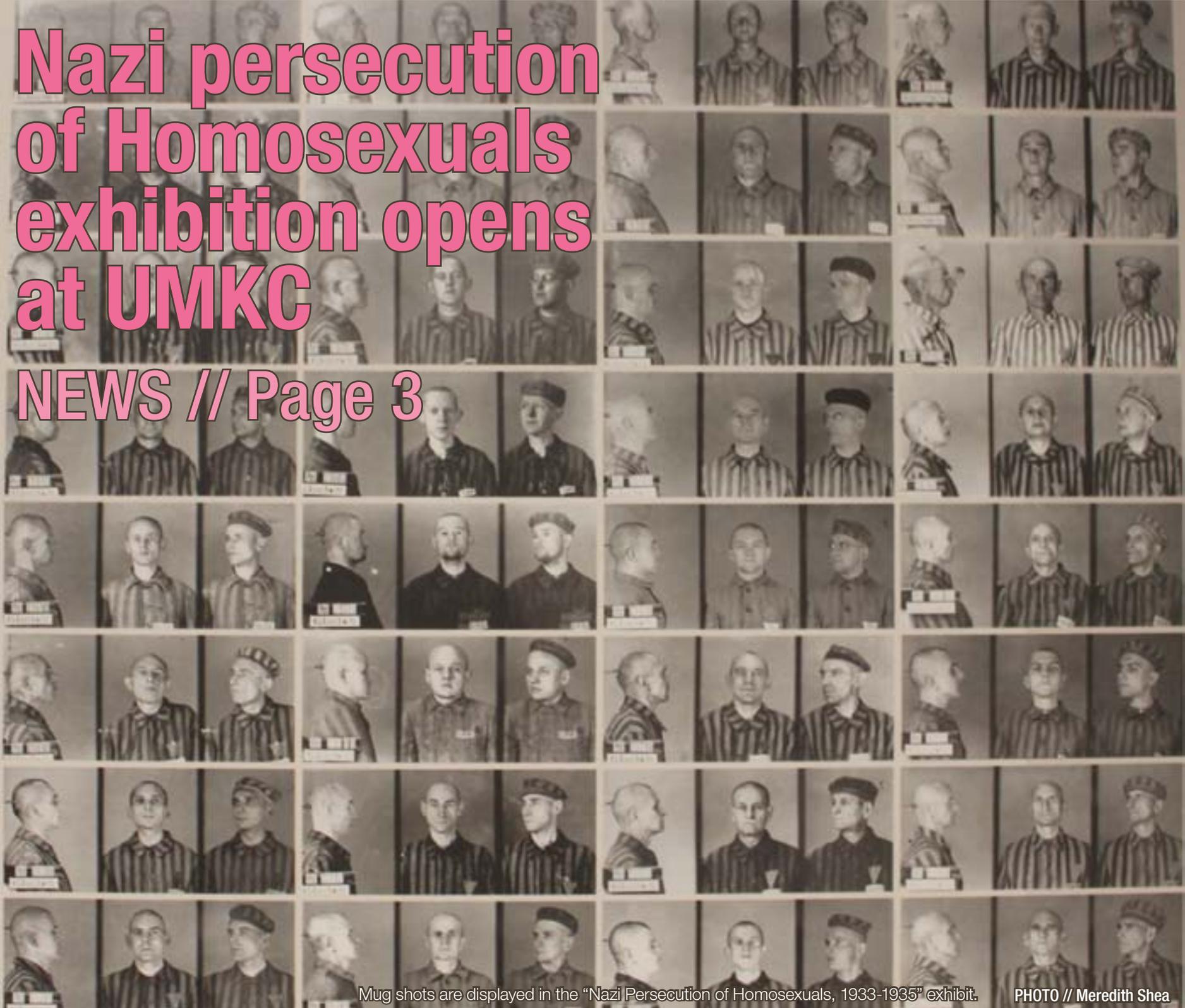


UMKC's Independent Student Newspaper

Nazi persecution of Homosexuals exhibition opens at UMKC

NEWS // Page 3



Mug shots are displayed in the "Nazi Persecution of Homosexuals, 1933-1935" exhibit.

PHOTO // Meredith Shea

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Approved Anchor I courses:

Money, Meds, and Morals - deals with medical ethics and brings together faculty in the fields of philosophy and medicine.

The Value of Beauty - surveys the changing definitions of beauty in art.

The Countercultural Experience - examines groups (countercultures) whose collective values distinguish them from the mainstream culture.

Muse - students engage in creative, collaborative projects and study music history in the context of 21st century Kansas City.

Introduction to Urban Studies - explores the major issues of urban studies as well as the current events, opportunities, and problems facing Kansas City.

What is Discourse I: Reasoning and Values?

“Discourse” refers to the language, images, styles, genres, behaviors and other forms of communication used by specific social and professional groups.

The techniques of discourse analysis and language awareness taught in this course will enable you to position yourself socially and professionally, helping you understand the discourse conventions, reasoning, and “commonsense” assumptions that create and define academic, political, professional, and other discourse formations and communities.

Students will produce, perform, and analyze college-level, oral and written texts; and they will learn how written and oral performances function together in specific discourse communities. This course is associated with anchor courses in Reasoning and Values and it prepares students for Discourse II: Culture and Diversity.

General education requirements set to change in Fall 2013

Lauren Gepford Copy Editor

Throughout the past four years, UMKC faculty members have worked towards revising general education requirements. The new gen ed model will apply to all future undergraduate students. Previous general education requirements varied between schools.

The new requirements will be implemented for incoming freshmen in fall 2013 and incoming undergraduate transfer students in fall 2014. They will not affect current students or graduate students.

One of the goals was to move from a course-based model to an outcome-based model, explained Dr. Jerry Wyckoff, chair of the General Education Oversight Committee.

“We now have specific outcomes that we’re trying to measure for students, known as assessment,” Wyckoff said. “We’re trying to assess how well the University is doing in having students learn based against specific outcomes and objectives.”

Students will be required to take three levels of interdisciplinary courses, called anchor courses, which will focus on different subject areas. Level one is reasoning and values. Level two is culture and diversity, and level three is civic and community engagement.

Each level is a prerequisite for the next level and requires two three-credit hour classes.

The subject matter in the interdisciplinary ‘anchor’ course is complemented with a co-requisite ‘discourse’ that focuses on speech and writing.

The interdisciplinary anchor courses and their linked discourse courses account for 18 credit hours. Current required courses – English 110, English 225, and Communication Studies 110 – will be covered in the three discourse courses.

The interdisciplinary anchor courses will have approximately 120 students, and the discourse courses will have approximately

general education requirements, such as College Algebra, Biology, and Art History courses.

Dr. Lynda Plamann, recently appointed Coordinator of General Education, said the faculty decided upon a set of skills students should be expected to know when they graduate.

“Instead of saying that every student should take a course in this subject and a course in that subject, we are saying that students should have a particular set of knowledge and skills when they graduate,” Plamann said.

With the change to an outcome-based model, there will be a wider variety of courses offered, focusing on an interdisciplinary approach that strives to increase student engagement in the subject matter.

“Students in Discourse I will write and speak about topics related to the Anchor I course,” Plamann said.

“Because the discourse classes are tied loosely with anchor courses, the readings in those classes may be tied to readings students are doing in another class so they may be more interested in the course material,” Wyckoff said. “You may take a course on urban planning, and then could be reading about urban planning in your discourse class. This will engage students in a larger conversation that way.”

The new model was also proposed to

“We are saying that students should have a particular set of knowledge and skills when they graduate.”

-Dr. Lynda Plamann

20-25 students.

Students can test out of discourse levels one and two, but level three will be mandatory. Students may also be exempt from level-one and level-two anchor courses with equivalent courses, such as English credits transferred from another university.

An additional 12 credit hours of ‘platform courses’ are required, for a total university-wide gen ed requirement of 30 hours.

The platform courses are 100-300 level courses in four disciplines: scientific reasoning and quantitative values, human values and ethical reasoning, arts and humanities and a general education elective.

These courses will be filled with current

Continued on Page 4

UMKC’s writer in residence publishes book about Troost Wall

Jessica Turner Staff Writer

Whitney Terrell has spent many years bringing the issue of Kansas City’s sluggish rate of ethnic integration to the public’s attention, and is no stranger to the history behind the racially restricted covenants that perpetuate local segregation.

Terrell, Distinguished Writer-in-Residence at UMKC’s English Department, knows the history of the Troost Wall is a long story, but that hasn’t stopped him from telling it in his book, “The King of Kings County.”

He was initially introduced to hints of racial restriction through his aunt’s deed, which likely included verbiage such as, “No

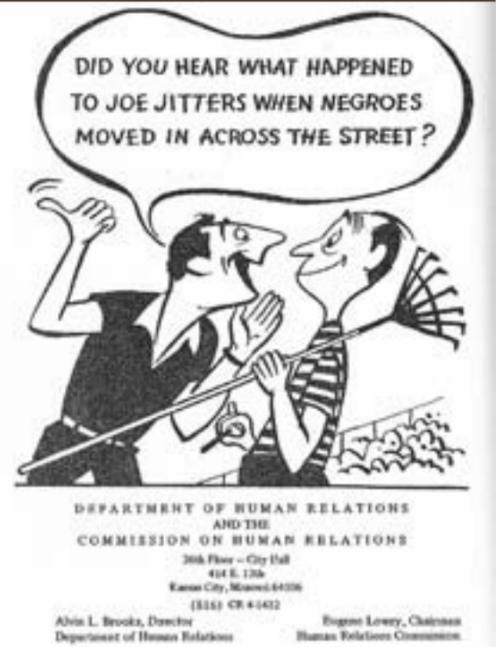
property in said addition shall at any time be sold, conveyed, rented or leased in whole or in part to any person or persons not of the White or Caucasian race.”

Terrell was then inspired to write his book, which has since prompted others to address the problem.

“Once African Americans started moving south, unscrupulous real estate dealers would go into a neighborhood and say, ‘An African American is moving in on the block,’ or they would buy a house on the block and put an African-American family in it, but not a middle-class one,” Terrell said.

“They’d put a tough-looking guy in there, and then they’d tell everyone else in the neighborhood, ‘Look, this neighborhood is going

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CREDIT // Western Historical Manuscript Collection

‘Nazi Persecution of Homosexuals’ comes to UMKC



Above: Men convicted of homosexuality are marked by an upside down pink triangle on their clothes. Right: Homosexuals in the Holocaust are underrepresented in Holocaust education. PHOTOS // Meredith Shea

Exhibit speaks to thousands of suspected gay men who were imprisoned, killed

Roze Brooks News Editor

The rise of Germany’s National Socialist government resulted in an estimated 11 million Holocaust victims.

