

Dance St. Louis presented Nashville Ballet's "Carmina Burana" at the Touhill Performing Arts Center on Feb 22-24.

Photo: Heather Thorne

# 'Carmina Burana' casts spell in dance, music

**CATE MARQUIS**  
Editor-in-Chief

The stirring music is familiar from countless films, but Nashville Ballet's "Carmina Burana" blended dance, choir and symphony into the perfect intoxicating cocktail at the Blanche M. Touhill Performing Arts Center this weekend.

The dance presenting organization Dance St. Louis, which has made the Touhill a base in recent years, brought all this musical and dance delight to the Anheuser-Busch Performance Hall for three performances, Feb. 22-24.

"Carmina Burana," conducted by James Richards, featured dancers from the Nashville Ballet, University of Missouri-St. Louis's University Orchestra and Singers, the Bach Society of St. Louis and the St. Louis Children's Choirs. Vocal soloists were soprano Stella Markou, baritone Jeffery Heyl and tenor Tim Warrick.

The scheduled opening night performance on Feb. 21 was canceled due to the snow and ice storm, so the house was especially packed for the Friday evening performance. The excitement was apparent in the sold-out theater for this production, which had also been designated an UMSL Jubilee event, commemorating the university's fiftieth anniversary.

The program opened with a dance piece by Johann Sebastian Bach. Cantata Number 10 was danced by members of MADCO, the university's artists-in-residence dance troupe, with choreography by Dance St. Louis's artistic and executive director, Michael Uthoff, and accompanied by music from the University Symphony and Singers.

Music and dance were perfectly paired. Soloists were Markou, Heyl, tenor Anthony Heinemann and mezzo soprano Erin Haupt. The dancers mirrored the singing, dancing in unison with the choral portions, with solo dancers taking center stage when soloists sang and a pas de deux with a duet. The piece offered the perfect appetizer to the main course to come.

After intermission, the curtain rose on the main course, the visual and aural feast of "Carmina Burana."

Composer Carl Orff wrote "Carmina Burana" in 1937 as a musical setting for a series of eleventh, twelfth and thirteenth century poems discovered in Bavaria in 1803. The poems, written by clerics and students, explore the cycle of life and questions of fate, loss, hypocrisy, love and finding balance in life. Dance St. Louis

provided translations of the poems for interested audience members.

"Carmina Burana" is a long work, with 25 pieces, but the addition of dance transformed it into an extravaganza so entrancing one was simply swept along for the ride. Because the music is rhythmic and energetic, it makes a great choice for dance. Paul Vastering, artistic director and CEO of Nashville Ballet, choreographed the piece, and the visual dynamic of the dance enhanced enjoyment of the music. The Nashville Ballet dancers, the University Orchestra and the assembled singers were all splendid.

The part of the work familiar to most is Fortuna, or Lady Fortune. Fortuna was danced by Sadie Bo Harris, who was a principle dancer throughout. A wheel of life spins around her, determining the fate of human beings.

"Carmina Burana" is divided into five portions. "Spring," "In The Tavern" and "The Court of Love" are bracketed by the "Fortuna" dances that serve as prologue and epilogue.

The prologue was riveting. The most impressive bit of staging was the huge spinning skirt that encircled Fortuna, symbolizing the wheel of fortune. Dancers

dressed in light-colored medieval cowls and hoods surrounded it, paying homage to fate by dancing in unison, commanded by a stern Fortuna at the center, while the powerful music washed over the audience.

The stage was bracketed by risers draped in black, upon which stood the robed singers. Dancers entered and exited the stage from either side but also from under the elevated center risers, through black curtains underneath them. Costumes and lighting effects enhanced the storytelling of the dance.

"Spring" represents the dawn of youth with a celebration of nature, a dance around the Maypole and infatuation. Krissy Johnson danced the part of Flora, representing the natural world, first with the company of cowed medieval dancers and then in a pas de deux with Brendan LaPier as The Sun. The more bawdy medieval times were reflected in some of the dances, with a joyful and comic touch. The Medieval Soloist, danced by Kevin Terry, was a standout.

"In The Tavern," as the program notes put it, is "not a good place," symbolizing a descent into debauchery, despair and the appearance of evil and hypocrisy in

the form of an abbot. The segment portrayed lust, drinking, gambling and other indulgences of excess through dances titled "Burning Inside," "The Roasting Swan," "The Bad Abbott" and "Drinking Song."

The most striking part of this — and another visual highlight — was "The Roasting Swan." The Swan was danced by Alexandra Meister, wrapped in an enormous cloth decorated with flames and writhing as a woman consumed by the hellish life of the tavern.

Balance is restored in the Court of Love when Cupid, danced by Kayla Rowser, brings love and humanity to triumph over mere hedonism. Joy returns, but so does Lady Fortune, who reminds us all that fate is changeable. A final pas de deux was danced by Harris as Lady Fortune and Jon Upleger.

The second Fortuna reprised some elements of the prologue, but now text from the poems were projected on the walls and the huge white Wheel of Life skirt whirling around Harris. The dancers were now dressed in costumes that evoked the parchment pages of the ancient poems.

The evening concluded with a rousing standing ovation.

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"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, FEBRUARY 25

#### Monday Noon Series: 'Inspired by Bach'

Ken Kulosa, a St. Louis cellist, invites you to join him as he performs music inspired by Bach and talks about life as a musician, 12:15 - 1:15 p.m. at 402 J. C. Penney Conference Center. This program features works of the 20th century written directly in response to these masterful works of Bach. Works of Benjamin Britten and St. Louis composer Christian Woehr are featured, as well as a little Bach. For information: Karen Lucas at 314-516-5698.

### TUESDAY, FEBRUARY 26

#### St. Louis Jazz Orchestra: A Night of Count Basie

The Count Basie Orchestra was one of the leading big bands of the swing era, and songs including "One O'Clock Jump," "Jumpin' at the Woodside" and "April in Paris" made Count Basie famous worldwide. The orchestra performs at 7 p.m. in the Touhill Performing Arts Center Lee Theater. For information, contact the Touhill Ticket Office at 314-516-4949.

### WEDNESDAY, FEBRUARY 27

#### Fireside Coffee House Series: Cas Haley

Cas Haley has been performing as a singer/songwriter for over a decade, developing original songs with styles of reggae, southern soul, R&B, country, pop, and rock. He got second place in America's Got Talent season two. Hear Cas Haley perform at noon in the Fireside Social Lounge. For information, contact Katie Green or other UPB member at 314-516-5531.

#### Applied Research Seminar: Arts & Community Development

This seminar, noon-1:15 p.m., in 427 Social Sciences/Business Building, launches the Spring 2013 Applied Research Seminar Series. Learn how the arts can best fit into the community development process, as well as on some of the neighborhood level dynamics that can impact strategy. For information, contact Becky Pastor at 314-516-5277.

