistication and substance of each piece is arresting. Honig's collection grabs the viewer, inviting thought and empathy as conventionality is suspended in favor of subjective truth.

At the exhibit's opening reception, the audience listened intently as Honig and long-time collaborator Alicia Eler led a discussion of the works. Eler, a professional writer, artist and curator, authored the catalogue essay for "LACED."

"I'm really excited to be here. It was a really nice crowd, and that's always good and nerve-wracking, but I can't believe I was treated with so much respect. It's such a great space," Honig said after the reception.

"I thought the opening was great. I really liked having the artist talk right in the middle about the work. I felt it brought a lot of context to the work because it's pretty rich, layered," Eler said.

"Father Gander," six pieces completed between 2006 and 2007, analyzes classic children's stories as products of adult fears and discontents. Honig re-imagines the stories, removing their sanitized, morally-sound connotations.

"With 'Father Gander,' I'm not really interested in a feminist agenda. I'm more interested in people who are a little bit too drunk or a little bit too young or a little bit too attracted to their brother or sister. I'm interested in those situations and not necessarily passing judgment or putting a huge spotlight on them, but maybe making a lens for those things to be more apparent," Honig said.

In "Father Gander," Honig constructs a world where conventional moral restraints are temporarily suspended, inviting the viewer to experience the harsh reality it depicts. The open-endedness of the single line of language appearing in each piece tells a partial story, leaving gaps for the viewer to fill.

The other series in the exhibit, "Analogue Tendril" and "Feral Imprint," stemmed from the artist's stay at the Proyecto Ace artist residency in Buenos Aires in 2012. A piece Honig began in Kansas City took on

unexpected meanings in the residency. Featuring a youthful blond boy resembling Macaulay Culkin, the subject of the piece was called "puto" (meaning "fag") for the effeminate qualities in his face. The final product, titled "Puto," is a portrait of the boy branded with his newfound title, a juxtaposition of American and Argentine cultures and perceptions.

The titular second piece in "Analogue Tendril" consists of a five-layer silkscreen. It is highly organic and captivating. The overwhelmingly intense eyes of the same boy, twinned, are skillfully drawn to never lock eyes with the viewer, inviting questions. The world the boys inhabit seems exclusive, inaccessible to the viewer. This is slightly different from Honig's approach in "Father Gander," where the constructed reality is accessible through familiar images and provocative gazes.

Although it may sound like an uninviting piece, Honig mediates the exclusion of "Analogue Tendril" without alienating the viewer. The viewer wants to enter but ultimately accepts that his or her presence is intrusive.

The final series, "Feral Imprint," grew out of Honig's research into the legacy of military dictatorship in contemporary Argentina. Between 1976 and 1983, artists and their wives were kidnapped and murdered, their children given to military families without any knowledge of their birth parents' identities.

"There was this notion that 'non-subservients' would breed 'non-subservients,'" Honig said.

In "Feral Imprint," Honig views the artist as a human-animal hybrid, divorced from sociopolitical confines and therefore free to explore and express. The use of masks in each piece suggests that the position is fluid: the artist can don the mask to create and remove it to re-enter society, existing in limbo. Honig extends the symbolism to the relationship between military mothers and their children. They wear masks to protect their children from harm because the truth of their parentage would be mean death.

Honig earned her BFA in painting at the Kansas City Art Institute. At 22 years old, Honig became the youngest living artist to have work acquired by the Whitney Museum of American Art. Her work has been exhibited internationally at many notable venues.



SETH GALUSHA ANYA GLUSHKO / THE CURRENT

In today's rapidly developing technological world, it is sometimes difficult to stop and appreciate what nature has to offer. By following the city routine and spending their average day behind computer screens, students often forget that there are some other ways to keep their minds healthy as well as their bodies. However, that does not stop some UMSL students from participating in activities that aid their personal growth as well as the development of the community as a whole.

"In a society that is increasingly focused on external accomplishments that can be tallied and recorded, internal development and the resulting satisfaction is often undervalued. However, internal development often leads to a higher capacity for external achievements as well as general enjoyment of life," Seth Galusha, freshman, interdisciplinary, said.

Galusha is originally from Kansas City. He came to UMSL to stay in St. Louis and to do Kung Fu while pursuing higher education. "I like UMSL because it has a nice campus and it's in the city but still has forest areas around it," Galusha said.

