

the Current Under

What is the most important issue for students for the upcoming elections?

'Playing Gender' exhibit at Gallery 210 reveals India's hijras



"Finances are important for students"
—Scott Morrissey, senior, communications



"Health care and what students need to do when they are taken off of their parents' insurance"
—Ryan Barton, freshman, undeclared



Asma Kazmi with *Playing Gender: Curtain 2009*

Photo by Jenny Lin/The Current

HALI FLINTROP
Opinions Editor

The new exhibition "Playing Gender" by Asma Kazmi at University of Missouri-St. Louis's Gallery 210 explores biological versus cultural influences on how gender is performed via hijras, a marginalized group of people not traditionally gendered, people who exist in Indian society by supporting themselves through cross dressing and performing famous songs and routines from Bollywood movies at private parties, such as birth and marriage celebrations, and in front of small crowds.

The exhibition will be available from Oct. 11 to Dec. 1. It includes digital prints, graphite and paper drawings, digital video and an interactive feature with coloring sheets, markers and colored pencils.

Kazmi's works are derived from her experiences at Sahara House, which is a non-governmental organization for hijras with AIDS, as they are typically shunned from society. Kazmi not only observed and captured the culture of the hijras, she participated, learning the dances and donning the flashy Bollywood garb of the hijras. Kazmi herself is featured prominently in her pieces alongside hijras, including one notable player Radha, an expert hijra who was born a man but pointedly dons all of the trappings and mannerisms of femininity.

Perhaps the most interesting piece in Kazmi's collection is a digital video of Radha making a cell phone call. The camera is focused closely on Radha's face, and Radha is clearly aware of the filming. She flirts and plays with the camera and the viewer by batting her eyelashes and smiling coyly as she carries on what may very well be an everyday conversation in her native language. It is clear that Radha, a biological man, is playing the part of a woman with ease, if not actual grace. Her "femininity" does seem extreme and somewhat affected, but that begs the question of whether or not everyone can seem this way at times. Does everyone display notable affectation when they behave according to the expectations of their assigned or chosen gender?

Affected or not, Radha plays her chosen gender well enough that it is possible to forget that she is a biological man. The Radha character—for it is unclear whether she behaves as she would at any time or if she is purely acting for the camera—proves what seems to be Kazmi's overarching point: Gender is a function of performance, not essentially natural or biological at all, but an acted function.

The other pieces included three life-sized graphite and pen drawings of hijras in their customary poses. The drawings are in black and white, arranged in front of a gorgeous hot red, beaded silk curtain. Digital prints of Radha, Kazmi and other hijras in poses or in the midst of dancing hang on the gallery walls.

Overall, the exhibition seems more educational than artistic. However, the artist is very adept, and her subject matter is fascinating, uncanny and real. What the exhibition teaches about gender may be an actual, invaluable truth. Non-traditional performances of gender could alter perceptions of the hijras, who are forced to live separate from society because of their non-traditional performance of gender, and it could alter our understanding of how we and everyone else interact with or "play" genders.

What Kazmi's "Playing Gender" lacks in pure beauty and traditional artistry, it makes up for tenfold in truth and concept.

Kazmi not only observed and captured the culture of the hijras, she participated, learning the dances and donning the flashy Bollywood garb of the hijras.

UPB has field day with Family Field Day

CATE MARQUIS
Editor-in-Chief

No one could have asked for a nicer October day than last Saturday, when the University Program Board held their Family Field Day. Although concerns about the weather caused the cancellation of some events and moved part of the activities inside, there were plenty of fresh-air activities for UPB's family fun event.

Family Field Day kicked off at noon on Oct. 13 with a game of soccer and a round of washers on the lawn outside the Mansion Hill Club House. Participants then headed inside the historic building for board games, but more outside activities were scheduled for the event, which ran until 3 p.m. "Marissa Steimel and I dominated in washers," Erin Potts, senior, finance, said, indicating Steimel, junior, communications, seated across the table. Steimel, who is the executive chair of UPB, responded with a laugh, but the comment also brought out good-natured scoffing from the opposing washers team now playing Candyland at the same table.

"We beat them by one point, yes, one point. We didn't really dominate them; it was neck and neck," Potts said, acknowledging the objections.

Potts was the UPB event coordinator for the Family Field Day. The tone inside the club house was boisterous and jovial as participants gathered at two tables for games while enjoying snacks. More students arrived as they played.

"Mansion Hills was gracious enough to let us use their clubhouse and brought some games for this, so they have been a really good partner," Potts said.

"I am the senior committee adviser at Mansion Hill," Marlice



R.V. Jenkins and Eric'el Johnson

Photo by Ahmad Aljurryed/The Current

House, senior, social work, said. "Erin emailed me this summer to co-sponsor this event so we could have it here. And we're going to play games and have fun."

It truly was a family event, with students bringing moms and kids so that ages ran the gamut. Among the "moms" was Potts's own, Linda Potts.

"I organized this event, and I even brought my mom," Potts said. "Since it's Family Field Day, I thought, 'Why not?' So basically we just want to get families together and just have a good afternoon at the campus."

"I was surprised. I was looking for a big field, but I see it's over here in the Mansion complex, and there is a field over here at this facility," Linda Potts said. "So it's nice."

After the board games, the plan was to put together a puzzle, Erin Potts said. The variety of activities meant that

there was something for every family and every age and ability. After the board games and snacks inside, the Family Field Day participants planned to head back outside to enjoy the nice weather.

"[We're going to play] 'dizzy soccer' and 'ice cream,' which is really just 'duck, duck, goose' with different words, if you don't like wildlife or like ice cream better," Potts said. Potts said "dizzy soccer" was also called Australian baseball.

"You hit a kickball [or soccer ball] instead of a baseball. It's easier to hit," Linda Potts said, adding that their ball had Angry Birds on it. "So you are hitting the angry birds," she said.

Another student who showed up for the fun was Eric'el Johnson, freshman, electrical engineering. "I am a general member of UPB," Johnson said. "I volunteer. I can be an assistant or just help out at events."

Johnson said that she would be there all day. "It's going great. We played soccer, and I am excited to see more people come so we can play dizzy soccer. That's where you spin two people around [to make them dizzy] and have them go after the same ball."

The next UPB event is "Lunch and Learn: Pizza and Your Personality," a chance for students to learn more about how personality differences impact their lives and work while sharing pizza. The free event takes place Oct. 16, 12:30 to 2:30 p.m. in Century Room C of the Millennium Student Center. "We have such great weather because the Cardinals won," Potts said, noting the perfect day. Despite the lovely weather, attendance was rather light early in the day but building. Potts noted that people tend to show up later in the day anyway. The warming day was sure to encourage that.

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Crimeline

PROPERTY DAMAGE - UNIVERSITY MEADOWS

Oct. 7, 1:30 p.m. Report #12-466.
An UMsl student damaged another student's television. Disposition: Report taken.