The objective of the Nazi party was to eliminate those who did not fit the mold for a perfect Aryan race.

The United States Holocaust Museum strives to preserve the memory of the millions who suffered during this time of tragedy. Among the representation of Jewish victims, the museum also aims to promote the stories of the underrepresented victims of the Holocaust.

UMKC is hosting a traveling exhibit from the United States Holocaust Memorial Museum titled “Nazi Persecution of Homosexuals, 1933-1945” through April 10 on the second floor of the Miller Nichols Library.

This exhibit reveals the detrimental treatment of males who were openly, or perceived to be, gay.

Homosexuality before the Nazi regime in Germany was already grounds for persecution.

Starting in 1871, a broadly interpreted criminal law called §175, deemed “unnatural indecency” between men to be “punishable by imprisonment” for up to two years.

This law only referred to acts between men—not women, with the mindset that females were still capable of carrying children regardless of sexual orientation.

The mixed interpretation of homosexuality spearheaded much debate at the turn of the 20th century. Same-sex “friendship leagues” were welcoming, but homosexuality was deemed a mental illness.

Members of the Nazi Party conceived an ideology they believed would strengthen the Aryan race through eugenics, the study of improving hereditary through selective breeding.

This brought on the eventual annihilation of not only Jews—but those with mental illnesses, those who carried diseases and homosexuals.

It was believed that homosexuals would contribute to a lowering population—and that ultimately this would weaken the Nazi regime.

As the Nazis took power in 1933, persecution practices emerged through what came to be called the New Order.

Homosexual gathering places and publications were shut down. Interpretation and enforcement of sodomy laws were left to the Criminal Police and the Gestapo under the SS leader Heinrich Himmler.

From early 1937 to mid-1939, police forces arrested more than 78,000 suspected and openly gay men, many of whom received prison sentences.

Many were sent to concentration camps where they were subjected to forced labor with minimal breaks and rations.

Although homosexuals were not deemed fit to contribute to the population, they were

still brought on as soldiers in World War II in September 1939.

They were often given suicide missions in the war, or other tasks that had a high mortality rate.

During time spent in concentration camps in the early 1940s, many homosexual men underwent medical “solutions” that included castration or the implementation of hormones, often ending in death due to surgical complications.

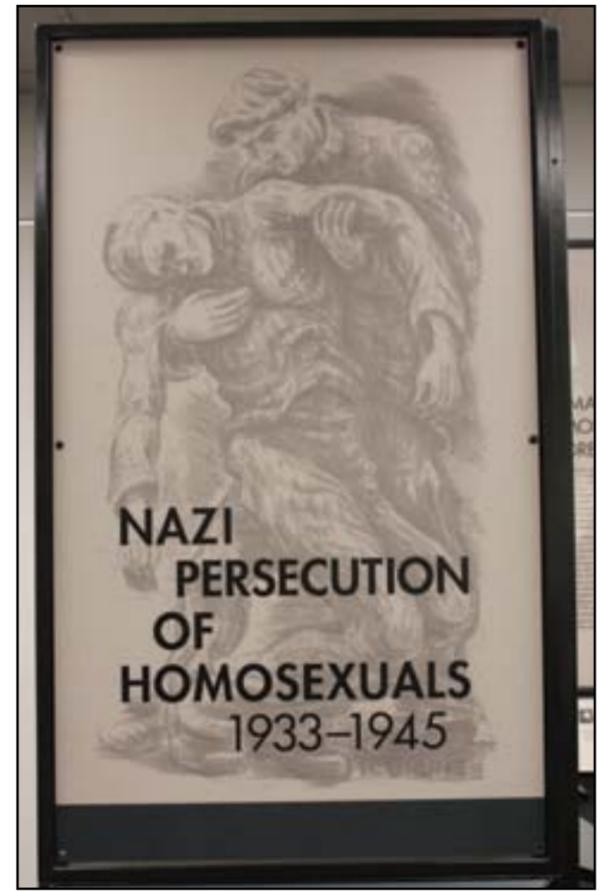
Badges were given to each person held in concentration camps as identifiers for the Gestapo.

The pink triangle was given to an estimated 5,000-to-15,000 male homosexual prisoners and has become a symbol within the LGBT community in remembrance of those who suffered at the hands of the Nazi regime.

Those sporting the pink badge were often subject to harsher treatment than other prisoners, and were further shunned by fellow campus detainees.

Ultimately, about 100,000 men were arrested on violations of sodomy laws. When the Allies defeated the Nazi regime in early 1945, concentration camps were liberated and many prisoners were freed.

Homosexuals didn’t benefit from immediate freedom like the others.



Many men were forced to complete their imprisonment.

In 1956, the Federal Republic of Germany declared that those detained in concentration camps based on sexual orientation were not eligible to receive any form of compensation whereas other detainees would receive compensation.

In 1969, Germany decriminalized homosexual relations between male adults.

However, it was not until the 40th anniversary of the end of World War II in 1985 when homosexuals murdered during the Nazi regime received any form of commemoration.

§175 was finally abolished in 1990, and in May 2002, German parliament pardoned all homosexuals previously convicted of criminal charges during the Nazi Era.

The special exhibition being hosted at UMKC is a project of the Gay and Lesbian Archives of Mid-America. It is being co-represented by the Division of Diversity Access and Equity and in conjunction with Heartland Men’s Chorus’ spring concert, Falling in Love Again, March 23-24 at the Folly Theatre.

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Two astronomers put UMKC on the map

Dan Moreno Staff Writer

The University announced the addition of a new astronomy program, which will extend from the physics department.

Dr. Daniel McIntosh, assistant professor of physics and astronomy, was assigned to develop an astronomy major and minor.

McIntosh said the physics department decided to expand because astronomy is an exciting area for research and it is hoping to draw new students.

After five years, McIntosh seemed satisfied to announce that the minor is already available and the major is in the process of approval with the Missouri Department of Higher Education, and should be available in 2014.

"So far two students have declared the minor," stated McIntosh. "And about twenty different students will declare a major once the process has been approved."

The requirements for the minor are similar to those of any other department minor.

"The minor requires eighteen units and half of them have to be upper division courses" said

McIntosh. "The lower division requirements are two fundamental physics courses, which are 240 and 250 plus three upper division courses."

The astronomy degree will offer classes that where both McIntosh and Dr. Mark Brodwin, assistant professor of physics and astronomy, will teach. Courses will include Stellar Astro-Physics, which emphasizes how stars work and Cosmology, which is a study of the universe.

Not every class will be lecture-based.

"We will also offer practical astronomy classes, which are essentially advanced lab classes," McIntosh said.

Students not interested in majoring or minoring in astronomy can still access the UMKC observatory for free

"Any student can visit the telescope on our open Friday nights, which starts in March and goes all through the summer," McIntosh said. "You can show up at dusk, which is when the sun goes down."

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UMKC professor chosen for NASA mission

Roze Brooks News Editor

Dr. Mark Brodwin, assistant professor of physics and astronomy, has been chosen as a science team member for a project sponsored by NASA.

Brodwin was a NASA-nominated candidate for the Euclid mission, which will comprise of data analysis and working with science instruments to fulfill the mission.

Euclid is a space telescope designed to probe for dark matter, which is an invisible substance that makes up only three percent of the universe. This research could allude to what scientists believe to be a stretching of the universe at

increasing speeds- caused by dark matter.

Euclid is intended to launch in 2020, spending six years mapping and locating areas in which universal stretching seems to have occurred.

NASA will be heavily involved, offering several assessments prior to the telescope's launch, including the distribution and detailed testing of infrared flight detectors. Infrared facilities enable scientists to expand their discoveries from previous measurements.

Brodwin is familiar with infrared techniques, having used them to discover galaxy clusters in the distant universe and further studying them through data from telescopes around the world.

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Gen eds, continued from page 2

prevent students from failing writing intensive courses because they will incorporate more writing and speech skills in more of their introductory classes.

Wyckoff said the new general education model will "probably make it easier for students transferring between two units in the school, [because] under the previous model, every unit was responsible for their general education, and now there's a university-wide requirement."

Specific schools, such as Arts & Sciences, will require additional unit-specific and degree-specific requirements beyond the university-wide requirements. Not all of the nine UMKC schools have finalized their specific additional major

requirements. "You come to college because it's an opportunity to interact with a broad group of people and the anchor courses will allow students to meet others outside what they traditionally took as introductory subjects," Wyckoff said.

Students are encouraged to begin general education requirements as soon as possible after starting courses at UMKC. Wyckoff said the General Education Curriculum Committee has already begun approving new course proposals, which will be announced after Feb. 18. Additional courses will be accepted on a rolling basis.

"We've got numerous really outstanding proposals. I've got a lot of faculty who've come up

to me and are eager to put in more classes," Wyckoff said. "I think as the new requirements roll out we'll see more faculty participate. I can tell you there are professors who've been teaching here for some time and are very well respected who are putting in new courses."

The Faculty Senate approved the new requirements, with an 18-0 vote with two abstentions.

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Johanna Poppel Photo Editor

Student Environmental Coalition in search of green-minded students

The Student Environmental Coalition (SEC) is starting back up and looking for like-minded members to help promote environmental awareness among campus, community and city. SEC is holding meetings for the next two Tuesdays, February 19 and 26 at 3 p.m. on the west end of the fourth floor of Flarsheim Hall. The meetings are intended to discuss future events and goals for the semester.

The student organization was originally known as the Environmental Studies Student Association (ESSA) until Spring 2012, when the name was changed to its current name. The name was changed to encourage more students from different areas of study to come together to promote a more environmentally friendly campus.

Students are encouraged to come share their ideas or simply to meet students with the same interest. SEC has many possibilities for students' ideas to form into action.

In the past the student organization has hosted guest speakers, movie showings, campus events, volunteering opportunities, and conference trips.

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Redlining changes Kansas City neighborhoods Continued from Page 2

to go biracial or black, and you need to sell your house, and you need to sell it now."

Ultimately, the house would be sold for much less than its market value, and the real estate agent would get a quick commission. This process is known as "blockbusting".

Joe Louis Mattox, board member of the Historic Kansas City Foundation and Local Historian for the Bruce R. Watkins Cultural Heritage Center, has a consistent viewpoint of this practice.