Galusha sees 'bigger picture'

ANYA GLUSHKO FEATURES EDITOR

Galusha practices several ways of staying well that do not necessarily require complex equipment, but rather the person's own strength

and determination alone. He is also concerned with environmental issues. He recycles, bikes and does other activities in an outdoor setting. "I would [like] other people to be more environmentally friendly, but I do not push it on them. I try to get to the point where my own existence is sustainable and [its] impact on the environment is as little as possible. I believe that being environmentally friendly, among other things, is my duty, not because I think the world is going to end, but because I believe that responsible actions prepare you for more encompassing forms of mental as well as physical and spiritual well-being," Galusha said.

Galusha is also very passionate student in the Shaolin Lohan school of Kung Fu, which has existed for over a thousand years. "Our school is about reaching development of the mind through the discipline of the body," Galusha said.

Galusha's dream is to create a more eco-friendly way of living and develop a new concept of staying in harmony with nature. "I want to be able to build underground, self-sustainable houses in the forest. That's why I am going to school. I like being alone in nature,

but I want to be able to do it without harming the environment. It promotes internal peace while still being a challenging surrounding to survive in," Galusha said.

To improve his focus, Galusha practices yoga and the art of parkour, which is "Developing skills for efficiently moving through a challenging environment" (www.livestrong.com). "If you do any sport, you kind of have to supplement it with yoga. If you have ever stretched in your life, then you have done very basic yoga. Of course yoga is a lot more than stretching, as it is tied closely to meditation and spirituality, but I honestly don't know much about that aspect of it," said Galusha.

"Parkour tests your mental focus because if you have a lapse in attention or give in to fear, then you fall and die." About 90 percent of my training for parkour occurs about 2-5 feet off the ground, and I strongly recommend that others follow suit until they are confident enough in their skills. I never do something up high that I haven't practiced hundreds of times on the ground," Galusha said.

In his free time, Galusha plays jazz saxophone and piano. "Improvising while playing is much like Kung Fu in that you must think on your feet while still being relaxed enough to draw upon your prior knowledge and training," Galusha said. He also composes electronic club music.

Jubilee Flashback

The following article profiles the University Players which James Fay, now associate professor of theater and dance, directed. It was originally published on page seven in the Features section of *The Current* on Jan. 21, 1977. *The Current* is re-publishing an article from our archives every week this semester, as part of our celebration of the University of Missouri-St. Louis Jubilee.

UMSL's acting troupe open to creative new talent

by Paul Marshall

Joining the University Players is as easy as showing up.

That is, at least according to Jim Fay, an associate professor of speech and technical director for the theater here. "Just show up and you can help," said Fay. Fay, who is directing the Players' latest offering, "The Night of the Burning Pestle," explained, "There are tryouts before work begins on any production and the roles are open to anyone in the UMSL community."

"There are usually anywhere from six to 35 roles available. There is no hard core of performers, or those who are in every production. We always are looking for new talent," he said.

There are also jobs that students can perform off-stage. Prop and costume designers, artists and painters, and handy people in general are always welcomed. The University Players is a volunteer organization where a mechanical talent is as useful as acting ability.

The Players give the student a chance to acquire a new and creative social outlet. "Considering the drawbacks of a commuter campus," said Fay, "the theater helps students develop a social life. It's a closely knit group but it is very easy to be accepted, just show an interest and you're in."

Those individuals who may be a bit skeptical about performing in front of a university audience can "get their feet wet" in front of a lesser audience from time to time.

Last December, as a community service, the Players put on a Christmas show for all of the elementary schools in the Normandy School district.

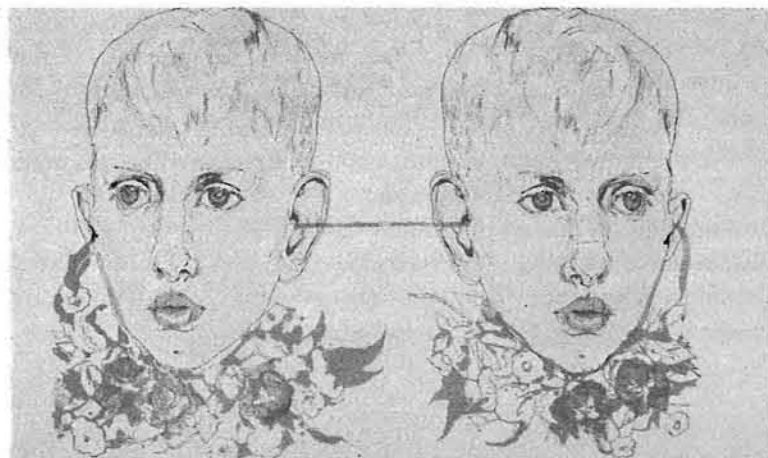
The Players have always been well-received, both on and off campus. "Response from the students and faculty here has been good," said Fay, "Many people realize that theatre can play an important role in education, for those in the production itself and for those in the audience as well." UMSL currently offers five courses in acting and theatre production.