PROPERTY DAMAGE - SOUTH CAMPUS COMPUTER ROOM

Oct. 8, 8:30 a.m. Report #12-467.
An UMsl staff member discovered a damaged mirror in a men's restroom. Disposition: Report taken.

INFORMATIONAL REPORT - SOCIAL SCIENCES & BUSINESS BUILDING

Oct. 8, 12:10 p.m. Report #12-468.
An UMsl student contacted police after feeling uncomfortable regarding comments made by another individual. Disposition: Report taken.

PROPERTY DAMAGE - MANSION HILL APARTMENTS

Oct. 9, 9:40 a.m. Report #12-470.
An UMsl student reported discovering the outer glass of their sliding door shattered. Disposition: Report taken.

THEFT - NURSING ADMINISTRATION BUILDING

Oct. 10, 10:20 a.m. Report #12-474.
An UMsl staff member reported that between 12:30 p.m. on Oct. 9 and 3:50 a.m. on Oct. 10 an aluminum ramp was stolen from the storage area at the Nursing Administration Building. Disposition: Report taken.

LOST OR STOLEN ITEM - NURSING ADMINISTRATION BUILDING

Oct. 10, 10:35 a.m. Report #12-476.
An UMsl faculty member reported university keys that have been missing since Sept. 28. Disposition: Report taken.

THEFT - LOT C

Oct. 11, 10:55 a.m. Report #12-477.
An UMsl student reported that between Sept. 7 and Oct. 10 someone stole a parking permit that was improperly attached. Disposition: Report taken.

THEFT - LOT I

Oct. 11, 2:50 p.m. Report #12-478.
An UMsl student reported a parking permit stolen from their parked car. Disposition: Report taken.

What's Current

MONDAY, OCTOBER 15

"Thief" film screening and director's discussion

Julian Higgins is a Los Angeles-based director whose work has screened in film festivals all over the world and won dozens of prizes. Screen his latest short, "Thief," winner of the 2011 Gold Medal Student Academy Award, and discuss filmmaking, the creative process and strategies for young artists seeking to build a career in the arts, 12:15 to 1:15 p.m. in the J. C. Penney Conference Center. For information, contact Karen Lucas at 314-516-5698.

Survivor Series: A Family's Loss-The Amanda Cates Story

The family of Amanda Cates, a police officer with the Normandy Police Dept. who was murdered by her fiance, will share their story and provide insight into how domestic violence goes beyond a couple, 6 to 8 p.m. in the Museum Room of the Provincial House. Refreshments will be provided. For information, contact Ashlee Roberts at 314-516-5291.

TUESDAY, OCTOBER 16

Information Systems Programming Club meeting

Jeff Stahlhuth, Director, Information Technologies For Horner & Shifrin, Inc. speaks on Geographic Information Systems, 7 to 8:30 p.m. in Express Script Hall 106. For information, contact Dr. Dinesh Mirchandani at 314-516-7354.

WEDNESDAY, OCTOBER 17

UMSL Month of Giving 2012

Join UMSL Month of Giving staff in the Nosh, 11 a.m. to 1 p.m., to learn more about the UMSL annual community outreach giving campaign for United Way and Community Health Charities and fundraising efforts by student organizations. Campus charitable giving goal this year is \$75,000. For more information please visit <http://www.umsl.edu/monthofgiving/> or contact Patricia Zahn at zahnp@umsl.edu or 314-516-5267.

The UMSL-St. Louis City Police Dept Safety Partnership

An Applied Research Seminar: The Public Safety Partnership Between UMSL, the St. Louis Metropolitan Police Department and the City of St. Louis: Progress and Challenges takes place noon - 1:15 p.m. in SSB 427. Presented by Rick Rosenfeld, professor of criminology and criminal justice; Michael Deckard, Ph.D., and Emily Blackburn, St. Louis Metropolitan Police Department Crime Analysis Unit. For information, contact Rebecca Pastor at 314-516-5277.

"Protecting our Children: Lessons Learned from Penn State"

This is a colloquium and discussion presented by Children's Advocacy Services of Greater St. Louis. Reception begins at 6:30 p.m. in J. C. Penney Conference Center lobby. Program is 7 to 9 p.m. in the auditorium. Panel includes state representatives and members of police task force. Moderator: Dr. Jerry Dunn, academic director, Children's Advocacy Services of Greater St. Louis. For information, contact Fern Mreen at 314-516-5403.

THURSDAY, OCTOBER 18

Entry Deadline for Racquetball Tournament

Today is the sign-up deadline for the Campus Rec Racquetball Tourney Oct. 23 to 26. Divisions are offered for all skill levels, and matches will be scheduled according to player's availability. Register at the Rec Office, Mark Twain 203, 314-516-5326.

"Advanced Materials for Energy Storage" talk

Eric Majzoub, associate director, Center for Nanoscience and Department of Physics and Astronomy, will speak on "Advanced Materials for Energy Storage," 12:45 to 2 p.m. in Benton Hall 451. Sponsored by UMSL Chapter of Sigma Xi. For information, contact Keith Stine at 314-516-5346

Leadership Discover Summit Keynote: The Cuban Guy

At 16, Andres Lara escaped from Cuba and came to the United States. He went from homeless and alone to a college graduate and millionaire by 26. Now a motivational speaker, Lara will speak on "How to Move Forward When You Feel Like Quitting: Becoming Unstoppable," 7 to 8:30 p.m. in J.C. Penney Conference Center auditorium. For information, contact Ashlee Roberts at 314-516-5291.

FRIDAY, OCTOBER 19

Fechner Day

Fechner Day lecture featuring Dr. Jacob Sivak presenting "Finding the Causes and the Means to Prevent Myopia," noon to 1:30 p.m. in MSC Century Room C. Sivak is a Professor Emeritus in Optometry & Vision Science at the University of Waterloo in Waterloo, Ontario, Canada. For information, contact Dr. Carl Bassi at 314-516-6029.