#### Weight-Lifting Contest

Men and women, in a host of weight classes, can compete in squat, dead lift and bench press events, 1-4 p.m. in Mark Twain Rec Center. Participants do not need to register in advance but must weigh-in between noon and 1 p.m. Everyone wins a t-shirt. For information, contact Campus Recreation Office, 203MT at 314-516-5326.

#### Table Tennis Tournament

Campus Rec's Table Tennis Tournament takes place 7-9 p.m. at the Mark Twain Rec Center. Fun for everyone, regardless of skill! Divisions for advanced, intermediate & beginner. Open to students & fac/staff. Call the Rec Office, 516-5326, to register in advance. For information, contact Campus Recreation Office, 203MT at 314-516-5326.

### THURSDAY, FEBRUARY 28

#### Feminist Film Series: "Half The Sky"

Part I of the award-winning documentary, "Half the Sky: Turning Oppression into Opportunity for Women World-Wide." For information, contact Sally Ebest at 314-516-6383.

## Campus Crimeline

PROPERTY DAMAGE - LOT KK  
 Feb. 15, 6:04 a.m. Report #13-070.

An UMSL student discovered a window broken on their parked car and a cell phone stolen from the car. Disposition: Report taken.

DRUG VIOLATION - UNIVERSITY MEADOWS  
 Feb. 17, 1:27 p.m. Report # 13-072.

An UMSL student was arrested for possession of marijuana and a visitor to campus was arrested for an outstanding warrant, investigation continuing. Disposition: Report taken.

#### Suffering Sobriety: Alcoholism and Masculinity in Japan

In this talk 5-6:30 p.m. in 331 Social Sciences & Business Building, Dr. Paul Christensen argues that the admission of alcoholism in Japan challenges masculine gender norms of drinking and homosociality, placing men who identify as alcoholics in a struggle between medicalized conceptions of sobriety/recovery and societal expectations. For information, contact Bob Ell at 314-516-7299.

#### Experience St. Louis: Roller Skating and Pizza

Join the University Program Board for roller skating and pizza. Departs Provincial House at 6 p.m. to arrive at SkatePort plaza by 6:30 pm. From there we will have two hours to roller skate on a private rink, while listening to a DJ kicking out some tunes, and eating some free pizza, compliments of UPB. \$5 deposit required at sign up. For information, contact Scott Morrissey or other UPB member at 314-516-5531.

#### Kanjam & Cornhole Tournaments

Play Kanjam & Cornhole, 7-9 p.m. at the Mark Twain Gym. Play one or both games. If you don't know how to play, staff will teach you. No advance registration necessary. For information, contact Campus Recreation Office, 203MT at 314-516-5326.

#### Paco Peña: Flamenco Vivo!

Paco Peña embodies both authenticity and innovation in flamenco. As guitarist, composer, dramatist, producer and artistic mentor he has transformed perceptions of this archetypal Spanish art form. Performance is 7:30 p.m. in Touhill PAC Anheuser-Busch Performance Hall. For information, contact Touhill Ticket Office at 314-516-4949.

### FRIDAY, MARCH 1

#### Arianna String Quartet: Razumovsky concert

The Arianna will perform a long-awaited, extended evening of music rarely, if ever, performed live on one program, 8 p.m. in Touhill PAC Lee Theater. Beethoven's three Op.59 "Razumovsky Quartets" are known as three of the most monumental and pivotal works under one opus and showcase the master composer at the height of his compositional prowess. For information: Touhill box office 314-516-4949.

### SATURDAY, MARCH 2

#### Tema Choir concert, presented by International Studies and Programs

Africa's vibrant choral music tradition takes center stage, 8 p.m. in Touhill PAC Lee Theater, with one of Ghana's most dominant youth choral programs, the energetic and absolutely adorable Tema Choir of Ghana. For information: Touhill box office 314-516-4949.

### MONDAY, MARCH 4

#### Monday Noon Series: 'Poetry of Social Protest'

Members of the Faculty of Languages and Cultures, in the UMSL Department of Anthropology, Sociology & Languages, share international perspectives on the poetics of social protest in Chinese, French, German, ancient and modern Greek, Japanese, Latin, Portuguese, and Spanish, along with translations in English, 12:15-1:15 p.m. in 402 J.C. Penney Conference Center. This annual event is in recognition of National Foreign Language Week. For information: Karen Lucas at 314-516-5698.

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 www.thecurrent-online.com/about-us/employment

PROPERTY DAMAGE - BARNES LIBRARY  
 Feb. 19, 1:09 p.m. Report # 13-074.

An UMSL Faculty member reported a file cabinet that had been damaged sometime between 5p.m. on Feb. 13 and 11 a.m. on Feb. 14, unknown if anything was taken. Disposition: Report taken.

## Town Hall meetings set priorities for UMSL

**MADDIE HARNED**  
STAFF WRITER

The third and final gathering in a series of three town hall meetings was held on Feb. 14 in Century Room A of the Millennium Student Center. The event, which lasted from 2 to 4 p.m., was one segment of a three-part sequence. The three town hall meetings were designed to unite University of Missouri-St. Louis faculty and staff who share the mutual goal of setting priorities for the future of the university.

"Town hall meetings like this one are important to get feedback from UMSL faculty, staff and students who aren't members of the various strategic planning committees so we have more information about what the whole campus community thinks is important," Glen Cope, provost and vice chancellor for academic affairs, said. "This will help set priorities for the plan for the next three to five years."

Like the previous two town hall meetings, at the Feb. 14 gathering, Tom George, UMSL chancellor, and Cope met with faculty, staff and students to discuss the priorities

and goals in the university's strategic plan. Also present was UMSL's Faculty Senate, headed up by Christopher Spilling, professor of chemistry and department chair, who serves as the chair of the Senate.

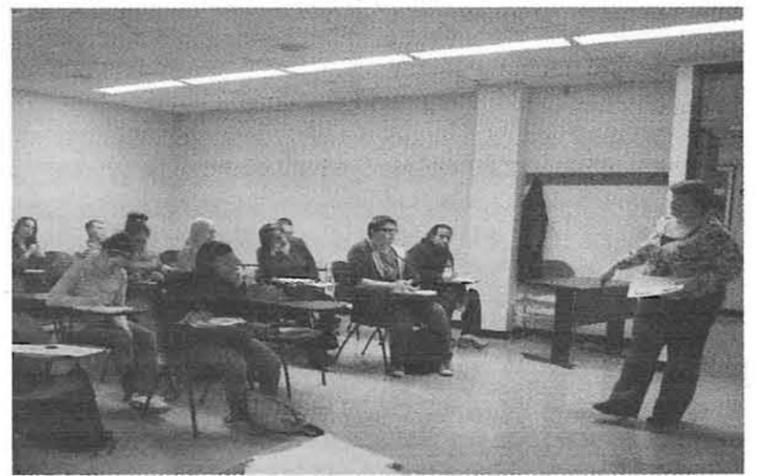
"I was the moderator; I was supposed to motivate the audience to participate and keep the conversation moving and on subject," Spilling said. "The topics discussed are important for the future of our campus. The chancellor and provost are listening to what the campus says about these important matters."