Funding for the Players come from student activity fees and production admission receipts. When asked about the financial aspect of the Players, Fay replied, "Theatre, by its very

nature, requires a lot of space, equipment, and money. True, we would like to have a new fine

arts center, but I would have to say I'm pleased with the cooperation that exists between the players and the administration and student committees."

For those of us who are content to view the productions, rather than act in them, "The Night of the Burning Pestle" will be performed on Feb. 24 through 27 at 8 p.m. in 105 Benton Hall. "Pestle" is a Jacobean comedy, a satirical look, at plays and actors," said Fay. "It was first performed in 1608 and was a failure. However, it was revived in 1630 and has been a success ever since."



With 'Fade,' Yo La Tengo's vision only grows brighter

DAVID VON NORDHEIM A&E EDITOR

Yo La Tengo, the elder statesmen of the American underground, approach a career milestone of sorts with the release of their thirteenth studio album, "Fade." Their previous outing, 2009's "Popular Songs," found the group embracing tighter, more user-friendly arrangements. Conciseness was, ironically, an experiment in and of itself for YLT, but they made sure to throw in plenty of their signature feedback-laden guitar freak-outs for good measure.

After tackling nearly every sound imaginable (including the early folk-pop outing "Fakebook" and a do-it-yourself detour as the Condo F**ks), one might expect Yo La Tengo to follow Alexander the Great's lead, weeping because there are no more worlds to conquer. Certainly, it would be more than reasonable to give a group on the verge of their third decade of recording a little slack. But then again, most groups are not like the Hoboken powerhouse that is Yo La Tengo, and "Fade" reaches the very same standard of excellence that listeners have come to expect from American indie's most consistent band. "Fade" is a sprawling set that is as ambitious as it is appealing, as YLT seems to embrace pop friendliness with less apprehension than on "Popular Songs."

A constantly shifting listen, "Fade" is a unique entry in Yo La Tengo's colored discography in that it seems to attempt a different genre on every track, and with a remarkable degree of consistency, at that. As the first YLT album since early masterpiece "Painful" not recorded with longtime producer Roger Moutenot, perhaps the change in personnel can partly explain the shift in dynamic.

The album begins with the enticingly psychedelic "Ohm," which backs swirling, acid-tinged guitars against James McNew and Ira Kaplan's hazy chanting. It is an excellent introduction to the album, a Sanskrit verse away from being a Kula Shaker cut.

After the fog has cleared, the group pedals back for "Is That Enough," which harkens back to the group's Fakebook-era folk pop as McNew's twangy vocals and honky tonk strings intersect with chunky guitar feedback. Meanwhile, the irresistible "Well You Better" casts McNew as a subdued R&B singer, framing his mutterings between funk guitars and soulful slabs of Memphis organ.

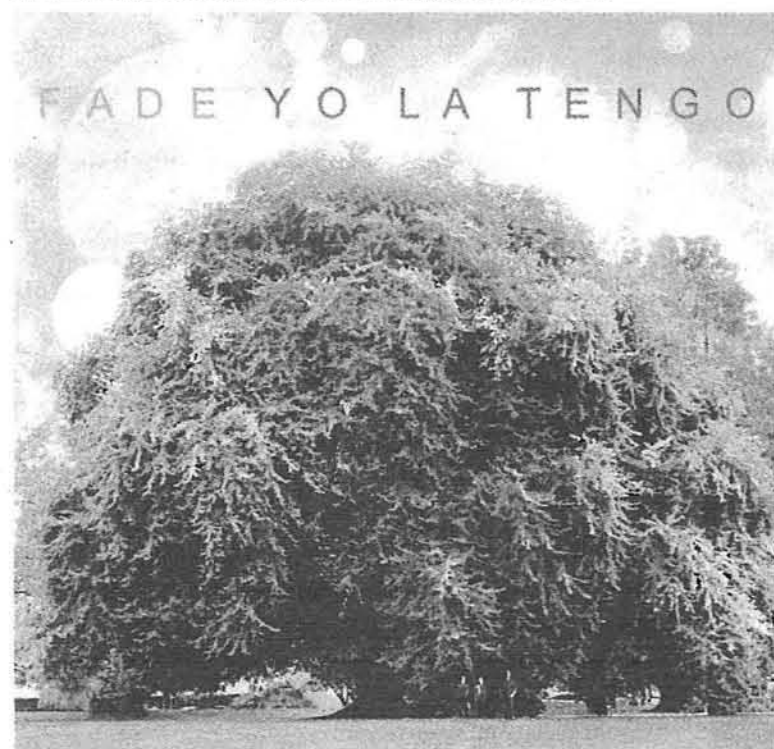
The naked, mellow folk of "I'll Be Around" is another standout, sounding like something a more adventurous Samuel Beam (Iron & Wine) would attempt, given the striking similarity in his and McNew's understated deliveries. Yo La Tengo's love of obscure folk and soul nuggets is well established, but their influences have rarely been as seamlessly woven as they are here.