"Let's say you have a white family living at Fifty-fifth and Paseo, or Fifty-fifth and Benton," Mattox said. "And you had a middle-class black person move in, who was going to be a good homeowner, and they had been saving for years to afford this house. So they move in and they would be a good neighbor. But you had someone coming and saying, 'The blacks are coming,' and so many of the white people in that neighborhood said, 'Well, it's time for me to get out.'"

This phenomenon is what is referred to as "white flight."

"He has been out there doing something with historic preservation," Maddox said, referring to Dr. Jacob Wagner, Director of UMKC's Urban Studies program. "He is

one of the few people out there trying to do something, and the man is sincere in what he's trying to do."

Wagner takes an interest in both conservation and improvement of inner-city environments.

"In the '30s, in response to The Great Depression, you get the federal government colliding with private real estate and creating racially biased lending patterns so that it's increasingly difficult for folks in integrated neighborhoods to get loans, to buy homes, or to improve existing homes," Wagner explained. "And so what you have is a Federal Housing Policy that starts to support the development of white suburban neighborhoods. So it's not that white flight is just something that people want. It's constructed. It's fabricated. And it's supported by a private industry."

During this period, the Federal Government began implementing the practice of "redlining," or the mapping out of cities, indicating to banks and private mortgage companies where to lend. If a neighborhood was outlined in red, it meant that it was an "at-risk" neighborhood, and the residents of those neighborhoods would

not receive lending.

Terrell explained the result of this system by noting, "If you teach a city over a period of time that real estate in all-white neighborhoods is more valuable than real estate in mixed neighborhoods, and especially more valuable than real estate in black neighborhoods, then you create a system where people who are white don't want black people living in their neighborhoods."

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31st and Troost Streets in the 1930s. CREDIT // Western Historical Manuscript Collection



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Player Profile

Cousins, teammates, roommates and best friends unite at UMKC

Dan Moreno Staff Writer

Kelsey Barnwell and Lauren Dudding, both guards for the 'Roos, were separated by 500 miles. Today, they share everything in Kansas City, especially their talent on the court. Dudding has already started 10 games, and averages 3.6 points. Barnwell has yet to start, but has appeared in all 26 games and averages 3.2. Dudding and her family traveled from Lubbock, Texas to Jay, Okla. every summer to visit the Barnwells. Their visits always included time on the basketball court.

around the age of five, when she started playing competitively. They used to discuss becoming teammates. As their college careers neared, their desire to play together in a Division I program grew. "Lauren almost moved to Oklahoma her junior year so we could play together," Barnwell said. "We always wanted to play together and had talked about it in the past, and all I could think was how awesome it would be." Dudding had to make an important decision. "Since my mom was from the area and I'd get a chance to play with Kelsey, I really considered it," she added. "In the

“It's awesome living together. She is like my sister and my best friend. We are a little different but get along great. I'm a neat freak and more girly, but she is more laid back and goes with the flow. It works.”
-Lauren Dudding

"We played basketball against one another or against our brothers," Dudding said. "When we went one-on-one, the loser always asked for a rematch until they won." Even though the main purpose was having fun, Barnwell said that their "games were always intense." "We were very competitive when we played, but we always supported one another on and off the court," Barnwell said. Barnwell started playing basketball in kindergarten and grew up as a coach's daughter. Dudding began her basketball career

end, I didn't want to be away from my dad and brother that long, so I decided to stay." Both cousins started hearing from different schools during their high school years. Dudding had the opportunity to play for her hometown school, Texas Tech. Barnwell received an offer from Oral Roberts, but UMKC won out. "We were talking about who all we had talked to and realized that UMKC was on both of our lists," Barnwell said. "Again, we thought about what it would be like to finally be teammates." Barnwell was the first one to sign



Above: Lauren Dudding has started in 10 games this season and averaged 3.6 points. Below: Kelsey Barnwell has played in all 26 games and averages 3.2 points. PHOTOS // UMKC Athletics



on with the 'Roos, and a month later, Dudding decided to join her. "We've always had a bond, and after coming close to playing together in high school, it was a dream come true to finally get the chance to at UMKC," Dudding said. The cousins also became roommates. "It was a no-brainer," Barnwell said. "Even though we are different types of people, we get along really well. We do a good job balancing one another out." "It's awesome living together," Dudding added. "She is like my sister and my best friend. We are a little different but get along great. I'm a neat freak and more girly, but she is more laid back and goes with the flow. It works." Dudding is majoring in business. Barnwell took a different trail by majoring in education. "We didn't get to spend as much time together growing up as we would have liked, but we have already made a ton of memories and have a lot more to make," Barnwell concluded.

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WAC sweetens the pot to entice the 'Roos

Chancellor calls UMKC 'a good fit' for the new league

Kate Baxendale Staff Writer

The Western Athletic Conference has waived UMKC's entrance fee and said it will hold its post-season basketball tournament in Kansas City, UMKC officials announced last Thursday at a press conference. Chancellor Leo E. Morton explained the decision to leave the Summit League, effective June 30, 2013. "I believe that UMKC is a good fit for the WAC," he said. "There will be less travel time for the athletes. We will also get more media coverage in cities like Chicago and Phoenix." UMKC will be the ninth member of the WAC, joining California State University-Bakersfield, Chicago State University, Grand Canyon University, University of Idaho, New Mexico State University, Seattle University, The University of Texas-Pan American and Utah Valley University. Morton claimed the WAC will benefit all UMKC teams, particularly basketball. "Kansas City has always been a college basketball town," Morton said. "Now we will



have the opportunity to host the WAC men's basketball tournaments here in Kansas City." However, the year in which UMKC will host the post-season basketball tournament has not been determined. The WAC has sent at least two men's basketball teams to the NCAA Tournament in 24 of the past 29 seasons. However, only three of the teams that will play in the WAC next year are returning members, as the WAC becomes a non-football conference. Tim Hall, Director of Athletics, said

rigorous research was conducted before reaching the decision. "The WAC has great brand recognition," he said. "Our teams will travel to large cities. There will be a \$160,000 increase in travel expenses. However, this will be privately funded." The teams will take fewer bus trips, and according to UMKC officials, will miss 12 percent less class time. UMKC will not have to pay an entrance fee to the WAC, and the conference will

cover the cost of the exit fee from the Summit League. In the WAC, UMKC will be eligible for NCAA championship play in each of its 16 sports. "We received this invitation because we are in a great city," Morton said. WAC Interim Commissioner Jeff Hurd explained what the conference looks for when recruiting new universities. "We look at leadership as a whole and commitment to both athletics and academics," he said. "UMKC is a good fit—in competition and in institutional values." Morton pointed out that the Municipal Auditorium has been home to the most Final Four's in NCAA history. However, no NCAA tournament games have been hosted at Municipal since 1964. Hall expressed excitement about a new era in UMKC Athletics. "We look forward to competing alongside the institutions in the WAC and providing a great experience for our student-athletes," he said.

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Men's Basketball

'Roos lose to Fort Wayne, Oakland

Dan Moreno Staff Writer

The 'Roos suffered an 86-74 home defeat to Oakland last Saturday, giving the powerhouse team its seventh straight victory and 15th overall win. UMKC made 50 percent of its shots from the field, slightly better than the Grizzlies' possessive 49.1 percent. But a 35-25 rebound lead and 13 more successful free throws delivered the victory to the Grizzlies. Nelson Kirksey and Thomas Staton led the 'Roos in scoring with 18 and 17 points, respectively. But the 'Roos got slammed by Oakland's Travis Bader, who racked up 29 points and eight rebounds. The Fort Wayne Mastodons scored a 65-60 victory over the 'Roos on Thursday at Swinney Recreation Center. Kansas City only made

four of 24 three-point shots and were just eight of 16 from the free-throw line. Trinity Hall and Estan Tyler led in scoring, with 19 and 15 points, respectively. 'Roos Head Coach Matt Brown was disappointed by the losses after last week's victory over South Dakota. Then, he said the remaining games were "winnable" and that there was no pressure. The 'Roos have not enjoyed a home court advantage. The team has had only three home victories this season. The 'Roos will try to forget about the bad season and finish strong in the remaining three games. With an overall 7-21 record and 4-10 in the Summit League, the 'Roos will head to Cookeville, Tenn., for the Ramada BracketBuster against Tennessee Tech on Saturday.



Left to right: Kirk Korver, Thomas Staton, Estan Tyler and Fred Chatmon take on the Oakland Grizzlies. PHOTO // Sai Srikrar Kadiyam

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Scoreboard

Men's Basketball
Overall Record: 7-21
Conference Record: 4-10
(L) Feb. 14—vs. Fort Wayne 65 UMKC 60
(L) Feb. 16—vs. Oakland 86 UMKC 74
Up next:
Feb. 23—Ramada BracketBuster at Tennessee Tech (Cookeville, Tenn.)

Women's Basketball
Overall Record: 9-17
Conference Record: 5-8
(L) Feb. 14—at Fort Wayne 49 UMKC 42
(W) Feb. 16—at Oakland 53 UMKC 59
Up next:
Feb. 21—vs. Western Illinois at Swinney Recreation Center 7 p.m.

Men's Tennis
Overall Record: 1-7
Region: 1-2
(L) Feb. 16—vs. Air Force 4 UMKC 3
(L) Feb. 17—at Arkansas 5 UMKC 2
Up next:
Feb. 23—vs. Oral Roberts at 2 p.m.

Women's Tennis
Overall Record: 2-4
Region: 1-1
(L) Feb. 16—at Wichita State 6 UMKC 1
(L) Feb. 17—vs. Arkansas-Little Rock 4 UMKC 3
Up next:
Feb. 20—at Missouri

Softball
Overall Record: 3-6
Feb. 15—vs. Texas Tech 14 UMKC 2 (at Las Cruces, N.M.)
Feb. 15—vs. New Mexico State 10 UMKC 1 (at Las Cruces N.M.)
Feb. 16—vs. Texas Tech 11 UMKC 3 (at Las Cruces, N.M.)
Feb. 16—vs. Colorado State 17 UMKC 16 (at Las Cruces, N.M.)
Feb. 17—vs. Penn State 10 UMKC 2 (at Las Cruces, N.M.)
Up next:
Feb. 22-24—Blues City Classic at Southaven, Miss.

Men's Track and Field
Feb. 15—UCM Classic at Warrensburg, Mo. (1 champion)

Women's Track and Field
Feb. 15—UCM Classic at Warrensburg, Mo. (1 champion)

Experimental opera at KCAI offers odd excitement

Joey Hill Staff Writer

It's easy to think of opera as some relic of a by gone era, festooned with silken gowns and set in cavernous, gold-leafed theaters. But at its heart, opera is very much a timeless performance. On Tuesday, Feb. 12, the Kansas City Art Institute hosted the "Art Sounds Collaboration," a performance of two short modern chamber operas, "Ponderly" and "Numera."