The strategic planning process outlined at the town hall meeting was created with the intention of guiding the campus in making determinations about the future of UMSL. The subjects of the first town hall meeting, held on Jan. 28, were the academic array and innovative teaching. The general themes of the second town hall meeting, held on Feb. 5, were the university's growth plan and community partnerships for retention. The main topics up for discussion at the final meeting, held on Feb. 14, were the UMSL

experience and reduced costs to students.

"We introduced questions surrounding strategic planning to determine what our campus constituents are thinking about these important issues," Spilling said. "These are ongoing issues that we must decide about as a campus, and the solutions will drive campus decision-making for years to come."

With the 2012 Fall semester bringing in more new undergraduate students than any Fall semester since 1999, as well as cuts to funding for higher education, the town hall meetings aimed to deal with UMSL's growth plan and the challenges it presents for students, the campus community and faculty alike. Additionally, the town hall meetings dealt with strategies to promote retention of students, a prominent issue for almost all sources of higher education, as well as issues facing the university such as maintaining a competitive edge, student expenses, academics and what would make UMSL an even better accommodation of higher learning.



Faculty and students were invited to attend the recent Town Hall meetings on the direction of the university. PHOTO: SARAH MYERS/ THE CURRENT

"There were about 75 people there, including faculty, staff and students, although fewer students than faculty and staff," Cope said. "The information from all three town hall meetings will be compiled by the strategic planning committee ... and will help inform the priorities for the new plan. Lots of good ideas were shared."

Ultimately, all three of the town hall meetings provided the unique opportunity for the campus to speak directly with George and Cope

about setting priorities for UMSL. Rarely is the opportunity provided for the campus community to come together in such an unrestrained way. Those involved in the gatherings consider them a success.

"The [town hall meetings] were a success because many people participated and said what they thought about how the campus should and shouldn't grow and how community partnerships help the campus and help students stay on campus to graduate," Cope said.

## University faculty and Senate met Feb. 19

**MARCUS BARNETT** STAFF WRITER

The University Faculty/Senate Meeting was held at 5 p.m. on Feb. 19. These meetings, which are intended to be reflective of the long-standing commitment to shared governance at University of Missouri-St. Louis, have been held since the 2000-2001 school year.

University Faculty/Senate Meetings are run by the members of the faculty and Senate of UMSL. The members of the University Assembly and the Senate advance the mission of UMSL by contributing their time, talents, insight and

experiences to the governance of the campus.

On behalf of an intellectually and culturally diverse campus community, the Senate has primary responsibility for making educational policy decisions to create a rigorous, innovative, student-oriented environment for learning, research and community service. The Senate and Assembly, together and through their committees, advise the chancellor and other senior administrators on matters related to students, faculty and staff. Through these efforts,

the Senate and Assembly strive to make UMSL a premier public urban research university. Although meetings are open to the public, faculty and members of the Senate are generally the only attendees of the monthly meetings.

Chancellor Tom George began the meeting by speaking on possible salary increases for faculty and staff (the precise amount is still to be determined). George also spoke about UMSL's attempt to bring in more funding and grants.

Robert Peterson, member of the Staff Council since the 2009-2010 school year, briefly spoke about the upcoming Staff Association Meeting, during which will be the selection of new staff in early May. No further details were given.

Steven Brockman, representing the Student Government Association, presented new information about the new Recreation Center, along with a rough idea regarding how it will look. Thanks to Cannon Design, those present were able to see a rendering of what the new Recreation Center contains. Glass will be incorporated into the new design, affording guests a 360 degree view of the surrounding area. There are also plans to add a bike trail with an underpass.

The new Recreation Center will be closer to the Millennium Student Center. Brockman expects that the close proximity of the Recreation Center to the MSC will cause most of the student body that normally spends time in the MSC to flow

over to the Recreation Center. There will also be two National Collegiate Athletic Association regulation basketball courts added, with a track for walking and running at the top of the three-tiered structure. Brockman expects the new Recreation Center to be complete in time for the 2014-2015 school year.

Although there was no confirmation on what would be discussed at the next meeting, a list of potential topics of discussion for the March Senate meeting was available: faculty evaluations from students (response rate), research, online courses, the role of patents in the evaluation process, campus safety, faculty workload and strategic planning and community partnership/engagement.

## Jubilee Flashback

**ALBERT NALL** STAFF WRITER

On Jan. 13, 1988, the United States Supreme Court ruled in the case of *Hazelwood v. Kuhlmeir* that public school curricular student newspapers that have not been declared forums for student expression are subject to a lower First Amendment protection compared to publications that are decreed as an independent student communication vehicle.

The court delivered a five-to-three ruling that was led in the majority decision by William Rehnquist, John Paul Stevens, Sandra Day O'Connor and Antonin Scalia with Byron White reading the majority opinion. The majority based their ruling in favor of the administration of the Hazelwood School District on the following criteria.

First, copies of the paper were distributed to student and community members during the school year. Second, the costs of printing the paper, as well as the cost of supplies, were covered by the taxpayers, who earmarked the costs of educating their kids. This meant that the Hazelwood School District's Board of Education covered the expenditures of \$4,668 for printing Hazelwood High School's *Spectrum*, which included their part of the salary that was paid to the paper's advisor Howard Emerson. Finally, this was included in the publication of a school newspaper, which was comprised of the textbooks that were used in the Journalism II class that was part of the school program.

The principal of Hazelwood High School, Robert Eugene Reynolds, reviewed the proofs of the *Spectrum* and objected to references to teen

The Current has been part of the university since 1966. For the campus' fiftieth anniversary, we are re-printing selected articles from our archives. This article originally ran on Jan. 13, 1988.

pregnancies. While the staff of the paper maintained that the identities of the students interviewed for the article were concealed, Reynolds

still felt that the pregnant students would be recognized by readers. (Read more online at [www.thecurrent-online.com](http://www.thecurrent-online.com).)

## Supreme Court Ruling Hits College Paper

(CPS) -- The recent U.S. Supreme Court decision giving high school principals more control over student newspapers has moved at least one college administrator to threaten to put a college newspaper under his control. Edward A. Wagner, chairman of the Board of Governors of Pima County College in Tucson, Arizona, called for Pima administrators to put the college's newspaper "back on the right track."

"In view of the recent Supreme Court decision, we as the board have the right to edit or not to edit," Wagner asserted.

The court decision, however, specifically excluded college nes-

papers from its January ruling. The ruling said school officials could "regulate the content" of high school papers run as for-credit courses just as they can regulate the content of other classes offered in the schools.