The final third of "Fade" finds YLT retreating into comparatively more familiar territory. The Georgia Hubley-led "Cornelia & Jane" and "Two Trains" (which is not, in fact, a Little Feat cover) finds YLT harkening back to the droning dream pop of albums like "Electr-O-Pura" and "And Then Nothing Turned Itself Inside-Out." A horn section and string quartet surge alongside Hubley for the epic closer "Running Away from Me," an impressive piece which recalls the grandiosity of "Popular Songs."

By refining and expanding their trademarks while venturing into several excellent genre excursions, "Fade" marks yet another triumph for indie rock stalwarts Yo La Tengo. By all accounts, a band nearly 30 years into their career should not sound as determined, original and engaging as YLT does here. But even without the burden of history, "Fade" remains an excellent and essential listen, proving yet again that a new Yo La Tengo release is still something to make a fuss about.

Yo La Tengo will be headlining a performance with Arizona-based roots rockers Calexico at The Pageant on Jan. 31st.

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JOHN CONVERTINO(L) AND JOEY BURNS MAKE UP THE DUO CALEXICO. PHOTO COURTESY OF ANTI RECORDS

I left my heart in Tucson: A conversation with Joey Burns

DAVID VON NORDHEIM A&E EDITOR

Rooted in Tucson, Ariz., border-town collective Calexico is the brainchild of singer/songwriter Joey Burns and percussionist John Convertino. In anticipation of their St. Louis tour date headlining with Yo La Tengo, The Current spoke with Burns about his recent experiences recording in New Orleans and the challenges of being a father on the road. Calexico will be performing with Yo La Tengo at The Pageant Jan. 31. The interview is edited for length; read the full interview online at www.thecurrent-online.com.

The Current: Your latest album, "Algiers," was recorded in New Orleans, away from your Arizona home base. How did the experience of recording there differ from in Tucson?

Joey Burns: Well, we're big fans of New Orleans. It's one of those cities, like Tucson in a lot of ways, that's kind of a border region. It's parallel in that it's connected to our Southern hemisphere. It's got soul, it's got juju, it's got intrigue, it's eclectic. It's got it all.

TC: It's a sexy city!

JB: Oh, it's got it going on!

TC: So how did recording there change your typical approach in the studio?

JB: It was really invigorating. Waking up in the morning and having a pot of chicory coffee, listening to old reggae vinyls to get in the mood. The sound of the studio was way different than our studio in Tucson. We brought with us our longtime engineer and good friend Craig Schumaker, but the whole time we were thinking, 'Okay, we want a new approach, we want new ideas. The studio was all wood floors, high ceilings, below sea level. It sounded quite different, reminded me of the sound we get on the stage.'

TC: Your previous album, "Carried to Dust," was released in 2008. What prompted the gap?

JB: Well, there's so many things. We toured a lot with that record, and we ended up getting involved with a lot of different projects outside Calexico. I had a family, I got married and had twin daughters.

It's kind of a new chapter for me, a lot of personal growth and change, and some of that reflection and introspection made it into ["Algiers"]. Not only that, Craig was diagnosed with cancer. There's a lot of factors involved, and on top of that, our record company announced that they weren't doing any new releases, so we had to find a new home.

TC: Sounds like a pretty turbulent year for you. Was there ever a point where you thought that carrying on with Calexico would be too difficult?

JB: No, not at all. It was frustrating for me because my wife and I thought we could just go back to doing our jobs, that she could go back to her job at the university and I could go back on tour and that things would slowly return to normal. But, I had to sit back and go, "Wait a minute, these are twins!" Our friends who already had kids would just smile and go, "Yep, uh-huh." But we're back and we're super excited, and the shows have been going super well.

TC: Glad to hear it! Do you think that these developments have changed the dynamic [between you and John Convertino] at all?