"Ponderly," created by Nihan Yesil, was a quandary of an opera. It opened with a projection of the moon displayed on a large sheet that filled the entire stage space. In front of it laid a sleeping girl coated in soft blue light. A brief and keenly operatic dialogue between the girl, Lily and her mother followed. Once Lily returned to slumber, the house lights dimmed and Lily began to dream.

The performance then suddenly took an incredible shift as it became a life-sized shadow play. A physical human Lily disappeared, and was replaced with a shadow Lily on the illuminated sheet. Confused and disoriented, physical Lily wandered the space until she was confronted by two figures: a tall, gaunt, well-dressed man (Will), and a shorter young woman with a long braid and a postman's hat (Addie).

Will and Addie, two beguiling and contemplative individuals, spoke in riddles as they led Lily closer and closer to realizing her dreams. At times the audience was as confused as Lily was, or even more so. At one point, Will and Addie carried on singing by simply saying "think" over and over again for almost two minutes.



UMKC collaborates with KCAI and performs a unique opera using sheets and silhouettes.



PHOTOS // Joey Hill

The operatic dialogue was only half of the performance's strength. The actors use a variety of props and gestures to convey the scenery and tone. Another sharp transition leads them into a perceived nightmare as "Loon de Tique" enters dressed in a cape and crown shouting gibberish, only to let Lily escape to her bed and wake up enlightened.

Ryan Oldham, an adjunct assistant professor of composition, music theory and musicology, created the second opera, "Numera." It subtracted something from the communication of performance and audience in a different way. The story revolved around two shapes, Triangle and Square, who lived content lives. Triangle cared for a flower garden and Square made walls out of boxes. Their unified life was interrupted

when Circle entered. Both Triangle and Square pined after her [Circle], and after both declaring their love to her, Circle chose Square, leaving Triangle wallowing in despair.

While the story appeared simple, the way in which it was communicated was very complex. No words were sung, only numbers. The plot was shown through the gestures of the performers as well as various shapes and symbols, which were projected onstage.

Both performances were great examples of experimental theater. Brimming with imaginative visuals, they carried simple storylines to new heights of creative expression.

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Chicana author shares her memoir

Kate Baxendale Staff Writer

Chicana postmodernist writer and UMKC professor Dr. Norma Cantú of the English and Latina and Latino Studies Programs, read selections from her fictionalized memoir "Canícula: Imágenes de una niñez fronteriza" last Tuesday. The book won the 1995 Premio Aztlán, a national award for emerging Chicano and Chicana writers.

She moved to Kansas City in January after teaching at the University of Texas at San Antonio for 12 years.

Cantú read selections such as "A Border Story" and "Making Do." "A Border Story" is about her childhood in Laredo, Texas during the 1940s and 50s. It tells of the hottest days in summer when cotton is harvested.

"Making Do" is about a beauty shop in Laredo where women tell their stories to the hairdresser named Diamond.

"It is about a culture, a culture that clashes along that border," Cantú said of her book. "But it is also a coming of age story. It's about childhood. But it's also about photographs and the memories they elicit, whether they are true or not."

Other selections had more serious themes, such as the recollection of the death of her brother in the Vietnam War.

Cantú also read her unpublished work, "Sometimes the Solution is Not the Answer," which is about the life of a woman who lost everything in a fire, including her two children.

A slideshow of personal photos from her childhood accompanied the reading, which

helped the audience visualize the story that she shared.

Cantú has won numerous awards, including the 2008 National Association of Chicana and Chicano Studies (NACCS) Scholar of the Year and the Veteran Feminists of America's 2010 Exceptional Texas Woman award. She was also named a Fellow of the American Folklore Society in 2011. She was selected to receive the NACCS Tejas Foco's Premio Letras de Aztlan in 2013 for her work.

"The nation-state determines the color of its citizens and therefore designates their position in society," Cantú said.

When the slideshow depicted two different forms of documentation, Cantú described how the memoir is about identity. One document specifies her skin color as "moreno" or "brown" and the other specifies her skin color as "blanco" or "white."

Cantú is the oldest of 11 children and the only one born in Mexico. She identifies with both sides of the border.

Her earliest writing experience occurred when she was a staff member of her high school's monthly newspaper.

"My job was to write the column with all the astrological signs, but I knew nothing about



Professor Cantu reads from award-winning book. PHOTO // Sai Srikar Kadiyam

astrology so I made them up!" she said.

Cantú described that in her native Nuevo Laredo, Tamaulipas in Mexico, George Washington is a "patron saint" for too many reasons to explain. Still today there is a three-week celebration of carnivals and other festivities to commemorate America's first president.

"My mother used to dress me up for George Washington's birthday every year," Cantú said.

After sharing her selected stories, the audience was able to ask her questions. A student asked her what inspired her to write.

"I am 66 years old and I am not going to be around much longer, maybe another 20 or 30 years. I don't want to miss the opportunity to tell my story," Cantú answered.

Cantú was asked to share her opinion about immigration policy as a Latina woman in the United States.

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food critic's corner

Chez Elle Creperie is a delightful Parisian experience



'Paris' crepe, filled with Nutella. PHOTO // Najid Ali

Najid Ali Staff Writer

Despite living in the center of the Midwest, I am always surprised to see the great diversity of cuisine in Kansas City. Although Kansas City is known for its distinctive take on barbecue, the city is full of restaurants that highlight a wide range of tastes and cultures. One of my favorite little eateries I discovered is Chez Elle Creperie and Coffeehouse.

Located in the city's Westside at 1713 Summit St., Chez Elle is one of my go-to places to meet up with friends or to enjoy a tantalizing treat during the day.

Walking down the street you cannot help but notice the elegant edifice that houses the restaurant. Its iron railings, signature black awnings and vibrant flower beds mentally transport visitors to the French Quarter in New Orleans or a quaint neighborhood in Paris. As you walk inside the wrought iron doors, the whole Parisian cafe ambience becomes even more potent.

Upon entering, you are greeted with a very casual but tasteful interpretation of a bistro. On one side, there is a cafe-like atmosphere with colorful pendant lamps illuminating the tables, from which you can watch your meal being prepared.

On the other side of the restaurant there is the option of sitting in a more lounge-type setting with informal seating arrangements of couches and comfortable chairs. During the summer time the Parisian-style sidewalk patio seating becomes available.

Littered around the restaurant are original pieces of art work from local artists. Every time I go, I find a drawing or painting that I have never seen before, and it is fun to admire the pieces while you wait for your delectable dish. As the name of the restaurant

suggests, Chez Elle is almost exclusively devoted to one of France's most popular street foods: the crepe. Chez Elle offers about 30 different kinds of crepes, and they are not usual sweet crepes filled with fruits that are increasingly common in many restaurants.

Their crepes range from \$8-to-\$10, yet they are almost as large as a dinner plate, acting as two meals for some less hungry visitors. They are well worth the price. For those less fond of crepes, Chez Elle offers divine lobster bisque, a daily quiche special and fruit blintzes, the more desert-like sibling to crepes.

The sweet crepes have fillings as varied as coconut cream, in their "Tropicale" crepe, or lemon curd, in their "Citron" crepe. Not to be outshone by the sweet crepes, Chez Elle's vast array of savory and breakfast crepes are just as appetizing and exotic. One of my savory crepe favorites is the "Petite Maison" crepe, which is a delicate crepe filled with melted Swiss cheese and perfectly sautéed mushrooms and spinach.

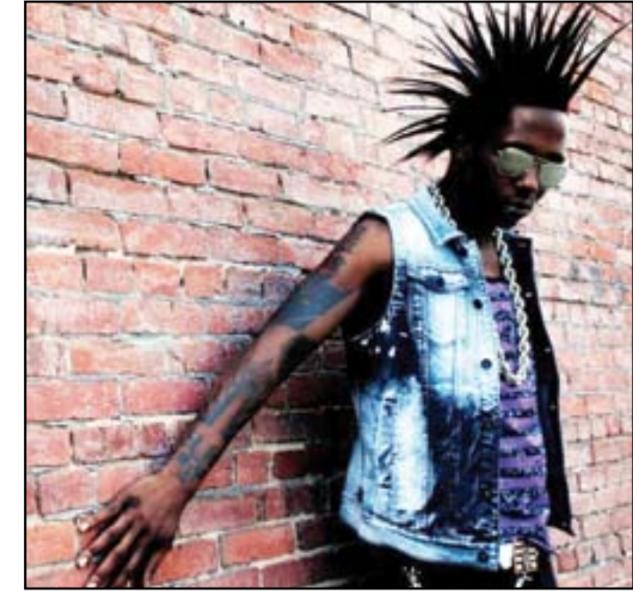
For a heartier meal, try their signature "Chez Elle" crepe filled with roasted chicken, mushrooms, sun dried tomatoes, baby spinach, mozzarella, pesto cheese sauce and topped with a marinara sauce.

Despite all these options I can't help but order what I feel is the quintessential crepe everyone thinks of, which is the "Paris." It is filled with gooey Nutella spread, fresh bananas and strawberries, contrasted with the slight crispness of the exterior of the crepe, topped with a healthy dollop of fresh whipped cream.

If you are in the neighborhood or in need of a pick-me-up, I highly recommend visiting Chez Elle. Treat yourself to a divine crepe and maybe a cappuccino or mimosa. I guarantee with one visit you will be hooked.

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campus fashion



Calvin Bank displays his unique fashion style. CREDIT // Calvin Banks

Banks is fashion forward, has eccentric style

Kate Baxendale Staff Writer

Q: Name, year and major?
A: Calvin Banks, sophomore business major.

Q: Describe your style in one word.
A: Exotic.

Q: Where do you get your inspiration from?
A: Music is my inspiration. Particularly rap. That's what I do. I make music. I also really like cartoon characters. Mickey Mouse is my favorite. I like Disney and anime.

Q: Whose style do you admire and why?
A: Kanye West. I like that he's not afraid to try new things.

Q: What are you wearing today?
A: I'm wearing a jean vest. They are very popular, especially this kind with the sleeves cut off, Levi's, Converse and a hoodie.

Q: Have you always dressed this way or did you have a different style?
A: I used to wear oversized white t-shirts and baggy pants but so did everyone else. I guess it [my style] kind of evolved. I didn't want to dress how everyone was dressing.

Q: How would you categorize your style?
A: I can't really categorize it. I always wear one over-the-top accessory. Today I chose this chain. I like to mismatch. I will pair unexpected pieces together.