The decision already has led officials at high schools in Iowa, City, IA., and Cupertino, Cal., to try to censor stories out of their student newspapers. At Pima, Wagner seemed to regret trying to apply the decision to his campus almost as soon as he proposed it.

"What am I saying?" he continued. "I don't want to get into the censoring business."

At least one other board member

agreed. "Wagner," said Mark Webb, "is trying to intimidate the paper. The Aztec Press should be published without interference of any kind."

Wagner said the Aztec Press, Pima's student newspaper, needs greater guidance from the school officials because of "shoddy reporting." He proposed that professional journalists "help our students by giving advice on writing positive stories."

"I don't want to hold it over their heads. I'm in no way implying we should censor. I'm saying that loud and clear. We should look at the program," Wagner said.

## Honors College Casino Night gambles on fun

HUNG NGUYEN STAFF WRITER



Casino Night.

PHOTO: SARAH MYERS / THE CURRENT

There were two fours already on the table. With a seven and a face card, the player wrestled between staying and asking for another hit. At stake: a blu-ray player and digital camera and, of course, the glory of winning

it all.

Such was the situation on Feb. 19 at the Pierre Laclède Honors College Student Association's annual Casino Night. For one night, it was all fun and no work. Each player was issued a stack of

play money to spend on roulette, blackjack, poker and Texas Hold 'Em. Those that fared well had a pile of money to bid on a variety of attractive prizes at the end of the night.

While not a pre-determined

goal of the event, one notable feature was Casino Night's consistency with the collegial teacher-student dynamic of the Honors College. Dan Gerth, assistant dean of the Honors College and advisor for PLHCSA, Dr. Birgit Noll, Dean Bob Bliss and others joined in the fun, serving as dealers for the game tables. Their mimesis was a success. The laughter and taunts that ensued once the games began were quite amusing. "Isn't the dealer supposed to win?" Bliss said after losing his blackjack table. At one table, the bid went up to about \$20,000, and Noll finally had to put a cap on the bidding after being cleaned out early on in the night. It was all play money, of course, but the winnings were quite real. Those with pro-status skills — or great luck — had over \$60,000 in winnings to fight over the prizes in the auction.

According to Gerth, the organization serves "two broad functions. One is to promote campus life with social activities, [and] the other is to act as a sort of 'dean's council' to Bob and the Honors College. Obviously, there is a component of larger service to the St. Louis area (again, Lydia's House this year) as well. They also just do

nice things for Honors, too — like the free hot chocolate on the first day of winter classes and the free cookies on the first day of summer classes," Gerth said. Other celebrated events include Trivia Night and the Halloween Haunted House.

Gerth explained that in the past two years, PLHCSA has incorporated additional service components into their activities. Last year's Casino Night benefited St. Patrick's Center. Organizers sold raffle tickets for an UMSL Bookstore gift card and collected personal hygiene items for Lydia's House this year. Lydia's House offers transitional housing as well as support services for abused women and children. PLHCSA coordinates a number of can and item drives throughout the year for various local organizations and causes.

The 2013 Casino Night was a great success. The games drew Honors students, dorm residents and others who were just itching to gamble for free or who came for the free food.

"It turned out very well. We planned for eight tables of games with an overall attendance expectation of around 80 people or so, and it worked out almost exactly like that," Gerth said.

## Penumbra release highlighted by D'Souza

KARLYNE KILLEBREW STAFF WRITER

Bellerive, the Pierre Laclède Honors College's literary publication, celebrated the release of its thirteenth volume, titled "Penumbra," with a small reception at the Provincial House on Feb. 22. A penumbra is the space of partial illumination between the perfect shadow on all sides and the full light, as described by the guest speaker at the launch, Tony D'Souza, adjunct instructor at the Honors College.

It was the first day that copies of "Penumbra" went on sale, and many members of the editorial staff, as well as quite a few other guests, showed up to honor those who labored to put this work together as well as the gifted authors and artists whose pieces were published in it.

Many of the authors considered it quite an honor to have their work selected to be included in the publication. It was notably mentioned that only about 20 percent of submission are selected for final publication, so this is definitely not a small honor.

When asked to describe the experience of having something published, poet and University of Missouri-St. Louis gender studies department teaching assistant Jason Vasser said, "[You] write all the time and submit for publication, but you don't expect to get published ... It feels good to get your work out." Vasser, who has been writing poetry since

middle school, had never before submitted to Bellerive but has had poems previously published in other publications. While he says he might "try [his] hand at fiction," he showed extreme pride in a particular poem that was included in "Penumbra," "Sons of Singleton." A member of Alpha Phi Alpha Fraternity Incorporated, he said, "I'm proud because I wrote for my fraternity. I think a lot of people will get to know Alpha Phi Alpha fraternity and what they mean to this country's history."

People came together out of pride for this accomplishment. Bob Bliss, dean of the Honors College, gave a brief speech telling how Nancy Gleason, associate dean of the Honors College, brought Bellerive to the Honors College and how in its thirteenth year it is no longer a "lusty infant," as it had come to be known, but a "vigorous adolescent."

D'Souza, a freelance journalist and novelist, graced this vigorous adolescent and all who had come to celebrate it with a brief but motivational speech about his journey as a writer. "[When I started out at 18], I thought I had something to say, whether I did or not, and I thought I was saying it very, very well." He spoke about his first contest for undergraduates, and although he did not win first prize, he got something better when he saw five stars in the

corner and a note from a judge saying, "You could be a real writer if you wanted to."

While this might indicate extreme talent on his part, D'Souza also lamented on the truth about pursuing a writing career. "If I wanted to have a career as a writer, then I needed to treat writing as a career ... Discipline was working on those days I didn't want to work; writing on those days I didn't want to write," D'Souza said. Ten years later, he had three published novels, two short stories in the New Yorker, and a slew of freelance articles to his credit.

The reception for "Penumbra" was by no means grandiose, but it had the same atmosphere of being at a Hollywood movie premiere. Everyone who had made it past the threshold of toiling to create and get exposure, along with those who were there to show support and love, had a pride of carriage that could not be missed. Two great speakers gave jaw-dropping speeches that really could have inspired anyone with dreams in any area of life, not just writing.

The attendees seemed to have fun. Short story authors, poets, photographers and sketch artists alike came together to share their moment of glory with each other.

Bellerive's staff has announced that they are now taking submissions for next year's volume.

## 'Murder' at the Newman Center

JACKIE WOODARD STAFF WRITER

Kings, queens, lords and jesters all gathered on Feb. 15 at the Catholic Newman Center at University of Missouri-St. Louis for a night of majesty and murder.

The Masquerade Ball is an annual event. Though the past couple of years they have attracted more rowdy crowds, such as cowboys and pirates, this year the event organizers have turned their attention to something a little more medieval. The place was decorated according to the theme, and the attendees arrived with outfits that were perfect for the night's events.