JB: That's an interesting question. When we first started, we didn't think much about it because there really wasn't much to think about. We'd just hang out at the other's house and record some music, and then, I don't know, go thrift shopping or something. I think John is very sympathetic right now because he has kids; he's looked after mine a lot, he's very supportive. And making this record, John was always there for all the sessions. At one point I just turned to him and said, "Hey, if you've got any Jack Kerouac-style scribbles, I would love to have your input on some of these lyrics. Why don't you take a couple songs, see what you come up with?"

TC: You and Convertino have reputations for being pretty prolific, especially in your collaborations with other artists. Do you have any specific projects planned for the upcoming year?

JB: I think I'd just like to get back in the studio with everyone and make another record.

MEN'S BASKETBALL: THAT'S A WINNER

LEON DEVANCE SPORTS EDITOR

The University of Missouri-St. Louis men's basketball team record stands at 11-4 after Thursday's night 76-62 win at home against Missouri S&T. The month of January saw UMSL collect a road win over Rockhurst 73-65. Before the road trip to Kansas City, UMSL completed the second week of conference play in the Great Lakes Valley Conference with a thrilling double overtime upset of number-four-ranked Bellarmine. The GLVC website said that the double overtime win was UMSL's first since they defeated Maryville 72-61 on Feb. 17, 2011. UMSL then defeated McKendree 78-54. UMSL now prepares for a second-half run toward a National Collegiate Athletic Association tournament berth against GLVC Western Conference foes. UMSL sports a 3-3 conference record and is 1-2 on the road and 1-0 on neutral court road games this year. This season, UMSL has scored 1,102 total points versus the opposition's 973 points.

The UMSL website has the 2012 defense surrounding 71.2 (925) points per game as the UMSL offense scores 79.9 points per game, a difference of 8.7 points per game. That allows UMSL coach Steve Tappmeyer

latitude to substitute players and play the foul game as needed, because most of the time, UMSL has a lead or is tied at the end of the game.

The UMSL defense limits opponents to .439 percentage from the floor, making 25.2 field goals per game. UMSL holds their opponents to a .340 percentage from the 3 point line (40 percent or better is considered an excellent rate).

An important aspect of scoring defense is rebounds. UMSL grabs 36.3 rebound ppg (472 is the season total) to the opposition's 34.9 rebounds ppg. Because UMSL out-rebounds its opponents (454) with an 1.4 margin, this allows the defense to control the glass, limiting opponents to one shot (the goal) and not allowing multiple opportunities to score before heading down the court on offense.

Another aspect of controlling an opponent's offense is blocked shots. The defensive team's goal is to harass the offense into shooting bad shots or to block the shot. As the other defensive categories, UMSL leads the opponents in block shots 3.1 to 2.4 ppg that can lead to transition baskets from defense to offense to



KEVIN DWYER MAKES THE STEAL AS AAREON SMITH HEADS DOWN COURT.

LEON DEVANCE/THE CURRENT

score easy baskets.

The UMSL defense is active as they harass the opposition into 2.9 more turnovers a game. For the season, UMSL committed 11.9 a game to the opponents' 14.8 a game (155 to 193). UMSL has stolen the ball 88 times for an average of 6.8 times a game. UMSL's opponents have averaged 6.1 steals and stolen the ball a total of 79 times.

On offense, UMSL connects on a .438 shooting percentage, hitting 25.7 field goals per game. UMSL connects on

.354 percentage, 97-274 (again remember, 40 percent or better is considered an excellent rate). And UMSL's opponents have connected for a .340 percentage of three-point shots made (83-244).

UMSL shoots an excellent percentage from the charity stripe, connecting on .818 percent (274-335). UMSL opponents have connected a respectable .701 percent (188-268). Thus, UMSL defensive pressure is getting the opposition into foul trouble at the end of the game, forcing the