SATURDAY, OCTOBER 20

UMSL Staff Association Trivia Night

Join the UMSL Staff Association for the annual Trivia Night to benefit the John S. Perry Scholarship Fund, 7:30 to 10 p.m. at St. Ann Parish Center, 7530 Natural Bridge Road. Cash prize for first place. Plus 50/50 raffles, silent auction, dessert auction, and table decorating contest. \$15 a person with tables of 8 players. Register now by calling Harry at 314-516-4250 or visit umsl.edu/trivia. For information, contact Harry Harris at 314-516-4250

Richard D. Schwartz Observatory Public Open House

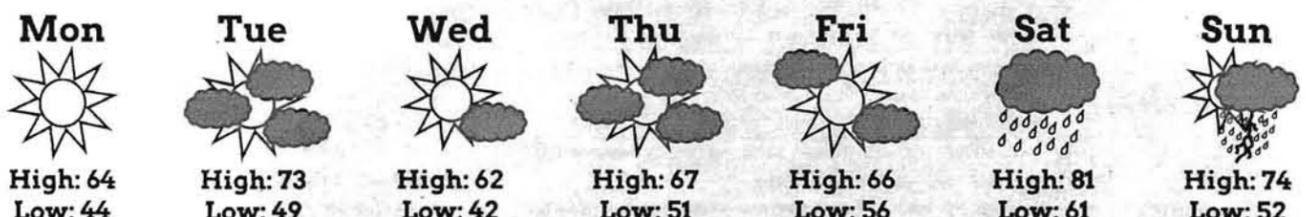
Our observatory will be open for telescopic viewings of night sky objects, including the moon, Jupiter, double stars, the Ring Nebula and the Andromeda Galaxy, 7:30 to 9:30 p.m. at the Richard D. Schwartz Observatory next to the Fine Arts Building. For up-to-date information or cancellation due to weather, call the Skywatch Hotline at 314-516-5706. For information, contact Erika Gibb at 314-516-4145.

SUNDAY, OCTOBER 21

UMSL historian will lecture on early history of St. Louis

As St. Louis nears its 250th birthday, how much do St. Louisans know about the founding of their city? Do they know about its importance as a cosmopolitan French hub of commerce and culture or how Osage Indians protected and enriched the tiny village? Local historian J. Frederick Fausz, associate professor of history at University of Missouri-St. Louis, will share fascinating stories about early St. Louis during a free lecture, 1:30 to 3 p.m. at the Old Courthouse, 11 N. Fourth Street in downtown St. Louis. He will also sign copies of his book, "Founding St. Louis: First City of the New West." For information, contact Liz Forrestal at 314-678-1511.

Want more current?
CHECK OUT OUR WEBSITE.
thecurrent-online.com



Your weekly calendar of campus events. "What's Current" 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.

News

Schenk speaks on health care, security

ALBERT NALL
Staff Writer

Claire Schenk, a partner with Thompson Colburn LLP, spoke to students and staff about her career on Oct. 10 in the Millennium Student Center Century Rooms. Schenk gave a speech on "An Insider's Perspective on Complex Health Care and Securities Investigations and Prosecutions." The audience of approximately 75 people was treated to refreshments after the speech.

Dr. Malaikia Horne, the administrative head of the Executive Leadership Consortium, began the program by inviting UMSL chancellor Thomas George to the stage.

George spoke briefly about Dr. Ron Yasbin, dean of the College of Arts and Sciences. George said that Yasbin's goal is to increase enrollment and set up new programs. Yasbin has had a hand in such events as the faculty author reception of the college research grant programs for undergraduates and the Veterans Center that will be opening up in Clark Hall in a couple of weeks. Afterward, Dr. Yasbin came onstage to introduce Schenk.

Schenk described her career in litigating health-care fraud for the United States Attorney's Office in the Department of Justice as fascinating and exciting. Schenk began high school at age 12 and completed some coursework through St. Louis University.

At the University of Missouri-St. Louis, Schenk received an undergraduate degree in psychology, became a teaching assistant and became involved in research and publishing articles. She transferred to Syracuse University in New York for her law degree.

Schenk spoke about her work in receiverships with the Small Business Administration. When companies entered into bankruptcy, Schenk played a pivotal role in liquidating them. With the assistance of a team of accountants and government auditors, she helped companies to be considered by interested parties in court proceedings.

Among the issues Schenk dealt with in litigation were the issues of fraudulent practices and financial mismanagement by the companies whose assets were being settled in court. In working with the Securities Exchange Commission, Schenk investigated and prosecuted cases for up to \$350 million in damages in health-care fraud and kickbacks. Companies such as General American Insurance, which was sued for \$76 million, often used public monies for private purposes, such as lavish vacations and other personal uses that led to the company's bankruptcy.

Schenk said that since the health-care industry has become a big business, it has become more prone to fraud by physicians using "coding to pay" or the checking of false diagnoses of patients to increase payments by insurance companies.

"Doctors involved in medical fraud are among the reasons why health-care costs are going up," Schenk said.

Schenk later opened the floor to questions. Erika Stasiak, senior, criminology and criminal justice and gender studies, asked Schenk about the glass ceiling and its effect on women (continued on page 6)

Hamilton discusses new book 'Up from Canaan'

ALBERT NALL
Staff Writer

On Oct. 8, Tullia Hamilton discussed her book "Up from Canaan: The African American Journey from Mound Bayou to St. Louis." The reading was part of the Monday Noon Series.

Hamilton, a nonprofit consultant in St. Louis, graduated with a degree in American studies from Emory University in Atlanta. Though she once taught at Ohio State University, she is currently an adjunct faculty member at Washington University in St. Louis. Her book tells the story of the founding of Mound Bayou, Miss., by a group of former slaves in 1887.

"The former slaves came together to form their own independent institutions, such as banks, hotels and restaurants," Hamilton said. "Because they viewed themselves as being worthy of citizenship, they led a movement to withdraw from a larger society where segregation was enforced by both custom and the law."

While growing up in New Orleans, Hamilton heard about Mound Bayou from her mother, who spoke of a city where there were doctors and lawyers and everyone was rich. However, she also heard others describe Mound Bayou as disadvantaged. On the other hand, people like Hamilton's father—who had once lived in Mound Bayou—never talked much about the place.

"In 1887, Mound Bayou was still a swamp, and the [main] objective in the city's founding was based on building railroads and increasing black land ownership and the black vote," Hamilton said. "At that time, the cultivation of cotton was still king."

Hamilton further described Mound Bayou as a "safe

place" to which African Americans who were in danger in the segregated south were able to flee.

Mound Bayou fell on hard times after a thriving agricultural heritage collapsed as a result of the stock market decline in the early 1920s. Racial tensions at that time reached a boiling point for Mound Bayou's citizens, causing many residents to seek greener pastures in the form of northern cities like St. Louis.

Many of the archives from Hamilton's research consisted of letters, photographs and personal reflections. Included in the archives was a letter from Andrew Young, a diplomat who served under President Jimmy Carter. Mound Bayou would have an impact on the issue of African American access to health care as well as President's Lyndon Johnson's "War on Poverty."

Hamilton went on to speak about the significant influence Mound Bayou had on issues such as Brown v. Board of Education, in which the United States Supreme Court ruled that segregated facilities and institutions were unequal.

"While much of the research for 'Up from Canaan' has become increasingly digital, there is nothing like seeing the actual documents and their importance, especially such details as how the written documents look and how they are folded," Hamilton said.

Much of the research for Hamilton's book was supported by a grant from the Missouri Arts Council.

"Up From Canaan" was published under the Missouri Lives Series by Penultimate Press, Inc., an independent press in St. Louis. The series is a collection of family stories written by native or residential Missourians.