Q: Where do you like to shop for clothes and accessories?
A: I like The Bunker in Westport, JC Penney and Journeys.

Q: Are you a trend follower or a trend setter?
A: I would say both. I will work some trends into my style but I also take a lot of risks.

Q: How do you think people perceive you based on how you dress?
A: I think people are shocked at first. I get people's attention.

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Dancing sculpture by UMKC graduate towers on campus



"Dancing" sculpture in front of the Performing Arts Center
CREDIT // Nijad Ali

Nijad Ali

Staff Writer

UMKC has a long history of the arts, and with that history are many art mementos scattered across campus. One of the most identifiable pieces of art on the Volker Campus is the "Dancing" sculpture near the James C. Olson Performing Arts Center.

This imposing yellow steel structure towers high at 26 feet, facing the PAC, in a sense mimicking the graceful choreography that dancers exhibit within the Center. It is located in its own little oval of grass, surrounded on three sides by the Student Success Center, Swinney Recreation Center and Stanley H. Durwood Soccer Stadium.

"Dancing" was originally designed and installed in an atrium in the now-demolished Bannister Mall that was in South Kansas City.

The artist, Rita Blitt, saved the sculpture after the mall was demolished. After Blitt discussed the issue with UMKC officials, she presented the sculpture as a gift to the school on Sept. 28, 2008.

"The University worked closely with Ms. Blitt on the location, landscaping, and lighting of the sculpture's installation in an effort to reinforce its relationship to the Performing Arts Center," said Robert Simmons, Associate Vice Chancellor of Facilities.

Blitt is an internationally renowned sculptor, painter and filmmaker. She attended the University of Illinois,

Kansas City Art Institute and is an alumnus of UMKC. She has had more than 70 solo exhibitions throughout the world, including Singapore and Israel.

She has installed more than 45 sculptures, many of which are located in Kansas City. Another example of her work is a stainless steel sculpture known as "Freedom," which was installed at the Plaza Library in 2004.

In addition to being such an accomplished artist, Blitt and her husband, Irwin, are patrons of UMKC's Conservatory of Music and Dance. Blitt has been a longtime admirer of the Conservatory's students and faculty. She is a significant benefactor of the school, and has two additional sculptural pieces displayed in the Conservatory's White Recital Hall.

"Dancing" is an abstract piece of art that has a very modern edge to it. Even from afar, the piece seems to attract the eye, and one can lose his or her self in the fluid curves of the metal. It is easy to see how the figure earned its name. The flowing lines of a human figure create a contemporary interpretation of the lithe poise of a dancer.

"When those lines come from my hands, I feel like I am dancing," Blitt said, as engraved on the sculpture's plaque.

"Dancing" has become an integral landscape on the Volker Campus and will continue to capture the attention of UMKC students for years to come.

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concert review

Twenty One Pilots brings original sound to the Bottleneck

Dan Moreno

Staff Writer

Twenty One Pilots, a band from Columbus, Ohio, played an exciting show at the Bottleneck in Lawrence on Valentine's Day, showcasing songs from its new album, "Vessel."

It is hard to classify Twenty One Pilot's music, which the band calls "Schizoid Pop."

Tyler Joseph and Josh Dun mixed their pop melodies and electronic beats with uplifting lyrics for the approximately 80 fans in attendance who sang along and got crazy with the band. Tickets were only \$13.

The opening band from Copenhagen, Denmark, "New Politics," played for about 40 minutes, starting at 8:30 p.m.

It was almost 9:30 p.m. when Twenty One Pilots walked onstage wearing skeleton hoodies, which caught everyone's attention, and opened with "Ode to Sleep."

The scasual atmosphere made it easier for Joseph (piano and vocals) to interact with the crowd between every song. He made jokes and gave inspirational words.

"If you want to create art, there are no rules. You have to do what you think is right, that is what we do and here we are giving you our music," Joseph said.

The set list included songs such as "Screen," "Holding On To You" and "House of Gold."

Joseph and Dun ended the night on the floor in the middle of a circle of viewers banging on the drums. They reiterated how much they really wanted all their fans to have a good time. It's rare to see groups get down on the floor and play.

After the concert, Dun gave *U-News* an interview:

Q: Tell us about your album, "Vessel."

A: The album, if you look at it there's a couple of old guys on the cover. Those are actually our grandfathers, on our father's side. A lot of people look at it and are like, "What is this, a jazz album?" People who play it are like, "Oh, we were not expecting this." So it's kind of something people

Cantú challenges American perception of immigrants

Continued from page 8

"In terms of policy, there are many obstacles that prevent people from becoming citizens," she said. "For example, my friend who just became a citizen endured 26 years of jumping hurdles."

Cantú said it is a broken system that needs to be fixed. She encouraged the audience to think of the migrant workers who provide our food.

"Every time you eat a strawberry, think about the person who picked that strawberry," she said. "When you go to a restaurant, look around at who is serving you and preparing your food. The batch of immigrants [from Mexico] has made this country what it is and we need to acknowledge that."

Cantú then admitted she had never spoken publicly about immigration, to which the audience responded with a round of applause.

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Josh Dun, drummer.

PHOTO // Dan Moreno

had never really seen before. We try and do things that are different than what other people do.

Q: Onstage you guys mention that you came from nothing. Did you ever think you were going to get this far and travel around the world?

A: There are kind of two sides to it. There's this one side of us where we're like, really excited and we can't believe we're in Kansas right now and that there are people coming to the show. Then the other side is, we think that we're the best. We think that we'll be able to do this the rest of our lives. One night we were up until like 7 or 8 in the morning. We talked about we wanted to be the biggest band in the world and travel around and play and have people show up. There are two sides. You try to balance it.

Q: Has it been hard to be just a two-man band when performing live?

A: With less band members, there are less band members' girlfriends and less drama. With a computer playing our bass, it's always on time. It always plays the right notes, so that's really nice. And also, I guess selfishly as a drummer, I get to be showcased a little more. I'm just the beat for Tyler. The first time we ever played together, we were just two guys trying to have a competition to see who could show the most energy. But it is hard, because there's a lack of band members and you have to put on that much more of a show.

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Dr. Norma Cantu.

PHOTO // Sai Srikrar Kadiyam

UMKC Conservatory returns with a second lunchtime concert

Joey Hill

Staff Writer

The second edition of the UMKC Conservatory's "Bach's Lunch" featured a performance of J.S. Bach's church cantata, "Nun komm, der Heiden Heiland," BWV 61. ("Now come, Savior of the Heavens") last Friday in the Grant Recital Hall.

The cantata began with a distinct and chilling combination of eight choir members singing as the string ensemble filled the auditorium with a powerful, flowing wall of sound. The choir sounded almost ghostly as its voices slowly rose above the music in alternating chords.

The next combination of six instruments and nine singers created a more powerful sound, making the set seem greater than one would initially expect.

They both worked together beautifully. The string ensemble never overshadowed the choir like brass or woodwind instruments would. The catalyst for this duo was the harpsichord, which created a distinct sound and acted as a perfect link between ensemble and choir.

The cantata was six movements, and the choir only came together as a whole during the first and last movements. The second through fifth movements switched between Recitatives, where the singer sings while keeping a rhythm similar to speaking, and Arias, where the singer sings to a more expressive melody. This method of transition worked perfectly in this performance. The two styles interacted without jarring or making the audience lose their place.

One of the greatest moments was the baritone aria in the fourth movement, where he sang with the aid of the entire



Bach's Lunch draws a nice crowd.

PHOTO // Joey Hill

string section as it played to match his rhythm. Musicians plucked the strings with clockwork like "ticks," giving this movement an off-putting, though beautiful, sound. This part was originally written for a tenor, which made the baritone's job difficult. It was still extremely incredible to hear and was expertly sung.

The lyrics, sung in German, announce the arrival of Christ into the church. Bach wrote this cantata in 1714, the same year he was appointed concertmaster of the Weimar Court, where it was his duty to compose cantatas such as these. The listener feels an interesting experience while hearing these lyrics, even while not in a church. The songs are fitting in almost any space, and when heard live, can suddenly expand the size of the room in a way of which few other pieces are capable.

This is a rare side of Bach, which is not normally expected. In a world where it's more typical to hear his concertos, fugues and cello suites, it was refreshing to hear this different, more jubilant Bach. In these cantatas, one can hear a more traditional, old-world Bach. It was truly the perfect accompaniment to lunch, bearing a distinctly relaxing and therapeutic feeling.

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concert review

Galactic and Boombox bring a groovy good time to Lawrence

Johanna Poppel

Photo Editor

Last Friday night, Lawrence got down and boogied at the Galactic and Boombox concert. A diverse crowd from college-aged to perhaps people even your grandparents' age came to Lawrence's finest historic venue, Liberty Hall, in downtown Lawrence on 6th and Massachusetts Streets.

Upon arrival, just before Boombox began, the crowd size didn't look too promising. The snow and harsh Kansas winds must have kept people at home. With excitement, I walked up close and center towards the stage moments before the duo started.

Near the end of Boombox's set, I turned around, and a large crowd was thriving. Boombox warmed up the audience's boogie shoes for Galactic.

Galactic, a funk band from New Orleans, excited the audience for the full-house show. The large band consisting of five members jammed together with a variety of different instruments including saxophone, trombone, harmonica, Hammond

(electric) organ, guitar, bass guitar and drums.

Originally, the band was instrumental, but Corey Glover, lead singer of the rock band Living Colour, also offered powerful vocals for Galactic.

Galactic offered a variety of great sound in their music from influences of jazz, blues, rap, electronic, reggae and rock music. The explosion of sounds never left a dull moment, especially when drummer Stanton Moore did an amazing solo that had the audience spiral out of control. Glover proved the strength and diversity in his vocal skill when he sang, rapped and even did jazz scat singing. An encore ended the show with a cover of "50 Ways to Leave Your Lover" by Paul Simon.

Boombox consists of D.J. Russ Randolph and guitarist and singer Zion Godchaux. The D.J. used sequencers, groove boxes and turn tables to create electronic beats and sounds. Randolph gently moved around his large selection of sound machines on his table in front of him while Godchaux stood in front

of his feather-adorned microphone, with electric guitar in hand.

The laid-back stage performance is balanced for its downright bumping original grooves. Boombox's music is electronic alternative rock with an old-school vibe. The songs aren't lyric heavy, so this band pays very close attention to the production and mixture of sounds in their music.

The D.J. would turn on sounds one at a time from his station, layering them while putting them in sync with the guitarist.