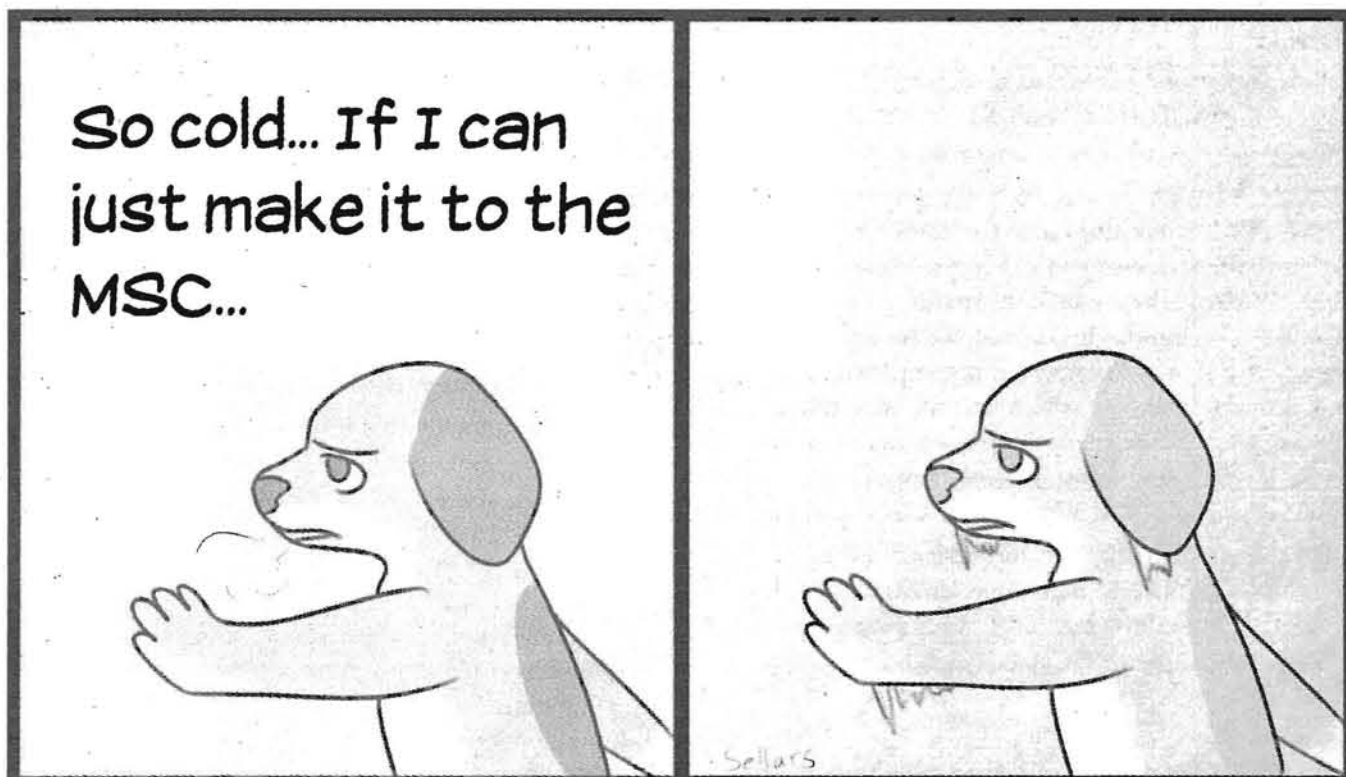
opposition into mistakes, giving UMSL the opportunity to win games in the closing seconds. [a]

Because UMSL was picked among the leagues 16 coaches to capture the Western Division title before the 2012 season kicked off, UMSL was expected to win this season.. Last year's team finished 19-9 and lost in the second round. UMSL has raised the expectations of students and fans. The only thing that matters is a deep run into the play-offs this season.

COMICS & GAMES

Simply Beagle

BY LEE SELLARS



Cryptogram

A Cryptogram is a simple substitution cipher puzzle in which each particular letter of the alphabet is replaced by a different letter consistently throughout the puzzle. That is, if "A" is replaced by "B", then "A" is replaced by "B" throughout the puzzle.

TSYX TBEIK OBE
KB CBH Y NEV TYO
NYDKTFJS?

POINT/COUNTERPOINT

Living on campus gives freshmen balance

There are many reasons for students to live on campus during their first year of college. Living away from the family home helps students realize that they are now adults and must be self-sufficient. They can no longer rely on Mom or Dad to make sure they have three square meals or get to bed on time. It becomes the student's responsibility to succeed on a basic level.

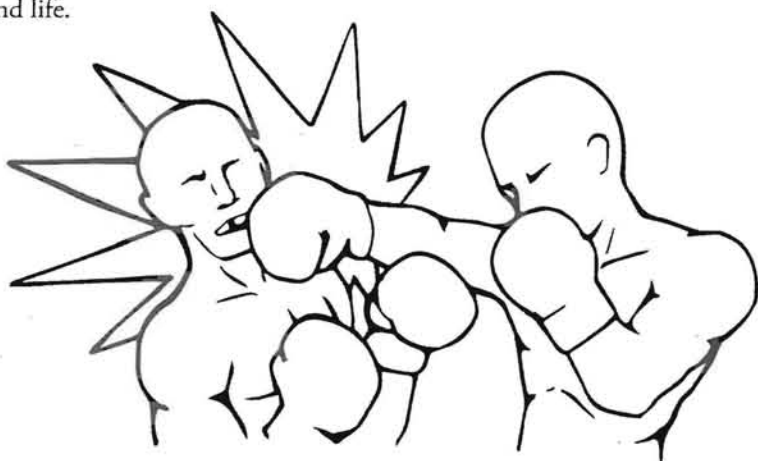
Living on campus also allows the student to get involved in campus activities, clubs and life. Instead of going back to their family's house after their last class they end up going to the cafeteria for dinner, where they might happen upon a movie screening or ultimate Frisbee game. Instead of spending two hours commuting to school, they spend two hours getting to know other students and creating lasting friendships.