Debate Watch Party at UMSL set for Oct. 22

The Current, the student-run campus news source, and the Political Science Academy student organization are sponsoring a Debate Watch Party for the presidential debate scheduled for Oct. 22 at 8 p.m. on the University of Missouri-St. Louis campus.

Students will gather for the debate watch in the TV lounge next to the Nosh in the lower level of the Millennium Student Center starting at 7:30 p.m. Members

of the Political Science Academy and The Current will get the event rolling with opening remarks and some debate trivia. Light snacks will be provided.

The topic for this debate will be foreign policy, and it will take place at Lynn University in Boca Raton, Fla. The moderator will be Bob Schieffer, host of CBS's "Face the Nation." It will be broadcast on several stations.

The event is free and open to all.

Islamic Awareness Week kicks off today

SHARON PRUITT
Managing Editor

During the week of Oct. 15, the University of Missouri-St. Louis's Muslim Student Association will host a variety of events in observance of Islamic Awareness Week. The events will be held with the purpose of educating the community and dispelling stereotypes about Islam and Muslims.

On Oct. 15, "Muhammad: A Profile of Islam's Greatest Prophet" will offer attendees the opportunity to learn more about one of Islam's most prominent figures. The event will be held at 4 p.m. in the Millennium Student Center SGA Chambers.

"We thought this would be a great idea, especially with all the protests that were happening in the Middle East a few weeks ago in opposition to the anti-Islam film produced in the United States," Muhammad Dalal, senior, biology, president of the MSA, said. "We thought it would be great if people could learn a little about the prophet Muhammad and make a judgment for themselves."

The topic for Oct. 16 is "Islamic Fundamentalism for Dummies," which covers the basics of Islamic fundamentalism. There will also be a workshop called "Hijab 101" for those who want to participate in an awareness exercise by wearing the hijab for a day. Both events will be held in MSC Century Room B at 6 p.m.

"Last year, we had a lot of people try wearing it for a day, and this year we hope more people show up," Dalal said. "It was a great experience for many of the ladies who had never worn a scarf for the entire day before."

On Oct. 17, participants can meet and share their experiences of wearing the hijab for a day. The meeting will take place in MSC Century Room B at 4 p.m. The "Fasting 101" workshop will follow immediately. This workshop is for those who would like to participate in Fast-a-Thon 2012 by fasting from sunrise to sunset on Thursday. The workshop will also discuss why Muslims fast, specifically during the month of Ramadan.

The annual Fast-A-Thon will take place on Oct. 18. The UMSL community is invited to join MSA and others as they break their fast by enjoying dinner at 6 p.m. in the Pilot House. Participation in the fast is not a requirement



for attending the dinner; all are welcome to attend. The event will feature a lecture by noted scholar Sheikh Jalal Abualrub. The lecture will be entitled "Shariah: An Understanding of Islam's Most Controversial Word."

Islamic Awareness Week is held on college campuses nationwide throughout the year. Each university decides the week during which it will host events and what those events will be.

"I hope that in attending at least one of these events, people gain a better tolerance and understanding of a religion and a group of people who are constantly under the microscope," Dalal said. "Come to one of our events, hang out with us, and you'll realize that Muslims aren't that different from you."

For more information about UMSL's MSA, visit them online at umslmsa.com. Those who are interested can also add them on Facebook to receive updates on weekly events, charity projects and trivia nights that the organization will be hosting throughout the year.

November 9 and 10

Join us for a couple of fun filled days with activities for the entire family!

- Spaghetti Dinner
- Comedian
- Family Fun Fest
- Service Project
- Magician and more!

Advanced Registration Required.
Cost is \$15 per person if you register by October 31. After October 31 the price goes up to \$20 per person.
UMSL students & children under 5 are FREE!

For more information or to register call
314-516-5291 or visit umsl.edu/studentlife

STUDENT LIFE

Features

PRIZM's Drag Show celebrated National Coming Out Day

Anya Glushko
Features Editor

The ninth annual PRIZM Drag Show brought many viewers and supporters to celebrate National Coming Out Day. On Oct. 11, the Blanche M. Touhill Performing Arts Center's E. Desmond and Mary Ann Lee Theater at University of Missouri-St. Louis was packed with more than 100 people.

"Generally, our drag show reaches different demographics," Jared Thimes, senior, psychology, PRIZM president, said. "We bring it here because it makes it easily accessible to people who are not queer. They realize that there are gay people and that they are just people. It opens their eyes ... [Drag] is meant to show gender bending. There is not just masculinity and



Siren performs to Katy Perry's "E.T." during PRIZM's 8th annual Drag Show

Photo by Nikki Vahle/The Current

femininity. There is an entire gender spectrum, and drag is there to show a performance of gender ideas and to show appreciation for it... It became a big event on campus, and we're grateful for that. PRIZM enables and encourages students to create LGBT allies, sometimes even with someone who actually never thought of it."

"We gonna keep this show cooking hot," the show's host, Siren, said in reply to the audience's reaction. She engaged the crowd with a charismatic introduction and energetic dancing.

Professional drag queens and kings included Robin Hot, Miss Kennedy St. James, Miss Jada Kiss, Buck Wild, Crusio and Rider. They danced on the stage and in the audience wearing extravagant outfits ranging from military-style suits to lingerie to luxurious gowns (which they sometimes ripped apart to show off a more bizarre costume underneath).

"My dress has thousands of rhinestones," Miss Kennedy St. James said.

The cross-dressers lip-synced and interacted with the audience, usually by dancing with them. Cash tips for the performers were welcomed

"Keep loving and showing it off to the performers," Siren said.

Siren also shared her coming out story with the audience.

*"All my dad told me was, 'Don't get AIDS, and don't get beat up ... Later, I called my mom ... I said, 'Sit down, Mom. I am gay.' She looked at me and said, 'You made me drive up here just to tell me something I already f*cking know?!'" — Siren*

'Tyler (that's me), you still dancin' up in the city?' By that he means dragging. 'Yes, grandpa, I am.'"

To conclude the comic introduction, Siren assured the audience that support and resources are available for those who need help facing problems regarding their sexual orientation.

"I was fortunate with my family," Siren said. "... Even if you don't get support

"I'm very warming, too, not just [vulgar]," Siren said. "We [Siren and her male friend] were in the car - listening to Cyndi Lauper ... and I realized, 'Wait a second, I'm gay.'"

When Siren shared his sexual orientation with his family, they were very understanding.

"All my dad told me was, 'Don't get AIDS, and don't get beat up,'" Siren said.