The groovy nature of the band was shown through its accessories of an oversized top hat, a purple faux fur top hat, feather boas and sunglasses. Some fans even dressed up in furry neon vests and other psychedelic clothing.

The bands created great energy and music that had the audience dancing all night.

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album review

"Babel" wins big at 55th Annual Grammys



Mumford & Sons.
CREDIT // The Troubadour's Road

Meredith Shea

Production Manager

When Mumford & Sons' newest album "Babel" was released last September, it was quickly evident that it was destined for greatness. On Feb. 10, it achieved this by winning "Album of the Year" at the 55th Annual Grammy Awards.

Mumford & Sons hail from West London and broke into the British folk-rock music scene in 2007. In 2010, they released their first album, "Sigh No More," in England and Ireland and released it in the U.S. the following year.

"Sigh No More" brought worldwide attention to the alternative folk rock band and two Grammy nominations that year for "Best New Artist" and "Best Rock Song." But Mumford & Sons failed to win either category.

Now with "Babel," they have won one of the biggest musical awards possible: "Album of the Year."

"Babel" opens with its title track and a punch of sound. Unlike "Sigh No More," the opening track of the freshman album, "Babel" catches the listener's attention immediately with heavy banjo pickin' and the unmistakable voice of Marcus Mumford. Mumford has a voice that shows the wear and tear of the long road to success.

As on "Sigh No More," Mumford & Sons maintain their mastery of musical suspense, and it is very difficult to grow tired of their energy. In "I Will Wait," the boys show the build and release they are remembered for in previous songs like "The Cave."

Though the music has not evolved much since "Sigh No More," the band packs more punch in each song. They have fine-tuned their musicality to a specific sound and stay consistent throughout the album.

Mumford grew up in the church. His parents are national leaders of the Vineyard Church in England and Ireland. This church upbringing shows through in his music as the band unites in layered harmonies, allowing the audience to feel perfectly comfortable singing along.

Although Mumford often sings of a betrayer's guilt in the eyes of the Lord, this is by no means a Christian album. Some lyrics, like in "Lover's Eyes" where he sings, "Lord, forget all of my sins," give a different impression.

"Babel" confesses the trials of love, life and heartache the band members have endured, creating a special vulnerability many bands attempt to create, but fail at. This vulnerability allows the audience to have a more personal listening experience, feeling closer to the band than it actually is.

In the second half of "Babel," the songs slow down considerably and make the listener wonder if Mumford is the sinner or the betrayed. He seems to be one and both at the same time, pleading for forgiveness, and battling with whether or not to let love back in his life. In "Hopeless Wanderer," Mumford sings, "Hold me fast, hold me fast, 'cause I'm a hopeless wanderer," and begs for another chance with his lover.

"Babel" is a finely crafted collection of music, filled with raw emotion that will pull on the strings of anyone's heart. It is no surprise it won Album of the Year.

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Q&A with Brent Husher, Coordinator of the Virtual Library



Brent Husher.

PHOTO // Caleb-Michael Files

Hometown: Farmington, Mo.

Do you have a sidekick? My students.

What career would you choose in an alternate reality? Planting trees everywhere.

What was the last restaurant you patronized? Kokoro Maki House.

Favorite Charity? Kansas City Gay and Lesbian Film Festival.

Do you do any community work with the Kansas City Gay and Lesbian Film Festival? Yes, I serve on the board.

What is your favorite thing about UMKC? Our students and campus.

Finish this sentence: "UMKC got it right when ..." They built the Student Union.

UMKC needs . . . Domestic partner benefits and other benefits for the LGBTQIA community.

Last book you read: "Race Matters" by Cornell West.

Describe a recent triumph: I recently stayed up until 2 a.m., and traveled on a bus 13 hours to Lansing, Michigan with 20 UMKC folks, 12 from Mizzou and four from the Kansas City Art Institute

"In five years, I'll be . . ." happy, still.



Nation's Largest LGBT college conference is headed to KC

Lauren Gepford Copy Editor

Disclaimer: Roze Brooks and Caleb-Michael Files are U-News Staff members. Mal Hartigan and Kynslie Otte are former U-News staff members.

The Midwest Bisexual Lesbian Gay Transgender Ally College Conference (MBLGTACC) is the nation's largest annual LGBTQA college conference.

Last week, 20 UMKC students and faculty traveled to Lansing, Mich., along with representatives from Mizzou and the Kansas City Art Institute, to attend the 2013 conference.

The conference will require a much shorter trip for UMKC students to attend next year. The 2,000-plus person conference will be hosted in Kansas City due to the successful hosting bid that UMKC students presented at the 2012 conference in Iowa.

"This conference means a lot to UMKC

for several reasons," said Amanda Hinman, UMKC student and the conference's 2014 Director of Programming. "Newsweek rated UMKC the 5th most gay-friendly campus in America. We are out to prove that it is true."

MBLGTACC 2014 will be hosted at the Kansas City Downtown Marriott Hotel and Convention Center Feb. 7-9. It will be the 22nd annual conference.

The MBLGTACC Planning Coalition is composed entirely of students, led by Roze Brooks, Creative Content and Programming chair, and Bradley Leach, Business Operations chair. Brent Husher, Pride Alliance faculty advisor and coordinator of UMKC's virtual library, serves as an adviser for the Planning Coalition.

Conceived in 1991, the conference was first hosted in Ames, Ia., by Iowa State University and Drake University in 1993. It has been held every year since in various Midwestern states – Iowa, Indiana, Illinois, Minnesota, Michigan, Ohio, South Dakota, and Wisconsin – but 2014 will be the first

time this conference will be in Missouri.

Its creation was partially a reaction to coastal preferences in LGBTQA visibility – that is, "the focus on New York or San Francisco, neglecting all the queer activists working in the Midwest or the south," explained Tom Neal, a gay student activist from Texas who gave the 1994 MBLGTACC keynote address.

"This conference is ultimately about creating a safe space for college students who identify or are trying to understand what their identity is," Brooks said. "Whether attendees are out and proud, or still exploring their identity, this is the best place to figure out who you are."

While it is a Midwestern conference and can only be hosted by schools in the 13-state Midwest region, students often attend from regions outside the Midwest.

A roll call of states present at 2013's conference revealed attendees from as far away as Hawaii.

Since their bid was accepted in 2012,

the seven UMKC students who make up the Planning Coalition Executive Board have been planning the 2014 conference in Kansas City.

"If we reach over 3,000 registrations, from what I recall, it will be the largest LGBT conference in the nation's history," said Kynslie Otte, 2014 Assistant Director of Operations.

Currently, the annual Creating Change conference is the largest LGBT conference, bringing in 3,400 attendees in 2013. MBLGTACC is trailing this number, but still ranks as the largest LGBT college conference.

The theme for 2014's conference intertwines Kansas City's cultural history and reflects LGBT community progress.

"The theme is 'Jazzin' it Up,'" Hinman said. "We want to celebrate all the accomplishments that the gay community has made. There is still a long way to go, but we want our attendees to be proud of

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Do the Harlem Shake

UMKC to participate in national craze

Caleb-Michael Files Student Life Editor

One year ago, a DJ in New York called Bauer released an electronic dance track called 'Harlem Shake.'

One year later, this track is likely to make it into the top five singles chart this week, powered by an Internet dance craze. According to YouTube, 4,000 videos are uploaded every day of people doing the Harlem Shake.

As of production there have been 12,000 versions of the popular Internet meme uploaded to, the popular video sharing service, YouTube.

The *Los Angeles Times* cited a number of reasons why it felt the meme was nearing its peak, including what it described as an "extravagant" departure from the meme's humble origins, adoption by a very broad demographic including the elderly, choreographed corporate versions by ad agencies and marketing departments, apparent boredom of video participants, and significant departures from the original formula, such as the use of multiple camera angles and visual effects.

Usually, a video begins with one person (often helmeted) dancing to the song alone for 15 seconds, surrounded by other people not paying attention or unaware of the dancing individual.

When the bass drops, the video switches



Scan QR code to visit Facebook page.

to the entire crowd doing a crazy convulsive dance for the next 15 seconds. The dancing style should not be confused with the original Harlem Shake dance. Also, in the second half of the video, people often wear a minimum of clothes or crazy outfits or costumes while wielding strange props. The success of the videos was attributed to the anticipation of the breakout moment and short length.

An event on Facebook noted the future attempt of filming an unofficial UMKC version of this popular craze. Check out the QR code below for the event link.

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**Congratulations
Greek Life
on another fantastic semester**

**Alpha Delta Pi Sorority • Lamda Theta Phi Fraternity
Beta Theta Pi Fraternity • Chi Omega Sorority Sigma
Alpha Epsilon Fraternity • Delta Zeta Sorority
Delta Sigma Theta Sorority, Inc.
Sigma Gamma Rho Sorority, Inc.
Phi Beta Sigma Fraternity, Inc.**

Congratulations on obtaining a GPA above the all men's, women's and campus average.

Congratulations to the above chapters for meeting or exceeding the community's standards for excellence in academics for the fall of 2012.

Congratulations to the 40% of the members of our community achieved a grade point average of 3.5 or higher.

For more information about UMKC's fraternity and sorority community
visit <http://www.umkc.edu/getinvolved/fraternity-sorority-affairs.asp>
or email FSA@umkc.edu
Facebook: UMKC Fraternity and Sorority Affairs
Twitter: @UMKC Greeks

Student Curator discusses UM System student issues

Lauren Gepford Copy Editor

Recap of Jan. 31 – Feb. 1 Board of Curators meetings:

The University of Missouri System Board of Curators met at UMKC on Jan. 31 and Feb. 1. The Board agreed on a 1.7 percent tuition increase for all UM students.

UM President Tim Wolfe delivered his State of the

University address. He highlighted the research advances the University has made and its commitment to keep tuition low and "within reach for any student who desires" a UM education.

UMKC Chancellor Leo Morton discussed efforts to increase fundraising and scholarship opportunities. "Our goal is to be at 20,000 [students] by 2020," Morton said.

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Amy Johnson, left, at the Board of Curators meeting.
CREDIT // Andreina Byrne

Q: Name and position:

A: Amy G. Johnson, Student Representative to the Board of Curators, a.k.a. "Student Curator."

Q: Which issues discussed by the Board of Curators do you believe will have the greatest impact on UM System students, and UMKC students specifically?

A: As for UM System students as a whole, we declared our "theme" for this year to be the development and maturation of research opportunities. We recently pooled funds to facilitate interdisciplinary, intercampus research initiatives and a student entrepreneurship fund is also in the works.