Life with a dormmate can also teach valuable people skills. Learning to appreciate and tolerate the things that make each person different while sharing space with them will help freshmen throughout the rest of college and life.

Living on campus can also help the student succeed academically. Commuting time can instead be used for studying. For lots of people, home can also be a distraction. Campus often offers more quiet and academic-focused areas, like libraries and study lounges.

The student still has lots of freedom living on campus but life on campus gives that freedom in a controlled way. It becomes the student's responsibility to succeed, without having to worry about certain adult responsibilities such as utility bills. The student can focus on a great academic start to their college life while treating the first year as a stepping stone to full self-sufficiency.

While living on campus might pull at the purse strings, the atmosphere is a lot like "Goldilocks and the Three Bears": staying at home doesn't give enough responsibility and fun, while living off campus might give too much responsibility to handle. Living on campus as a freshman is just right.



On-campus housing is too expensive

Requiring younger students to live on campus is a terrible policy.

On-campus housing equates to a significant hardship for students who are nontraditional or come from low-income families. For those who do not qualify for housing or full scholarships, the current housing policies mean an additional \$10,000 or more that students and parents could have saved or may not be able to afford at all. While waivers are now being granted at some institutions for students who demonstrate financial hardship, the entire financial process can spur a sense of exclusion and sets a dichotomy between those who can and those who cannot pay for mandated on-campus housing. Students feel they are somehow not getting the full college experience.

Off-campus students make their own college experiences. They just have to try harder because they are not on campus around the clock. This highlights the dichotomy that exists due to on-campus housing mandates. All else being equal, if a freshman cannot live on campus due to finances, should he or she be punished or disadvantaged academi-

cally or socially for simply being too poor to pay?

One may then suggest that the purpose of universities is education. However, universities have also always been the first social experience students have with the world beyond their highly structured home and high school lives. For those who stay off campus because they cannot afford student housing, the university changes quickly from a nurturing institution for intellectual development into a business, and students are treated differently.

Additionally, even for those who can afford to pay, housing policies foster a culture of conformity, and students feel the pressure to live on campus because it is an expectation. Those who make different living arrangements are somehow not part of the group unless they put forth the additional effort. Housing policies are not too far from marginalizing a particular part of the population that cannot pay or choose to live separately from the campus setting.

If universities are really about education, why do they care whether or not a student lives at home or down the street?

COLUMN

Unsolicited Advice



Should 'sluts' be shamed?

HALI FLINTROP OPINIONS EDITOR

It may seem to both women and men that we live in a remarkably sexually progressive age. For example, Trojan is allowed to advertise during normal waking hours on practically every channel other than Playhouse Disney, and it is now rakishly chic for monogamous couples, both of the hetero- and homosexual varieties, to frequent strip clubs together for date night entertainment, the way older generations might have flocked to the theater for the trendiest dialogue-ridden pseudo-comedy.

The fact remains, though, that a large and actually quite inordinate number of people have not gotten the memo. These include the mostly male Republican politicians who were forced to eat their own reproductive organs after recklessly wagging their tongues about rape during the 2012 election, as well as anyone who still buys into the penis-equals-key-while-vagina-equals-lock analogy that has become mysteriously popular of late. If, according to the analogy, the lock is going to get dirty from being penetrated by multiple keys, would not the penetrating keys also come out equally dirty? Sometimes old keys even get rusty and break off, but locks rarely become too rusty to function.

One of the worst of our contemporary society's sadly backward notions regarding sex is the practice and popularity of slut shaming.