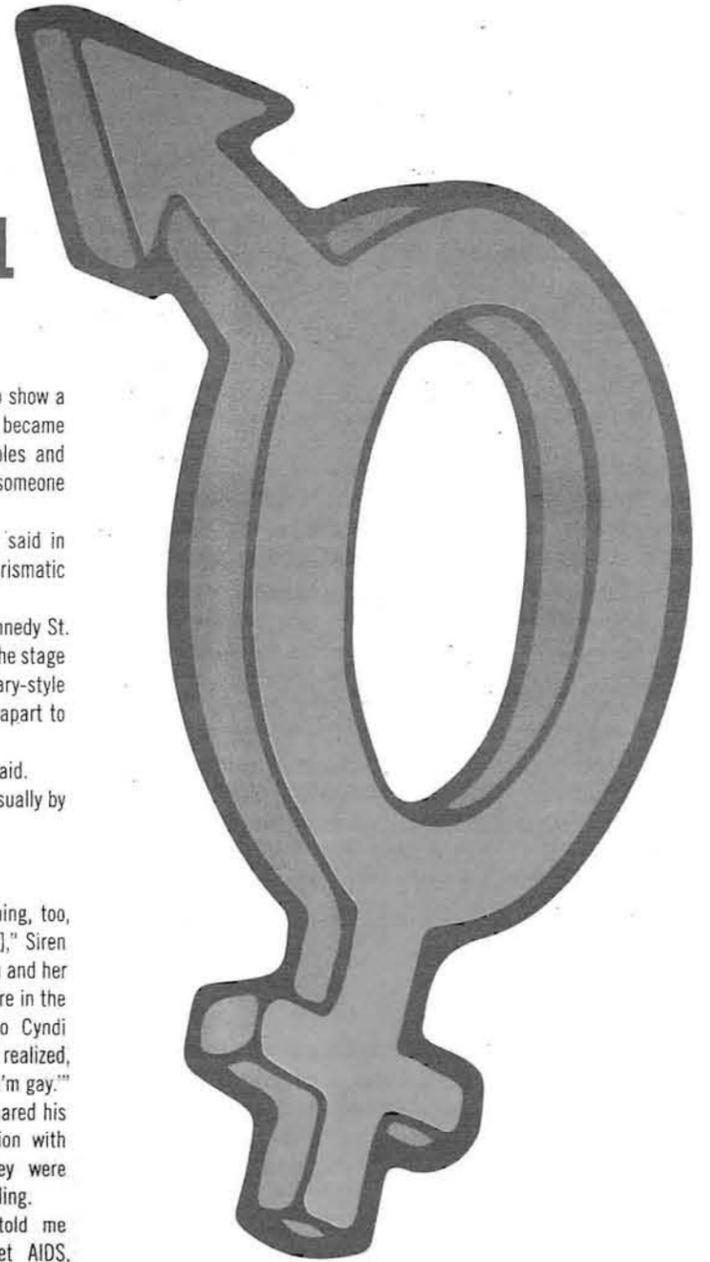
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"All my dad told me was, 'Don't get AIDS, and don't get beat up,'" Siren said. "Later, I called my mom ... I said, 'Sit down, Mom. I am gay.' She looked at me and said, 'You made me drive up here just to tell me something I already f*cking know?!' ... My grandpa often asks me,



from your family, there are student organizations and counseling offices... Never, ever, ever think about hurting yourself. I don't [care] who you are, but you're fabulous."

In the past, the show was hosted in the Millennium Student Center Century Rooms. This was its first year at the Lee Theater.

"I think it's awesome, because it makes it a little bit more legitimate," Lauren Sage, junior, biology and French, said. "Many big personalities gather in one room ... There is always a lot of love and acceptance."

"It's freedom of expression," Sage said. "It's totally important to other students and we have a big role as a support group for queer students here at UMSL."

"That is very important, to make a difference," Thimes said. "... If you could put it on a scale from one to 10, there is not just one being feminine and 10 being masculine. You could fall anywhere in between ... We want to put it out there."

University Wind Ensemble performs at Touhill

ANYA GLUSHKO
Features Editor

University of Missouri-St. Louis's Wind Ensemble gathered about 100 attendees at the Blanche M. Touhill Performing Arts Center on Oct. 10. The program featured works by classical and contemporary

composers such as Shostakovich, Mozart, Grainger, Wilson and more. The ensemble performed under the conducting of Gary W. Brandes.

"There is some marvelous talent on this stage... It's a pleasure; it's a thrill to stand in front of them," Brandes said.

The concert opened with the carnival-like "Festive Overture" by Shostakovich.

"We've been practicing since the beginning of the semester. We have rehearsals every Monday and Wednesday ... My favorite [work] was the 'Festive Overture' by Dmitri Shostakovich," Sara Hardin, junior, English, clarinet player, said.

Performance continued with a calm and relaxed piece by Barbara Harbach. Harbach's three movements of "One of Ours" were inspired by the novel of the same name. Dr. Harbach transcribed her work, originally written for orchestra, for the University Wind Ensemble. "It was a challenge to play Harbach's piece because it has never been performed by a wind ensemble before. One of my favorite pieces was 'Lux Aurumque' because it has a lot of colorful harmonies," Brett Lindsay, junior, music education, trombone player, said.

Besides various wind instruments, the musicians used diverse percussion equipment and even the harp. "All of the percussion was very cool ... This is my first time coming to the concert, and I was impressed," Destyn Harper, freshman, psychology, said.

The musicians also performed "The Immovable Do" by Percy Aldridge Grainger. The piece was originally inspired by an organ's broken high C key.

"My favorite work was 'Lux Aurumque' by Eric Whitacre. It was beautiful. Because it is based on the vocal piece, it fit very well for the wind ensemble. I liked 'The Immovable Do' because of its concept. The entire time we had to listen to that C and tune into it no matter what note we were playing," Joseph Hendricks, junior, music performance, bassoon player, said.

"Shortcut Home" continued the concert with jazz-like sounds and powerful cascades of overlapping harmonies that finally resolved in the major concluding chord.

"[The ensemble] sounded very balanced. The concert was a great experience," Christopher Stanfill, freshman, music education, said.

Musicians had to put a lot of hard work and dedication into the performance.

"The instructor really knows a lot of his craft. The spirit of our group is strong; we know each other very well, and it is a nice community. This concert was earlier in the semester than we usually have. That is why we had to make sure that our rehearsals are spot on and focused," Matt Bloch, senior, music education, French horn player, said.

After the concert, musicians gathered in the lobby taking to the audience. The atmosphere was very friendly and enjoyable.

"Something I really like about playing in the band is that I play better with other musicians at and above my level. It helps me to feel confident, and I can play more comfortably because I know that I can trust everybody I am playing with ... I have to sometimes think like a soloist because I'm the only bassoon, but I also have to blend in with the other sections," Hendricks said.

"Being in the band is really challenging and fun. It is difficult to get such a big group together and to play perfectly. That's impossible, but we do a good job of pulling everything together," Earl Kovacs, sophomore, clarinet performance, clarinet player, said.



A&E

The cleverness of the Rep's staging never ceases to amaze...