For UMKC specifically, we approved the \$29.3 million Hospital Hill housing project which will be completed by July of 2014 and provide apartment-style living within walking distance of that campus. We also approved a new Master's degree in Health Professions Education (MHPE) to go before the Board of Higher Education. This represents collaboration between the School of Education and School of Medicine and is a move I applaud as it takes advantage of current infrastructure while considering the progressive nature of the healthcare field along with those already in it seeking further education.

Q: Did you agree with the decisions that were made?

A: By paying careful attention during the reports made to the Board, and asking critical questions, I come to understand why each decision is made and acknowledge its potential effects on students. When a proposal or report begins to lose sight of the goal to provide students with quality, accessible education, I jump in to highlight the issue immediately. No one on the Board wants to make a decision that will negatively impact the mission of our universities, and I serve as a constant reminder of this with my unique student perspective.

Q: Please comment from your Student Curator perspective on the 1.7 percent tuition increase:

A: Initially we proposed a 2 percent increase in tuition and fees. However, inflation was less than projected, 1.7 percent, so this was our percentage increase to maintain homeostasis.

Q: Do you think students should be content with the 1.7 percent tuition increase?

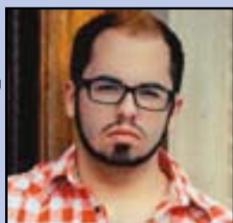
A: When students do not understand where their money is going, they tend to be quite unsettled by increases in the cost of higher education. However, when they realize that we raise tuition according to inflation and try to limit the effects of state appropriation cuts on students while preserving the programs being offered, these decisions are understood to be reasonable.

Q: As the official voice representing all students in the University of Missouri system, what student perspectives and opinions did you relay to the Board of Curators during last week's meetings?

A: Most of my commentary during the meetings comes as I aim to be a watchful eye for the students rather than having a separate student agenda to accomplish. I ensure each construction project, for example, considers LEED certification and other environmentally friendly practices as many students express to me a concern for sustainability among our campuses. eLearning continues to be a hot topic during student discussions and I pushed for greater online course offerings from each campus and asked that each consider how to approach offering credit for online courses completed outside the system, sharing resources and making online courses available to students from different campuses within the system, etc. A third area I always inquire heavily about is where funds will go if we are allotted state appropriations increases or realize miscellaneous cost savings. Deferred maintenance and merit-based funding for faculty may not be directly tied to student success, but these are two of the most important places I promote for the allotment of extra funds. They profoundly affect the quality of the student experience in many ways and are often the first to be set aside when budgets are cut.

Disclaimer: The views of individual writers expressed below in this section do not represent the official stance of *U-News*. *U-News* welcomes participation from all UMKC students. Letters to the editor may be submitted to Editor-in-Chief Nathan Zoschke, nzoschke@unews.com.

Mr. President, you're wrong



Caleb-Michael Files

Caleb-Michael Files

Student Life Editor

In the recent State of the Union address, President Obama outlined a series of bold proposals that will increase access to high-quality education.

Among them were initiatives to make quality early education accessible to every child, to tame the spiraling cost of college, and redesign the country's high schools to meet the needs of the real world. The President called for a new College Scorecard to show parents and students "where you can get the most bang for your educational buck."

These proposals complemented other efforts to strengthen the middle class, including calls to raise the minimum wage and reform immigration. Education was one of the major themes of the President's annual speech delivered to Congress and the country.

The President said, "Tonight, I propose working with states to make high-quality preschool available to every child in America. Every dollar we invest in high-quality early education can save more than seven dollars later on — by boosting graduation rates, reducing teen pregnancy, even reducing violent crime."

I have a real issue with this. While it may work for some communities, we have other priorities we need to focus on here in Kansas City like ending the Food Desert in the Third District (east of Troost) where it is easier to walk to a Taco Bell and Church's Chicken than it is to get to the grocery store.

The loss of grocery stores can be attributed to white flight to the suburbs, followed by middle-class black flight. Store owners followed the dollars, leaving residents who do not have big food budgets to fend for themselves.

There are four grocery stores in the Third Council district and numerous corner stores, ethnic markets, and food sold at convenience stores. However, the focus here is to understand the value of urban grocery stores that carry a selection of fresh fruit and vegetables. Many stores, including convenience stores, Walgreens, and gas stations stock grab-and-go food like bananas and apples. But you have to go to a grocery or ethnic market to get a fresh food selection. The lack of fresh food directly correlates with classroom performance. If children are hungry, they aren't going to succeed in the classroom.

So, while I appreciate the sentiment Mr. President, we have much to work on here before we can expect our students to succeed in the classroom.

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Debt: Something UMKC students *should* care about

Nathan Zoschke Editor-in-Chief

UMKC is trying desperately to lose its commuter school reputation, and it's easy to understand why.

UMKC may be the only NCAA Division I school where students care more about parking than athletics.

For once in my life, I am surrounded by others who share my apathy for sports.

UMKC's problem isn't the dearth of sports fans; it's that many students attend the school solely to obtain a degree, not for the college experience one would expect from a four-year university with 16,000 students.

Passionate students enrich the college experience and ensure a school's longevity through lifelong patronage. Loyal graduates attend games, donate money and inevitably help the school advertise itself by wearing T-shirts and hoodies.

Popular teams help market big-name regional schools like the University of Kansas and University of Missouri.

Moving from the Summit League to the Western Athletic Conference won't be a game-changer for UMKC. Our athletics programs will never enjoy the same level of patronage as KU or Mizzou.

UMKC appeals to students as an affordable urban liberal arts college with strong arts, business and medical programs.

It is difficult to constrain costs while

preserving a school's academic reputation and undertaking massive construction projects.

The Student Union, Atterbury Student Success Center and renovated Miller-Nichols Library are inviting spaces that help create synergy on campus.

The proposed student housing development at 24th and Troost Avenue could give the Hospital Hill campus a shot in the arm.

Each of these projects is—or will be—built using debt financing, meaning student tuition and fees will inevitably increase.

There are two projects that are notable exceptions:

- The Downtown Campus for the Arts will also help establish UMKC's reputation as more than a commuter college. The initial phase of the arts campus has an estimated \$90 million price tag. If built, it would be paid for through a combination of private donations and matching state funds.
- The entire cost of the Henry W. Bloch Executive Hall is covered by a \$32 million donation from Bloch himself, the largest single donation in UMKC history.

It is laudable that UMKC has taken measures to insulate its students from the impact of state funding cuts. Enrollment growth will make it easier to pay off massive capital projects, as the cost is spread to a



Nathan Zoschke

greater number of students.

New facilities are necessary additions, but many college and universities have turned to construction projects as a panacea. After all, shiny new buildings are great for campus tours, right?

The *New York Times* found that since 2000, the amount public college and universities pay in interest and principal has increased 67 percent. Private institutions saw a 62 percent increase.

Meanwhile, many states have cut funding for colleges and universities, leaving students to pick up the tab.

Many students don't think about how much debt they have accumulated until they prepare to graduate, and student debt has skyrocketed over the past decade.

At UMKC, graduating seniors average \$28,000 in debt. That's about the price of a new car, but it is only a tiny chunk of the more than \$1 trillion in aggregate student debt in the U.S.

At the end of the day, affordability is what drives UMKC's enrollment. Students want a quality education at an affordable price.

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Grammar matter to

Elizabeth Golden Managing Editor

As an Arts and Sciences student, it is mandatory to take three semesters of a foreign language, but how much knowledge is actually acquired in these classes?

According to a *New York Times* article published in January 2012, Lawrence Summers, former president of Harvard University and former secretary of the Treasury, suggests that universities reduce the investment in foreign language programs. He believes English is "perfectly sufficient for utopian purposes" and other languages are unnecessary.

While Summers has a valid point, this argument needs to go a bit farther.

English is not sufficient for universal business or trade, but mastering any language seems to be necessary to all societies.

There are proven benefits to taking a foreign language, but why should colleges require students to take three semesters of a foreign language before the student can write sufficiently in their own language?

A survey by the *Chronicle of Higher Education* reported 61 percent of high school teachers said their students have never written a paper more than five pages and the writing suffers from poor grammar and weak arguments.

This statistic fails to change in college and many graduates are faced with a tough time finding jobs due to their inability to tell the difference between "two" and "to."

Kyle Wiens, CEO of iFixit, says the world's largest online repair company, he refuses to hire an applicant with bad grammar.

"Good grammar makes good business sense — and not just when it comes to

hiring writers," he said. "Writing isn't in the official job description of most people in our office. Still, we give our grammar test to everybody, including our salespeople, our operations staff, and our programmers."

I'm unable to find exact statistics of the number of college seniors without command of their first language, but from personal experience, I imagine this number is quite high.

Foreign language skills may expand horizons, but rarely will this be used in

Continued on Page 15

Gender-neutral Court Warming royalty is the right decision

Roze Brooks News Editor

UMKC is making great strides in gender inclusivity, but it seems students in attendance at this weekend's Court Warming basketball game haven't jumped on board. When two males were announced as Court Royalty, an influx of close-minded and discriminatory statements followed.

For a campus whose student government recently passed a resolution supporting gender neutral housing, I fear the rest of the student body is not yet educated enough to provide the atmosphere that trans* and gender-nonconforming students need to feel included.

The decision to omit the gendered titles of Mr. and Miss

UMKC was a choice based on a demographic of students who do not identify according to this gender binary.

Some have stated the previous titles were a tradition, but I don't see anything that has changed about this annual event besides showing that UMKC is more progressive than other campuses—at least at the administration level.

Last year, Seto Herrera represented Pride Alliance (then Queer Alliance) and became Mr. Congeniality. If Pride Alliance were to have presented another candidate this year, the chances of a gender non-conforming individual running for royalty court would have been very high.

Other students have attributed this title change as being an LGBT issue. It's not.

While this can be viewed as a victory for the LGBT community, this doesn't have anything to do with sexual orientation. This about is about gender identity and acknowledging that boxing in students to only being eligible for a title that implies they are male or female is anti-progressive.

I applaud the candidates who abided by the title change and did not promote themselves as running for Mr. and Miss, or King and Queen. This was probably the fairest method of running this event because each candidate had a one in eight chance of being Court Royalty. Everyone voting was able to choose two candidates based on eligibility, not based on having to pick one male and one female.

I don't feel the choosing of two males for Court Royalty oppressed

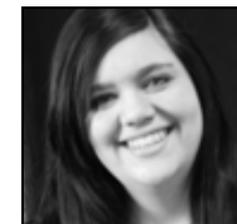
any of the females running.

Everyone had the same chances of winning. The inclusion of women in this competition puts them one step above those who were previously discouraged from running because of the gendered titles.