All of the participants had their characters prepared and practiced before the night of the ball. The night kicked off with a speech from guest speaker Erich Najbar, or Lord Taylor, the more preferred name. Once the event started, it was up to the people in attendance to keep the night moving.

Each had a role and questions to ask, there was not a shortage of conversation in the room.

Attendees bounced around from person to person with their own private agendas. Each participant was reminded on a sheet of paper passed to them at the beginning of the night that they were not the only one questioning people, a small note to take the nervous edge off.

The dedication to the role was truly a sight to see — it was rare that anyone was referred to by their real name as long as the event was in secession. Everyone bowed to their king, toasted to a good celebration and steered clear of blurring the lines of their social classes, not to mention the Old English accents that seemed to carry on throughout the night. This all added a sense of authenticity.

Though there was a small murder (which was eventually solved) and some drinking of Pepsi "ale," it was all in all a good night. With the work of everyone at the event, it all came together wonderfully, making for another memorable Masquerade Ball at the Catholic Newman Center.

## WHAT'S NEW ? in THE CURRENT

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Kishi Bashi. PHOTO: SHERVIN LAINEZ / COURTESY OF 2:30 PUBLICITY

## Despite forgettable openers, Kishi Bashi concert astounds

DAVID VON NORDHEIM A&E EDITOR

Indie pop maestro Kishi Bashi headlined a sold-out performance at the Firebird last Saturday, translating the lush orchestrations of his debut, "151a," into a phenomenal display of technique and showmanship.

Though his compositions, brought to life on album with an army of personnel, are seemingly too intricate for a live performance, Bashi, otherwise known as K, used an impressive system of looped recordings to recreate the album's orchestral swells.

It was a clever gimmick, a technique frequently employed by Andrew Bird and other similarly ambitious indie pop composers to better translate their studio sound to a live setting.

K was not the only performer at the Firebird with a knack for the looping, either. Ross Christopher, a local St. Louis artist who was the first performer of the evening, employed an equally intricate recording technique for his set. A sort of interim performer at the Firebird, Christopher is alt-folk/country musician whose music brings the similarly loop-happy Jim O'Rourke to mind.

Throughout his performance, initially mundane sound effects, such as a pick scratching against the body of his guitar or his hand slapping the base of his instrument, would be recorded, looped and layered to create a dense wall of sound. The surprise of the performance came from his furious improvised fiddle playing, which sounded more like the stuff of a Gov't Mule concert than an indie folk revue.

Performing after Christopher was Plume Giant, a Brooklyn-based indie folk troupe.

The trio is an unabashed revival of 1970s folk pop, their music harkening back to the era of singer/songwriters like Joni Mitchell and Paul Simon. Although they are clearly earnest in their nostalgic tribute to a time when vocal harmonies and breezy melodies ruled the airwaves, their music was low-key to a fault, and they were all but drowned out by the crowd sounds of the packed venue.

Between the overly precious songwriting ("Old Crow Joe," a nursery rhyme about a talking crow, naturally) and the polka dot dress and Christmas sweaters that comprised their wardrobe, the effect was more obnoxiously twee than charmingly

quaint. Harsh as it may be, their music and aesthetic are simply too derivative to differentiate them from any other sweater-sporting trendster on the folk revival bandwagon.

Fortunately, the bombast of K's performance more than compensated for the doldrums of Plume Giant. Making a dramatic entrance to the strains of "Bolero," K emerged from a foggy haze, his wild shock of bleach blonde hair bringing to mind an anime character magically brought to life.

K was joined by a number of guest musicians recruited to support him on his 2013 tour, including multi-instrumentalist Mike Savino of Tall Tall Trees.

They helped capture the majesty of "151a" cuts like "Atticus, in the Desert" and "Chester's Burst Over the Hamptons," helping K weave a lush sonic tapestry as they chopped and screwed his yelping vocals and violin riffs into intricate loops.

Although his set drew mostly from his "151a" material, K also threw a couple of surprising detours into the proceedings, including a surprisingly earnest cover of Enya's "Orinoco Flow."

He also debuted a new single, "Philosophizing the Chemical Lies Within," which originated as a jingle for a Japanese cell phone commercial.

Although K's poignant music made for an arresting set, the peak of the performance came from the haunting "I Am the Antichrist to You." K performed the fragile ballad without accompaniment, a stunningly intimate moment given the cramped surroundings.

The set ended with the natural show closer, the surging "Bright Whites," the album's most recognized single.

Although this is not the first tour of his fledgling solo career (not to mention his many years as a supporting player for of Montreal, Regina Spektor, Sondre Lerche, etc.), Kishi Bashi demonstrated a degree of confidence and showmanship that one would not normally expect of a relative newcomer.

With the promise of a second album on the horizon, his Firebird set made a convincing case for his reputation as an important up-and-comer.

## Man Man brings inspired insanity to the Firebird stage

DAVID VON NORDHEIM A&E EDITOR

When going to see a band touted for an electrifying live show, it is only natural to carry a certain sense of skepticism. For some, a "great set" is the searing emotional intensity of a group like ...And You Will Know Us by the Trail of Dead or Explosions in the Sky; for others, it may be the otherworldly, acid-laced pageantry of an of Montreal or Flaming Lips.

As any Man Man fan tells it, the Philadelphia-based experimental rock troupe can never be fully understood through studio albums alone. Comparable to the many projects of modern rock's most celebrated weirdo, Mike Patton, Man Man is an eclectic band of multi-instrumentalists. The best Man Man cuts are a kaleidoscopic array of tempos and styles, careening from one genre to the next with schizophrenic grace.

For their Feb. 18 performance at the Firebird, Man Man was joined by Murder by Death, an alt-country and indie rock group with a cult following of their own. Both groups make regular tour stops in St. Louis (Murder by Death performed at Plush last September), but seeing these groups co-headline a single show was an unexpected and inspired pairing.

The performance began inauspiciously as Murder by Death's aspiring singer/songwriter roadie performed a 20-minute set of self-penned acoustic tunes. His lyrics were sharp and clever, even if they all fundamentally revolved around getting intoxicated somewhere in the rural Midwest.

Murder by Death followed suit after a refreshingly brief sound-check, beginning with the Tom Waits-esque "You Don't Miss Twice when You're Shaving With a Knife," replete with junkyard percussion by way of a rusty helium tank. The group's set spanned the entirety of their discography, including their most recent release, 2012's "Bitter Drink, Bitter Moon."

As one would expect from disciples of the Southern Gothic aesthetic, Murder by Death gave an earnest, heartfelt performance, a fitting juxtaposition to the Man Man madness that followed. If there was one gripe to be had, it was the absence of multi-instrumentalist Vincent Edwards, who memorably engineered a fireworks-spewing Theremin during Murder by Death's last St. Louis performance. Edwards is recovering from an apparently gruesome injury that required facial reconstructive surgery, which frontman Adam Turla likened to John Woo's "Face/Off" (whether or not the injury is Theremin-related is unclear).