New musical 'Daddy Long Legs' debuts at Rep

CATE MARQUIS
Editor-in-Chief

In 1908, when "Daddy Long Legs" takes place, women could not vote, were barred from most professions and were expected to marry and spend their lives serving their husbands and children. Yet the women's rights movement had already been born. Women everywhere were clamoring for the vote and marching in the streets, and girls were dreaming of going to college and launching careers.

During this era of optimism and female striving, a type of novel sprung up, inspired by "Little Women" and "Anne of Green Gables." The "college girl" novel was designed to satisfy girls' longings for something more than a domestic life but circled around to a romantic ending that took them back home, albeit to a new one.

The new musical "Daddy Long Legs" is based on one of those "college girl" stories, Jean Webster's novel of the same name. The production is getting its world premiere at the Repertory Theater of St. Louis. The resulting sweetly innocent production is a charmer that will appeal to grown-up girls who treasured the novel and those who just cannot get enough musical adaptations of classic books.

Ephie Aardema plays Jerusha Abbott, who describes herself in song as "The Oldest Orphan in the John Grier Home," and Kevin Earley plays Jervis Pendleton, her wealthy, unknown benefactor, in the two-person musical. "Daddy Long Legs" was created by the Tony and Olivier Award-winning director of "Les Miserables" and

"Nicholas Nickleby," John Caird. Caird wrote the book while Paul Gordon, who was nominated for a Tony for his Broadway musical adaptation of "Jane Eyre," supplied music and lyrics.

The story is mainly a coming-of-age tale about a girl from an orphanage who gets a shot at college and a different life, thanks to an anonymous benefactor that she nicknames Daddy Long Legs. As the story progresses, it moves toward romance with touches of farce.

The story has been made into film several times, starting with a silent version starring Mary Pickford. Some versions, such as one starring Fred Astaire, ranged far from the original story, so those who loved the classic book will be pleased that this one sticks much closer to the source.

The production is a two-person play that takes place entirely on a single set, typically with the actors occupying different parts of the set to represent their different locations. The cleverness of the Rep's staging never ceases to amaze, as this production demonstrates with David Farley's wonderful scene and costume designs. The set is pleasing to look at and appropriate for the story, yet filled with little tricks that allow it to transform from a college to a New York office to a house in the country, as well as changing with the seasons.

The novel and the musical take the form of letters, mostly from Jerusha to "Daddy," and the story takes place from 1908 through 1912. The date and location of each letter is projected high on the set's paneled walls in a formal, flowery **(continued on page 6)**



eighth blackbird

Photo: Luke Ratray.

eighth blackbird band takes eclectic approach

DAVID VON NORDHEIM
A&E Editor

As a performance venue, the Blanche M. Touhill Performing Arts Center often demonstrates a rather eclectic approach to its programming, embracing the time-honored and traditional while also accommodating more eccentric and unconventional fare. This weekend saw a rather keen demonstration of this point as eighth blackbird, a Chicago-based avant-garde performance group, made its St. Louis debut in the Touhill's E. Desmond and Mary Ann Lee Theater just hours before the retro swing jazz ensemble "In the Mood" delivered its annual show the following day.

eighth blackbird [sic] is a highly eclectic group of classically trained performers. The group consists of flutist Tim Munro, clarinetist Michael Maccaferri, violist Yvonna Lam, cellist Nicholas Photinos, percussionist Matthew Duvall and pianist Lisa Kaplan. A dramatic departure from the Touhill's resident classical outfit, the

Arianna String Quartet, eighth blackbird presents an abstract and challenging take on contemporary classical music. Even its name, culled from the eighth stanza of the Wallace Stevens poem "Thirteen Ways of Looking at a Blackbird," provides an insight into their fondness for post-classical abstraction.

The group performed seven pieces at its Touhill performance. The compositions either came from renowned avant-garde musicians or were commissioned expressly for the group.

The first piece, a movement from Derek Bermel's "Tied Shifts," created a tense atmosphere which endured through the final performance of the evening. The piece began with Lam and Photinos aggressively sawing their respective instruments, creating an atonal, unsettling wash of noise. The other performers began to flank them, gradually adding to the cacophony as they prowled about the stage. The confrontational motions and accompaniment dutifully **(continued on page 6)**

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'Daddy Long Legs' at Rep

(continued from page 5) handwritten script, a very clever technique that helps evoke the time period and keeps the audience on track for time and place. The dialogue was almost entirely sung by the actors, meaning that the production approaches opera. But this is light, romantic opera, with a sprinkling of humor and a touch of pre-WWI social commentary.

The music is pleasant but unremarkable, and the score is unlikely to generate a break-out hit.

While the novel's commentary on women's sociopolitical standing before they could vote is merely quaint now, the revisit also brings out another side of the source material: the relative standing of rich and poor in its tale of relative limitations and opportunities. Women voting and entering careers seems to be on safe ground now, but the issues of income disparity and economic opportunities for the 99 percent, true in that earlier era, have re-emerged on the sociopolitical stage. It gives the story a fresh, modern context. However, no one in the audience should get too excited about the play's mention

of socialism, as the reference had a different meaning before the Russian Revolution, alluding to something more like civil rights.

Nor should anyone expect anything political or challenging. Basically, the play is a simple story about two people striving to exceed their own expected roles in society: the young girl of no family who wants to be a writer and the wealthy man who wants to make a positive difference by helping others instead of merely enjoying life. Nothing very controversial there.

Fans of the novel or young women's classics will be charmed, even swept off their feet, by this warm-hearted musical adaptation. "Daddy Long Legs" plays the Rep's Mainstage on the Webster University campus through Nov. 4. Student discounts are available, as are half-price rush tickets.

The dialogue is almost entirely sung, so that the production approaches opera.

Claire Schenk speaks

(continued from page 3) in the law. Schenk said earlier in her presentation that women are flocking to law schools at a record rate, and yet they are barely visible due to a lack of role models.

In response to Stasiak's question, Schenk said that she felt that being a woman did not necessarily limit opportunities, and she considered herself lucky due to her choice of field.

And yet the discrimination against women that Schenk described was rather subtle. "Early in my career, I was often asked about child-rearing plans that were never asked to the male attorneys," she said.

"Women in the law today are being recognized more for performance, and there is not necessarily a glass ceiling. Women will often encounter a series of mazes and obstacles that may obstruct them from advancing in the law for a period of time, but these are merely temporary setbacks in today's legal environment that successful women often overcome," Schenk said.

Later, George said that often graduates from law schools have problems finding employment. George asked Schenk what advice she would give students in law schools.

"Often when students are asked about their plans upon graduation, the standard response is that 'I am flexible,'" Schenk said.

Schenk said that opportunities are abundant for individuals with certificates earned through six-month programs that lead to specialized areas such as problem solving and conflict management.

Schenk said that career strategy in the law is about what you want to do with your career and where you are going with your education. Schenk said that her reputation in the law often precedes her, and she is often brought on for cases based on that.