The responses to two males becoming Court Royalty imply a dependence on an antiquated pageantry lifestyle, one that goes beyond the confines of UMKC's Court Warming Week.

Those who do not identify as male or female deserve to have a place in this event just as much as anyone else. This event is for UMKC students and its student organizations, not its males and females.

I'm sure students who disagree with the changes made by the



Roze Brooks

Office of Student Involvement would be appalled if they were to be misgendered by another individual, especially if it is done so out of ignorance or apathy.

Congratulations to Maxwell Ramirez and Joshua Krueger. I hope you use your gender neutral titles to promote more acceptance on this campus and encourage others to understand why you're both able to call yourselves Court Royalty.

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Glass breaks and shall not be recycled...

Kate Baxendale Staff Writer

When I moved into my first house in Kansas City, I was surprised to learn that the city does not offer curbside pickup for glass recyclables.

My roommate from Johnson County informed me that glass must be recycled at a local Ripple Glass collection site. She did not seem to have a straight answer as to why Kansas City recycled this way.

After doing some research, I learned that the simple answer to my question was "glass breaks", according to the Ripple Glass frequently asked questions page.

"When mixed with other recyclables, broken glass degrades and contaminates those materials. This reduces their utility and

causes them to be discarded or "downcycled" into lower-quality materials."

The company claims that in most curbside recycling programs, most of the glass is unsalvageable and it ends up in a landfill.

Ripple Glass says there are two options for what to do with glass. Glass can be sorted in existing trucks or a separate recycling route can collect glass. Either of these options would be costly and even outweigh the value of the material. Therefore, Ripple Glass believes its multiple collection sites are the best option for Kansas City.

Only five percent of Kansas City residents recycle glass. I believe this is due in large part to the inconvenience of sorting and dropping glass at recycling bins.

The collection site closest to campus at 51st Street and Main Street was relocated because new businesses are being built in its place.

The next closest bin is located on Rockhurst's campus at 54th Street and Troost Avenue.

While the Rockhurst location may be convenient for students with cars, those who do not own cars will still have difficulty recycling glass.

My roommate refuses to put our glass in her car because it has been sitting outside collecting rainwater, bugs and filth for months. I could not agree more with her decision.

In my hometown of St. Louis, the city collects glass along with other recyclables. The city of Webster Groves provides 64-gallon

recycling bins for each resident after applying for an Occupancy Permit. This service is provided at no extra cost. Residential taxes pay for curbside pickup.

Johnson County now offers curbside pickup of glass recyclables through Atlas Glass. Residents pay \$220 for an annual subscription plus a \$10 bin deposit. I simply do not understand the high cost of this service that is provided virtually for free in other cities.

The inconvenience of glass recycling makes for a college student's worst nightmare. After hosting a number of parties at my house over the past two years my roommates and I have accumulated an impressive collection of beer and liquor bottles. The pile of glass has created an unmanageable and

unsightly addition to our backyard. Perhaps if Kansas City handled glass differently—more conveniently and less costly than the limited curbside pickup service—then more residents would be willing to recycle glass and prevent it from ending up in a landfill.

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'Grammar:' continued from page 14

the real world unless the student plans on going into something dealing with the international world. If the student is even able to have elementary comprehension of the language by the end of the third semester, it's unlikely this knowledge will come in handy and will be quickly forgotten.

First off, three semesters of a

foreign language is not enough to converse with a native speaker and most students (with no interest in the subject to begin with) won't take the time and effort to keep up with the language.

Instead of wasting students' time, money and effort on a horrid foreign language requirement, why doesn't the school put more effort

into expanding the students' first language knowledge? At UMKC, we have this so-called WEPT test that everyone knows is pointless. We also have three semesters of English requirements, but I know more than a few who manage to barely pass these classes and still acquire no knowledge of their own subject.

From my experience with these classes, they don't teach students to learn how to write. They teach students how to take tests and BS their way through essays. Why is there not a single college class dedicated to grammar?

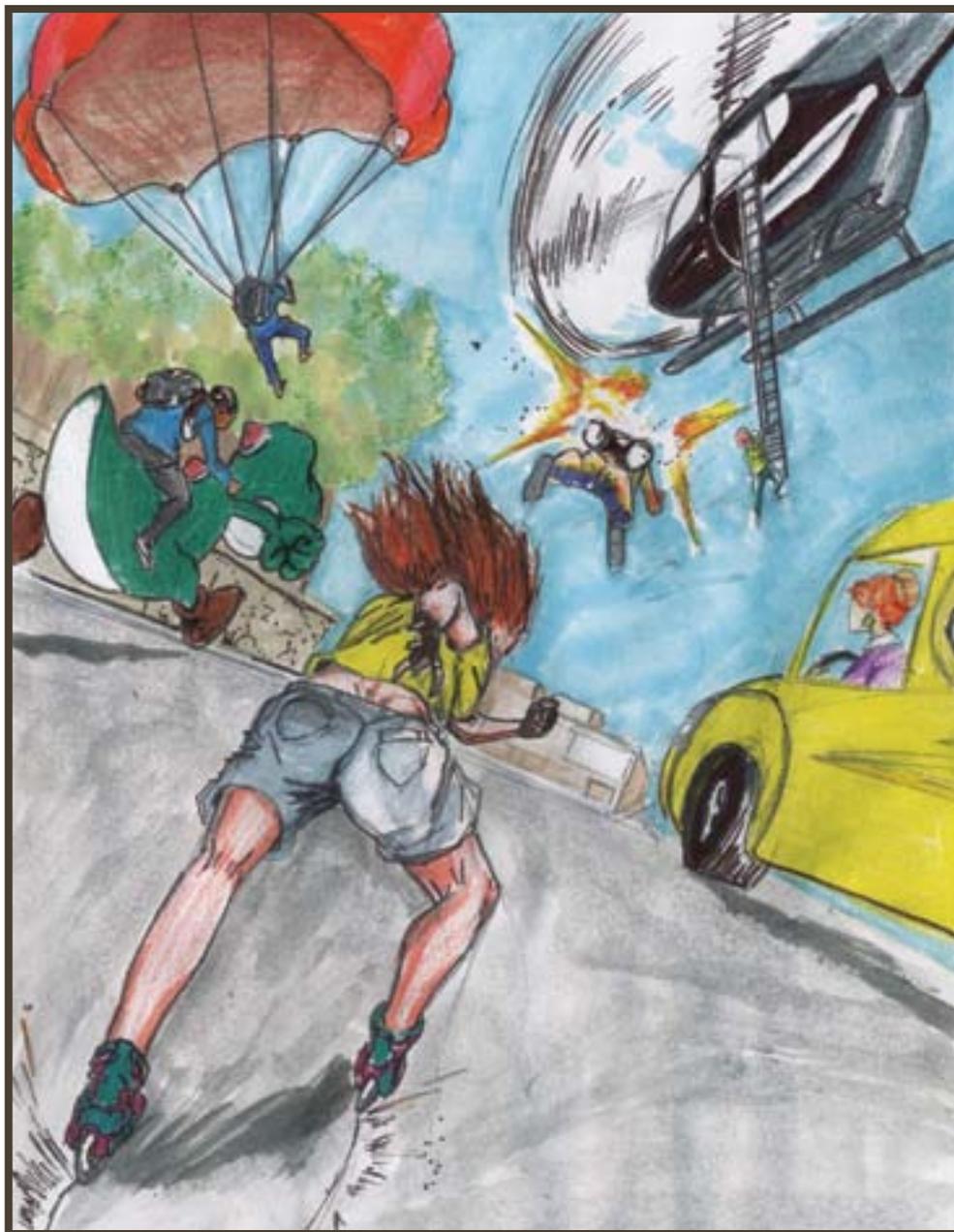
If colleges were as dedicated to students learning their own language as they are to learning a

foreign language, then this would be a less twitter-dependent society.

Hopefully the day will never come when job applications ask the person to write 140 characters or less about why they qualify for the job.

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Cartoon of the Week



Alternative transportation for UMKC.

CARTOON // Aaron Cecil

UMKC students organize MBLGTACC 2014: Continued from Page 13

what they have done and of who they are as a group.”

The theme also stems from Kansas City's rich jazz culture. The speakers and entertainment for the event will be focused on this overall theme. Michigan State University, the host school of 2013's conference, presented the theme Mosaic: Putting the Pieces Together. Through their preliminary speakers and entertainment, such as journalist LZ Granderson, ally and rugby player Ben Cohen and openly gay ex-Mormon Justin Utley, the general goal was to create a feeling of unity.

The UMKC students planning the event are responsible for all the logistics, from fundraising to scheduling keynote speakers to planning educational workshops. All the funds needed to put on the conference will be retrieved through outreach to both the community and bigger corporations on behalf of the board and the director of fundraising.

“I'd probably say it takes an average of \$160,000, depending on how lavish we want the conference to be and what speakers we get,” said Mal Hartigan, 2014 Director of Marketing and Public Relations.

MBLGTACC 2013 set a high precedent this year, bringing in more than 2,100 registrants. This is the highest attendance in the conference's history and UMKC anticipates the momentum of this year to bring even more attendees in 2014.

Among strategic talk of all the intricate planning that lies ahead for them, the Executive Board showed tremendous excitement about the conference coming to Kansas City.

“First, this is the farthest south the conference has been held,” Leach said. “This will allow students from across the nation to experience all that Kansas City and UMKC have to offer. This is also an opportunity for UMKC to show the inclusiveness that UMKC has to offer.”

The activities offered at Michigan's conference merited a 94-page program full of offered activities: 98 educational workshops, state caucus meetings, committee meetings, spoken word poetry, musical performances, film events, a career and exhibitor fair and speeches.

“There was a very diverse range of workshops. The presentations at this [Michigan] conference were mostly tailored towards gay men and queer people,” Hinman said.

“For 2014, we are hoping to diversify the programming even more and make it really tailored to the audience we have. We want everyone to feel included in the workshops.”

The 2014 planning coalition has several speakers and entertainment in mind, striving to feature bigger local names such as out country singer Chely Wright and Missouri State Senator Jolie Justus (D-Farmington).

Brooks says something new about the 2014 conference will be the added focus on programming for graduate students and faculty and staff types. This will range from symposiums and research panels to bringing in academia-focused presenters.

“The conference's purpose is mostly to provide education for members of the LGBT community about the community, and provide information to better become more united as a community,” Hartigan said. “We're more positively united as a community when we understand each other better. It's a way to empower, inspire and educate LGBT students. It's so neat.”

For more information on MBLGTACC 2014, visit mblgtacc2014.org.

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