Though Murder by Death was technically sharing the same spotlight as Man Man, there was no doubt which band had the more rabid following. Their sound check gave an enticing glimpse into the schizoid hijinks on the horizon: flower pots on ionic columns flanked the drum kit; neon lights coiled around various brass instruments; a xylophone with mutilated photographs



The members of Man Man. PHOTO: MIKE PERSICO / COURTESY OF ANTI RECORDS

past onto it was wheeled to the front of the stage. Any show that demanded an arrangement like this would have to be awesome in the truest sense of the word.

Main Man Man Ryan Kattner (known to the initiated as Honus Honus) wasted no time with pleasantries. Much like Murder by Death, their set-list crawled through their entire discography, including such amphetamine-added nuggets as "Mister Jung Stuffed" and "Hurly Burly" (from "Rabbit Habits"), "Van Helsing Boombox" and "Engrish Bwudd" (from "Six Demon Bag") and "Against the Peruvian Monster" (from "The Man in the Blue Turban with the Face").

Much like the Mad Hatter's tea party, the members of Man Man would switch places and instruments at random intervals throughout the show. Kattner himself assumed the role of ringleader for his carnival of the bizarre, dedicating as much time to frantically hammering out piano chords as he did to his frequent wardrobe changes. Donning his signature cutoff denim shorts,

Kattner's performance was that of a man possessed. Whether he was parading about the stage in a sequin-studded cocktail dress, wielding the mic stand like a royal scepter from behind a cruddy alien mask or literally hanging from the rafters of the Firebird, watching this beautiful freak in action was a truly mesmerizing experience.

After returning to the stage following the audience's ravenous applause, Kattner thoughtfully eased into a tweed suit-coat, his most formal attire of the evening (the denim cutoffs remained, naturally).

The group then closed the performance with the more somber, confessional material of their 2011 release, "The Life Fantastic," a jarring reminder that this impervious goofball is, in the end, just a man (man).

Ending with their traditional finale, the half-minute ballad "Sarsparilla," Honus and company wordlessly ambled from the stage, but not before offering a sincere "good night, motherf\*\*kers" (his sole aside to the audience). Good night motherf\*\*kers, indeed.



The cast of The Book of Mormon. PHOTO: JOAN MARCUS

## 'Book of Mormon' opens at Fox

The Broadway hit "Book of Mormon" opened Tuesday, February 19, at the Fox Theater for a run through March 3.

Read our review at The Current's website, [www.thecurrent-online.com](http://www.thecurrent-online.com).

## Honors College 'Battle of Bands' set for Apr. 11

ALBERT NALL  
Staff Writer

The Pierre Laclède Honors College Student Association will be holding the annual "Battle of the Bands" on April 11 in the Pilot House at 7 p.m. The event is open to the entire University of Missouri-St. Louis community and guests.

The benefit will raise funds for Lydia's House of St. Louis, an organization that offers transitional housing for abused women and their children.

Lydia's House provides programs and services that include Personal Advocacy, support groups and community and family activities. Lydia's House has a licensed counselor on their staff that assists women during the time of transition. Therapists counsel women one on one and support groups organized by the charity.

"For the past two years, PLHCSA has chosen a charity in the St. Louis area at the beginning of the school year. Again this year, we will be raising money and/or canned goods, as well as other items, to be donated to Lydia's House, our chosen charity," Marty Ivey, senior, psychology, PLHCSA treasurer, said.

Ivey said that as part of the UMSL 50th Anniversary Jubilee celebration, PLHCSA will be receiving funding from the Jubilee Committee.

"We are currently in the process of requesting co-sponsorships from both the University Program Board as well as the Student Governance Association, and both organizations have given us aid for the past two years," Ivey said.

Jessica Bleile, PLHCSA president, said that those who attend "Battle of the Bands" will vote for their favorite bands by placing money in the bucket labeled with their favorite band's name. According to Bleile, the band that raises the most money at the end of

the night wins. Also, there will be attendance prizes and a wide variety of music. "We had five bands last year, but we hope to have more this year," Bleile said.

As with past years, there will be a judge's panel. "The judge's panel works sort of like 'American Idol.' They give their opinion, but it is ultimately the audience that decides who wins," Bleile said.

There are no fees for the bands to register, and at least one member of each group must be enrolled at UMSL or an UMSL alumnus.

The deadline for registration is March 18. Those in the UMSL community can get an application by e-mailing Marty Ivey at [mjid4f@mail.ums.edu](mailto:mjid4f@mail.ums.edu) or by contacting Jessica Bleile at [jbleile@mail.edu](mailto:jbleile@mail.edu) or at (314) 640-0594.

Students who are part of the Pierre Laclède Honors College can enroll by going to the Honors College Student Association group on MyGateway and clicking on "Documents" to find a "Battle of the Bands" sign-up packet for 2013. Sign-up packets can also be turned in to the PLHCSA mailbox in the Office of Student Life in Millennium Student Center 366. Another option is calling (314) 516-5291.

For those who will be contributing items to Lydia's House for PLHCSA at "Battle of the Bands," the items that are the most needed include household items. Lydia's House also welcomes community supplies for the children such as diapers, baby supplies and paper products and decorations for birthday parties.

For a list of items needed by Lydia's House, as well as more information on events organized by the charity, visit their website at <http://lydiashouse.org>. Also, you can check out Lydia's House on Facebook and Twitter.

## Bio Lunch featured talk by bio historian McKain

HEATHER WELBORN  
Staff Writer

How is the ancestry of ancient families revealed? Michael McKain, a post-graduate student and biological historian, has the answer. On Feb. 20, McKain presented his research at the Biology Lunch, a public event held each Wednesday in Benton Hall 445 that provides students and faculty with a platform to present their scientific findings.

McKain works with the genes of desert plants, like the tequila-producing agave, to determine relationships between similar species. The more genes two species share, the more related they are, forming a genetic family tree. Once the tree is known, McKain can map when and where the "diversity events" took place that caused older species to change into newer ones.

These events, called polyploidy, are mistakes in meiosis that cause an uneven division of information when cells divide, forming cells different from either parent. If the error survives and reproduces, its success over time can result in a novel species. This is common in plants and can occur within or between a species. Wheat is a common example, being a hybrid of four different parent species.

During his hour-long presentation, McKain covered a dizzying amount of highly technical data with ease and enthusiasm. Because of the size and quantity of information he works with, maintaining the correct context can present a challenge.

"It's like reconstructing a photo using pixels," he said, carefully considering each experimental detail: how he generates data, what he uses to analyze it and how his experiment relates to his original question, which isn't always straightforward. "If you're doing a good job, you get an answer along with 10 more questions," McKain

said, adding that the experimental process is less about the answers and more about defining how to ask the right questions.