"Your reputation in your career becomes your background and not your statistics," Schenk said.

eighth blackbird at Touhill

(continued from page 5) lived up to the title of the movement, "Driving, relentless."

The second piece, "Doublespeak," was considerably less hostile. The piece was written as a tribute to celebrated composer Philip Glass. It reflected the influence of Glass's minimalist compositional techniques through the use of simple, hypnotically repetitive structure. Rather than building to a soaring crescendo, the piece grew gradually less dynamic as it progressed, eventually devolving into an eerie, sedate flute solo. The piece was an interesting selection, given that its composer, Nico Muhly, is best-known for his collaborations with indie rock groups like Grizzly Bear and Antony & the Johnsons.

In contrast to "Doublespeak," the following piece was downright primitive. "Counting Duets," involved no instruments other than the voices of two performers, Munro and Photinos. As the title suggests, the performers engaged in a heated count-off. The effect was something like an avant-garde episode of Sesame Street. Munro and Photinos situated themselves in different positions in the theater, clapping and rattling off numbers as if they were robotic cheerleaders holding a pep rally in binary code.

After this unusual interlude, the group performed David Lang's "these broken wings." Although this piece was probably the most orthodox of their selections, it was performed in a highly irregular time signature that gave an odd, jerking quality to the composition. It was a

highly emotive piece and included an elegiac, pianissimo second movement. As mentioned in the program notes, this movement included instructions for the performers to hang limply and drop their instruments when not playing.

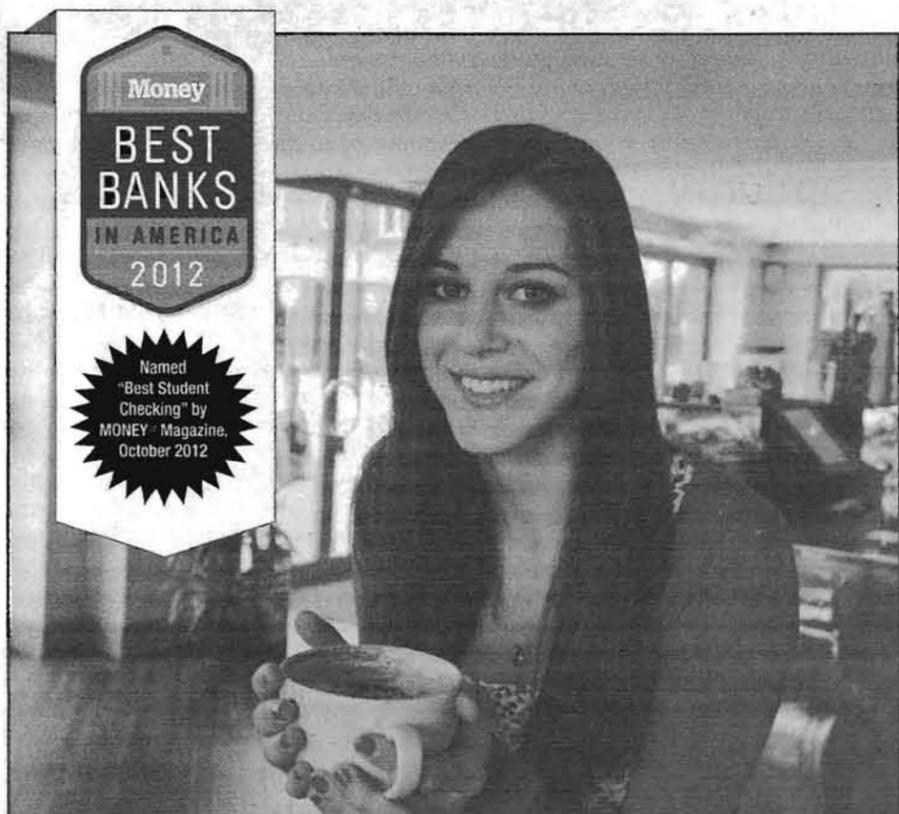
The next selection, Gyorgy Ligeti's "Etudes," was similarly affecting. The piece, composed for a solo piano performance but arranged for sextet, featured a nauseating string section inspired by Middle Eastern compositions. The composer wrote the piece in response to political turmoil in his native Poland during the Cold War; eighth blackbird's uneasy translation of the material aptly captured the confusion and frustration which motivated it.

The most entertaining and baffling performance came from John Cage's "Living Room Music." Cage's compositions are icons of the avant-garde that strive to harness the musical potential of the noise and din of everyday life. In a hands-on demonstration of Cage's philosophy, eighth blackbird assembled a makeshift den, dragging an armchair, couch, rug and coffee table onto the stage.

The performers then casually perused magazines, coughing and clearing their throats on occasion, seemingly oblivious to the audience around them. Then they abruptly took to their domestic instruments; they slapped tables with rolled-up newspapers and played cards and tissue boxes. In short, they created an orchestra of household noise. Though a performance like this could easily come across as pretentious weirdness, the players clearly had a great deal of fun with their exploration of life's invisible soundtrack.

Though the living room symphony was the group's most defiantly strange selection, the finale was the most disturbing. Andy Akiho's unsettling, schizophrenic piece "erase" featured almost no harmony whatsoever. During the performance, the pianist plucked the piano's strings with an array of tools ranging from credit cards to toothpicks, creating an eerie dissonance. The cacophonous anti-music inspired an impending sense of annihilation that its abrupt, anticlimactic conclusion did little to alleviate.

The composer wrote ["Etudes"] in response to political turmoil in his native Poland during the Cold War; eighth blackbird's uneasy translation of the material aptly captured the confusion and frustration which motivated it.