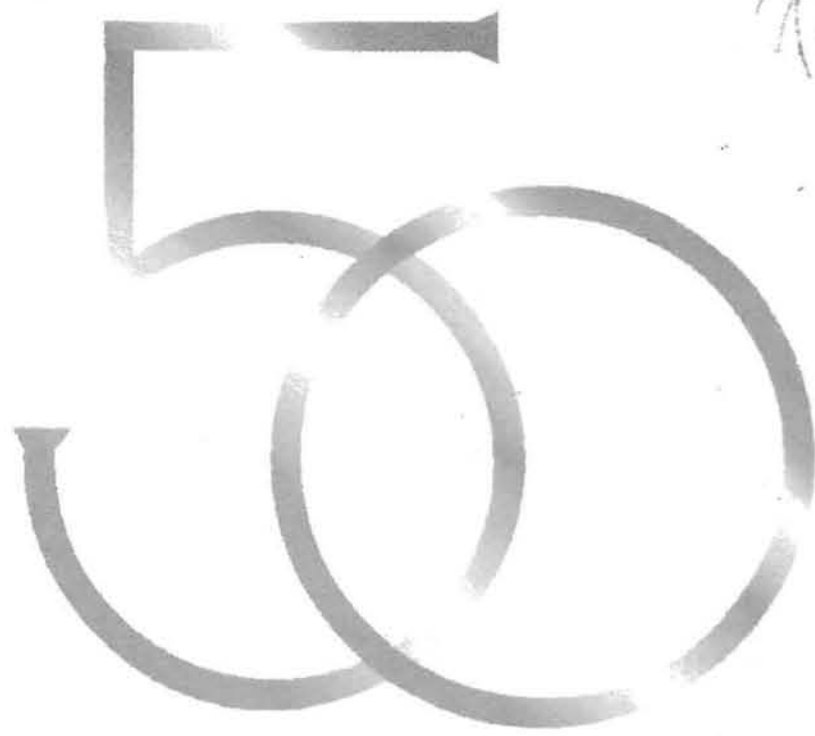
Slut shaming is characterized by people, sometimes men, but most often women, advocating for modesty by harshly criticizing a woman they perceive to be dressing or behaving in a risqué manner by calling them slut, whore, jezebel or any of those other fun adjectives designed solely to ruin the fun of sexuality for women. Slut shaming is despicable enough on its own; it is even more despicable because it takes place primarily on the Internet, where the judgmental shamer is permitted to hide behind an LED screen while evaluating an unsuspecting woman's entire character by how much cleavage she shows in Facebook pictures.

The truth is that the word slut is in flux. It can be used to bring the societal hammer down on women perceived as misbehaving, but it is also proudly claimed by things like Slut Walk, for example, where people march for the sake of sexual assault awareness and prevention. Those Internet trolls who associate slut with shame are, at best, behind the times.

The harm in slut shaming is ultimately that it associates shame with sex. That is a myth. The reality is that sex is an enjoyable function of the body and hardly anything to be ashamed of. An even greater harm is that the shame is directed primarily toward women, indicating that female sexuality ought to be on lockdown at the hands of societal judgment. Men suffer at the hand of this censorship-by-shame far less frequently. Slut shaming is both an assault on sexual expression and an assault on women. Gender equality is harmed by slut shaming. The women who engage in the shaming should be ashamed of themselves for their woman-on-woman crime. If perceptive, they would realize that they harm their own cause through harsh judgments.

Women dressing their own bodies or driving their own sexuality indicates that they are confident, and confident women are a threat to the status quo. The threat should be acknowledged and embraced so a new status quo can emerge, in which the judgmental are shamed and the rest are free.

That would be progress.



UMSL JUBILEE KICKOFF

Celebrating 50 years of educating St. Louis

FRIDAY, FEBRUARY 1, 2013

Blanche M. Touhill Performing Arts Center
 University of Missouri–St. Louis

SCHEDULE OF THE EVENING

6:30 p.m.

Welcoming Reception

Browse through the UMSL museum kiosks
 Enjoy refreshments from the cash bars

7:30 p.m.

Jubilee Program in the Anheuser-Busch Performance Hall

Master of Ceremonies Frank Cusumano, BA Communication '84
 Featuring Special Recognitions and UMSL History in a Nutshell
 and

Shep Hyken, BA Communication '82
 "Chief Amazement Officer" of Shepard Presentations

9 p.m.

Champagne/Dessert Reception

Music by the Fabulous Motown Revue

9:30 p.m.

Fireworks Display in the Valley

(viewed from the Touhill Grand Terrace and Grand Terrace Lobby)

~ continue to enjoy the music and reception ~

Admission is free, but tickets are required. UMSL faculty, students and staff can pick up tickets at the Welcome Center in the Millennium Student Center, Touhill Box Office and Ward E. Barnes Library circulation desk.