As a life historian, McKain enjoys putting a modern spin on established research, using new technology to answer old questions. Yet while contemporary invention drives biological thought to a previously impossible place, it risks marginalizing the achievements of the past as outdated and irrelevant, limiting understanding. "As an undergraduate, I was a child of the Internet age. If it wasn't on Google, it didn't exist," McKain said. He resolved this through discussions with older faculty members familiar with primary literature, an experience he says enriched his educational philosophy. "If I don't think of the past," McKain said, "I'm doing myself an injustice."

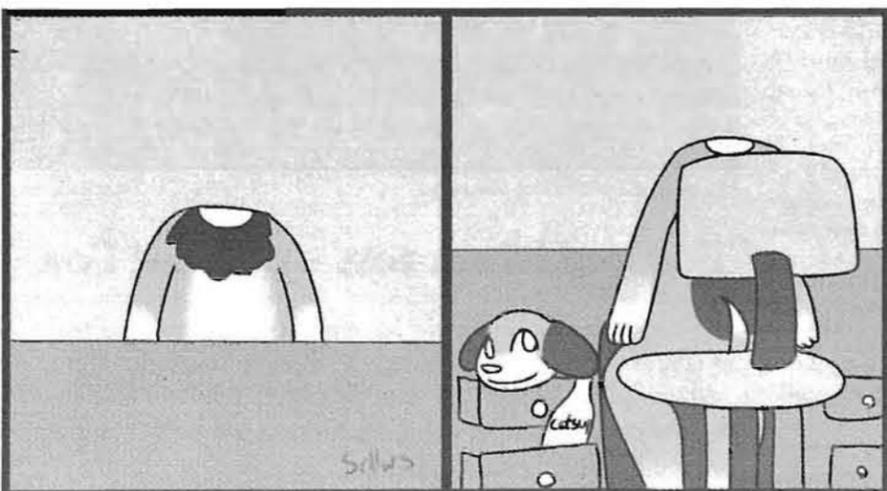
McKain's research holds potential for vital agricultural applications, from better breeding and biofuel to research and increased food security. He views scientific inquiry as a continuous cycle of collaboration and is excited to see how the raw data he harvested will feed future efforts to elaborate with new technology. "Knowledge is fluid, not fact," he said, claiming that expertise arises only from using the ideas of others.

McKain recommends that undergraduates remain passionate in their research and choose pursuits that satisfy their interests. He urges students to become part of a larger community and try out research. "Being able to add to the human history knowledge base is awe-inspiring. When you climb up the mountain of knowledge, you make a path for others. I want it to be more of a ski-lift," he said.

## COMICS & GAMES

### Simply Beagle

BY LEE SELLARS



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## A Student Abroad Tokyo: a popular destination

**RACHELLE BRANDEL**  
STAFF WRITER

Tokyo is Japan's largest city and rivals many cities throughout the world; 13 million people — around 10 percent of Japan's population — are crammed within its cityscape. Since the city is a popular foreign tourist destination, it's not at all uncommon to see lots of foreigners.

When I first set eyes on Tokyo, I was a little disappointed. I'd heard Tokyo described as a metropolis with concrete stretching farther than the eye could see, and I'd always imagined a city much like Batman's Gotham. Instead, the city was a little more subdued (no men in purple suits and green hair) and still held the charm of Japanese culture.

After I picked my friend Kristina up from Narita airport, we dropped our bags off at our hotel in Asakusa, a section of the city known for its old world charm. Down the road from our hotel was the Kaminari Gate, which is known for the enormous paper lantern that hangs above its entrance. The lantern spans the width of almost two people, and visitors can stand under the lantern without touching the bottom of it.

We then went to Akihabara, which was only two train stops away. Akihabara is a section of the city known for its electronic stores and arcade/anime/vid-eogames buildings. The streets are bathed in fluorescent lights, and signs for every type of game and amusement hang from every building. On every street corner are cute Japanese girls dressed in maid outfits and other flashy outfits promoting hostess clubs or maid cafes. This section of Tokyo is best seen toward nightfall when the signs are lit.

The next day we hit Shinjuku, which was on the other side of the city. We had to navigate our way through Tokyo's train and subway system. Tokyo stations can be confusing and during most hours look a lot like St. Louis after a Cardinals game, but in the end we found our way.

Tokyo was recently named a fashion capital in the last few years, and many sections of the city are known for their fashions. Shinjuku is filled with tons of malls within buildings filled with stores that can range from reasonably priced to super brands



Rachelle Brandel.

PHOTO: AHMAD ALJURYED/THE  
CURRENT

such as Louis Vuitton and Prada. A station away sits Shibuya and Harajuku, both known for their fashion and teen trends.

Shibuya is home to the famous dog Hachi who, as the story goes, would walk to the station with his master every day, until one day his master was killed and never came home. Hachi then continued to wait and return to Shibuya station, showing a dog's fierce loyalty to its master. A statue sits next to Shibuya station in his honor.

Shibuya is also known for its intersection, which is constantly used in films. The four-way intersection stops traffic in every direction, allowing people to cross the street from any direction.

In Harajuku, some of the latest and most outrageous teen fashions can be found. On Sunday, teens are known to come to Shibuya and Harajuku to shop and hang out in outfits they normally can't wear to school or in daily life because of uniforms and societal pressures.

After our long day, Kristina and I hit our hotel's onsen, which boasted both an indoor and outdoor bath. The view from the outdoor onsen included the Tokyo Skytree less than a mile away. The Tokyo Skytree is a large tower from which visitors can see a bird's eye view of the entire city. The warm water, cold air and beautiful views of the city made the onsen incredibly enjoyable.

After our weekend of taking over Tokyo, Kristina had to return to work in Korea, and I had to head back to Osaka. On the bus ride back home, we ended up driving around Fuji; it was luckily a day of clear skies, so the view was spectacular. Fuji was much larger than I could have imagined.

## POINT/COUNTERPOINT 30-day waiting period on divorces unnecessary

Missouri's 30-day waiting period between filing for divorce and a judge finalizing a dissolution of marriage is arbitrary, stupid and possibly harmful to the divorcing couple. A bad marriage is long enough without an extra state-law-enforced 30 days tacked onto the end of it. Let the people out, already!

The argument in favor of the waiting period could be that if a couple has been married for years, what is the harm in 30 more days? The harm could actually be significant. In many cases, the divorcing couple are certainly very disappointed, probably emotionally traumatized and just looking to move on with their lives. Having already spent an extensive number of hours with lawyers composing a divorce agreement that each half of the couple could live with in addition to days or months or even years of mental anguish and horrible guilt over whether or not to divorce, 30 more days of being trapped in a stage of life they have tried very hard to end could be crazy-making.