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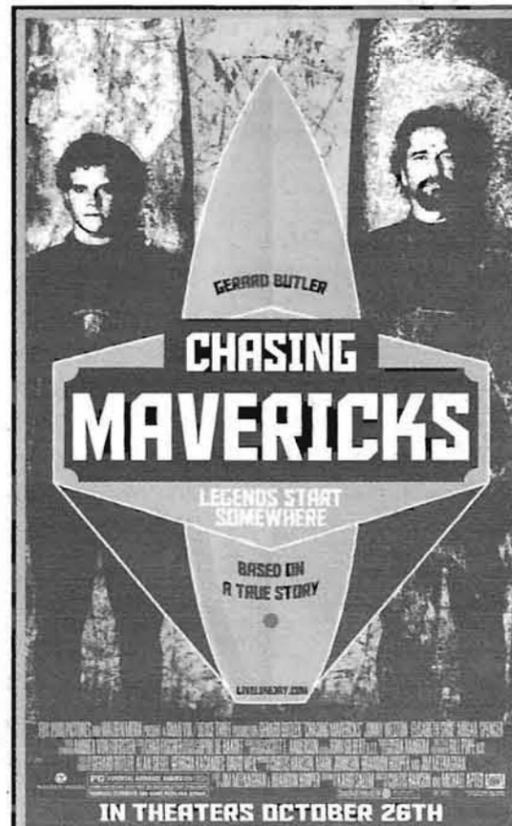
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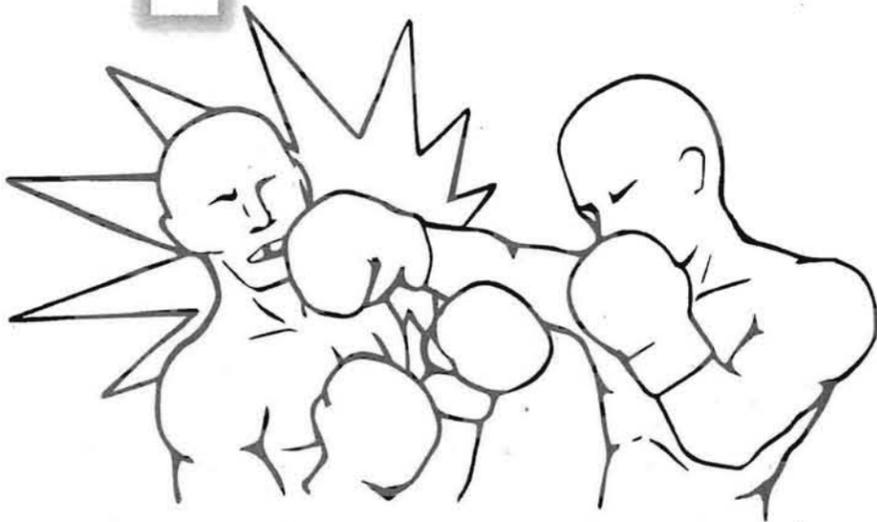
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But first, what makes a fundraiser successful? Is success dependent on the number of people that donate money or on the amount of money that ultimately rests in the party's bank account?

If the most successful fundraiser is named the rightful winner of an election, that decision should be based on the number of people from whom he or she receives money. If a person gives his or her hard-earned money to support a cause, that person probably believes in the cause. The donor will most likely have thoroughly reviewed the background and beliefs of the chosen candidate and decided to actively support the candidate based on those factors.

Still, we cannot base the winner on dollar amount alone, because some donors simply have more to give than others. The dollar amount isn't always an ideal

indicator of support. Judging the success of a candidate based on the number of people who give monetary support is a more valid approach. This approach shows the amount of influence the politician has on the voters. If a greater number of people donate to one politician than to another, there is likely a more widespread belief in the first politician's ideals and plans.

If a person gives his or her hard-earned money to support a cause, that person probably believes in the cause.

In many ways, this plan can benefit the electoral process. The act of choosing the winner through fundraising showcases the commitment of the people.

Currently, a person can vote for free and even get a day off work to do so. For a small but essential few,

voting is simply another mundane task to be completed. If people were required to donate to a candidate in order to secure their right to vote, voters would take the process more seriously and choose their candidates more carefully.

In politics, money talks too much

Money is a dangerous thing, especially when it meets politics. Politicians and the political action committees that support them can buy many things with the money given to them by donors. However, most alarmingly, they can almost buy the truth—or at least the public's perception of it.

Candidates can fund media advertisements that are meant to convert consumers to their way of thinking; they can ultimately use this method to convince those consumers to vote for them. If one candidate has drastically out-fundraised the other, his or her impact on public perception is far greater than that of the other candidate.

The former side of the story gets more exposure and therefore has an unfair impact on potential voters. Rich or poor, all candidates deserve the opportunity to broadcast their platforms.

With voters focusing on the economy, the perception is that the candidate with the most money is best for the job, since he or she obviously knows how to be economically

The candidate who has raised the most money has won over the most people and convinced them to open their pocketbooks. However, this often has nothing to do with the candidate's merit.

successful. That argument has a huge hole in its pocket. There are plenty of unscrupulous ways to gain money, such as hoarding profits instead of giving employees raises. A candidate might also fund a campaign with an inheritance; inheriting money is a stroke of luck, not evidence of financial expertise.

Wealth is not an indicator of personal merit or efficacy as an elected official. However, even though they may possess high degrees of merit, the vast majority of voters could never afford to run a political campaign.

The candidate who has raised the most money has won over the most people and convinced them to open their pocketbooks. However, this often has nothing to do with the candidate's merit. In this post-Citizens United political climate, it seems likely that only one corporation or group of people actually likes the candidate in question. The corporation can use its vast resources to give its candidate an advantage that has nothing to do with popularity.

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LAST WEEK'S ANSWERS

CRYPTOGRAM

I'M NOT FAMILIAR PRECISELY WITH EXACTLY WHAT I SAID, BUT I STAND BY WHAT I SAID. WHATEVER IT WAS.—MITT ROMNEY

SUDOKU

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

THE UMSL MATH CLUB PRESENTS: PROBLEM OF THE MONTH

Ask someone to think of a 6-digit number; call it N . Then have them reverse the order of the digits (for example, if their number is 241885, the reversal would be 588142); call this number M . Have the person determine D , the absolute value of the difference between M and N (that is, $D = M - N$ or $N - M$ whichever is not negative), and give you all but one of the digits in this difference D . Then, you will be able to name the other digit in D . Explain how to determine the other digit in D .

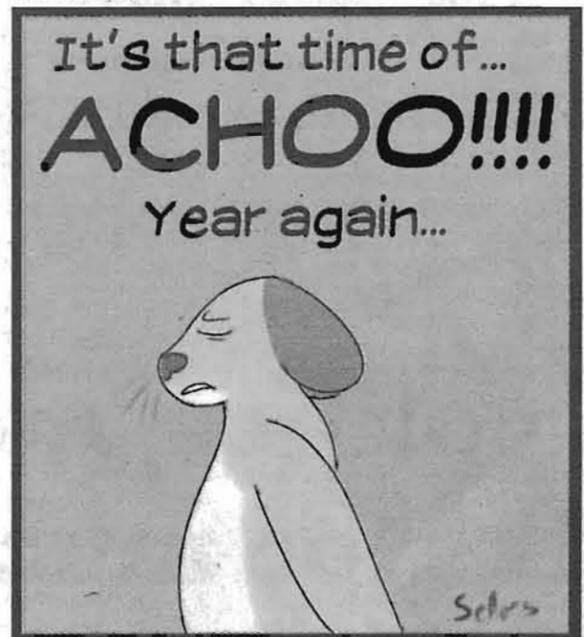
Submit your solution by Oct. 29. Winners will be announced on the next Problem of the Month Nov. 5. **THERE WILL BE PRIZES.** Submit solutions to R. Dotzel in Express Scripts Hall 329.

September problem solved by: Emmett Wilson

Please note: Math Club talk by Emmett Wilson on Oct. 16 3:30 to 4:30 p.m. in Clark Hall 205. Topic: The use of LaTeX in document preparation.

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Lee Sellars



BRAIN DEAD

Zach McDaniel