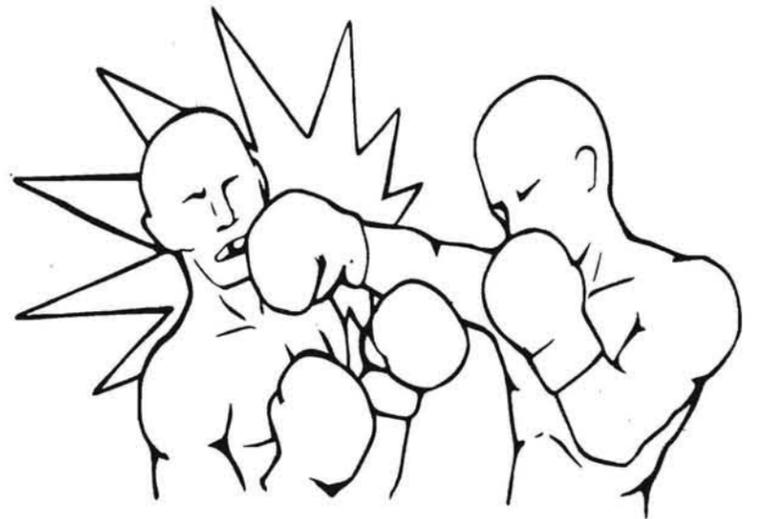
Then there are those that believe Missouri's 30 days might be all the divorcing couple needs to reconcile and that those 30

days ultimately save marriages. But that is not the case at all, and anyone who believes that it is has clearly never been in or broken off a serious relationship. Real relationships and healthy marriages do not swing back and forth tenuously between super-duper and horrifyingly, divorce-inspiringly terrible. Mature couples who choose divorce will stick to their decision, 30 days or no 30 days. Immature couples who might change their minds and decide to get back together because they are allotted 30 days are almost surely too silly ever to be happy together and have no business being married anyway.

Finally, the 30 days is harmful because it is essentially

judgmental. It is Missouri's way of saying, "Are you sure you want that divorce? Are you really sure?" as if divorce is shameful rather than perfectly normal in our society. The reality is that divorce is normal, and we should get over that and stop acting like each one is some huge travesty. Society compels us to get married "for better or worse," as in you'd "better" get married because there's nothing "worse" than becoming an old maid. And then society turns around on us and is surprised when we want out of the situation it urged us into.

Some people just want out of that situation, and the sooner the better.



## Waiting period ensures legitimacy of process

The mandatory 30-day wait between filing for a divorce and finalizing the legal documents is essential to the integrity of Missouri's family law proceedings. This delay is instrumental in establishing the legal intentions of both parties while giving each ample time to contest settlement terms. Removal of this requirement rejects the notion that marriage is a formal contract with conditions that must be met, allowing an individual to manipulate the law to an unfair and costly benefit.

"In sickness and in health" was what you said, right? Until death do you part?

In the U.S., roughly half of all marriages end in divorce, suggesting that many of us are unable to see tying the knot as a serious long-term legal procedure. Like any formal

decision, marriage is not something to be entered on an emotional whim. It requires consideration, compromise and investment in the interests of another, traits that aren't fully developed in many potential mates until later in adulthood. Research strongly links marital success (a marriage of at least 20 years) to higher education and age, illustrating the benefits of delaying saying "I do".

Pledging eternity to another under the law hardly puts a person in a position to see a month-long post-divorce period as an unreasonable requirement. Anyone with courtroom experience will readily lament the length of time involved in the simplest of litigation proceedings. It is insulting to expect instant gratification, in love or under the law, and it undermines the logic initially

applied to matrimony — it wasn't an overnight decision, so it won't warrant an overnight response.

Other options less drastic than divorce — separation, mediation and counseling — have been shown to benefit those couples who may be experiencing a bout of choppy waters. The best action is preventive and requires both an absence of idealism and a basic understanding of contract and family law.

As your love boat sets sail into uncharted oceans, you embark upon an exciting cruise of commitment that, in the event of mechanical error, may leave your marriage inoperable and stranded at sea, ankle-deep in fecal matter for three days as its lifeless corpse is towed back to port in Alabama. Choose your journey partner wisely.



Nolan Craig rips the pitch

LEON DEVANCE/THE CURRENT

## UMSL baseball: UMSL feels it is the team to beat in GLVC

LEON DEVANCE SPORTS EDITOR

For the University of Missouri-St. Louis men's baseball team, the goal for the 2013 season is simple: be the last team standing.

UMSL had an 8-14 record at the beginning of the 2012 season before winning 24 of their final 31 games to place third in the Great Lakes Valley Conference. UMSL lost to Northern Kentucky in an elimination game.

Jim Brady, head coach, said that the 2013 season should be exciting for UMSL.

"I can't wait to begin the season. I like the pitching on the team. We added to the core, so there will be a push for jobs," Brady said.

Brady insisted that the UMSL lineup will be stacked and balanced to provide no easy outs for the opposition.

"Luke Matecki [senior, business] will lead off and be the table setter of the offense. Either Nolan Craig [senior, finance] or Drew Standefer [senior, nursing] will hit in the number two hole. Charlie Mohr [senior, business administration, a utility player who plays the corner infield positions, second base and designated hitter] is the best hitter on the team and will be the number three hitter. Trevor Nathanson [senior, business administration] is the clean-up hitter. John Pilackas [senior, nursing and education] will occupy the five hole. Taylor Holman [senior, liberal studies] or newcomer Tyler Bunge, [junior, business administration, a transfer from Oakville in St. Louis and Mineral Area Community College] will play second base in the sixth hole. Joe Wiczowski [sophomore, undecided] and Paul Richmond [junior, media studies] can switch positions in the lineup and will hit

either eighth or ninth," Brady said.

The UMSL offense, Brady said, will again play small ball to manufacture runs.

UMSL's pitching staff is multi-dimensional, which will confuse opponents from both sides of the dish with fastballs, sliders, curves and change-ups.

"Andy Flett [senior, criminal justice, a transfer from Louisville] played summer ball in the Cape Cod League, where the top prospects play in the summer. Nolan Clayton [junior, secondary education] is an outstanding pitching prospect. Jake Sinovich [junior, physical education, from Southwestern Illinois Community College] is the hardest thrower on the team, and he hits the radar gun in the low 90s. Brendyn Dabrowski [junior, information systems] ... who has added 20 pounds of muscle and throws hard with good arm action and processes a good changeup, can start or pitch in relief," Brady said.

The additions Brady alluded to are recruits Flett, Phil Landwehr, junior, undecided, a transfer from Jefferson Community College, and Michael Budka, junior, physical education, a transfer from Black Hawk Community College in Illinois who batted .395 as a freshman and .404 as a sophomore.

Brady said it will probably take some time for UMSL to play to its capabilities with the mix of newcomers and returning players.

"I've got a very good baseball team. But it is going to take some time to figure out the roles ... This team is comparable to a top 30 team. [If] we put together the lineup and play, we are going to [be] an awesome team," Brady said.

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