

UNIVERSITY NEWS

UMKC's Independent Student Newspaper

SANTA MUERTE

FEBRUARY 25 - APRIL 5

Provocative exhibit reveals Mexican atrocities

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PHOTOS // Jessica Turner

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U.S. budget cuts could create obstacle for students and job-seeking graduates

Caleb-Michael Files Student Life Editor

Extensive U.S. budget cuts -- to the tune of \$85 billion for 2013 -- took effect on Friday unless Congress acts to prevent sequestration. These cuts are the result of the Budget Control Act, a 2011 piece of legislation stipulating if a bill to reduce the national deficit is not produced, across-the-board cuts will kick in.

While the cuts don't apply to the majority of the money spent by the U.S. government, including Medicare, Medicaid and Social Security, the sequester's effects will be substantial, especially on more vulnerable populations such as women and children.

In terms of education, the White House estimates that almost every state would receive at least \$1 million in cuts to funding for primary and secondary schooling, with some states including Georgia, Florida, Michigan, North Carolina, Texas and California each facing funding cuts of more than \$20 million.

Teachers and teaching aides will find their jobs at risk. Almost 60,000 children will lose their access to early education with cuts to Head Start, a federal program that works with children from birth to age five from low-income families.

Children with disabilities are also affected: Education de-funding ranges from \$925,000 to \$62.9 million per state. Missouri will lose approximately \$11.9 million in funding for primary and secondary education, putting around 160 teacher and aide jobs at risk. In addition about 17,000 fewer students would be served and approximately 60 fewer schools would receive funding.

Through this de-funding, Missouri will lose approximately \$10.8 million in funds for about 130 teachers, aides and staff who help children with disabilities. Around 1,280 fewer low income students in Missouri would receive aid to help them finance the costs of college and around 750 fewer students will get work-study jobs that help them pay for college.

The White House released a report on the state-by-state effects of the sequester. The STOP Violence Against Women program, created under the Violence Against Women Act (VAWA), which was passed by the House last month, would receive funding cuts in every state.

Nationwide, the White House estimates that funding for the STOP Violence Against Women will decrease by more than \$6 million, and the Department of Justice estimates that more than \$20 million might

be lost from all of VAWA's programs. These millions will reduce much-needed federal resources for victims of domestic violence, dating violence, sexual assault and stalking.

Sequestration also harms mothers and their families. Almost \$600 million would be cut from the Special Supplemental Nutrition Program for Women, Infants and Children, which provides "nutritious foods, nutritional education and referrals to health and other social services free of charge to participants" and serves low-income pregnant women and mothers.

The cuts would deprive these mothers and their children of some of their most basic needs in nutrition and health services and force rural clinics that serve children with special health care needs to close.

Women's jobs are also in danger. According to Doug Elmendorf, director of the nonpartisan Congressional Budget Office, 750,000 jobs may be eliminated in 2013 alone. Women working in the public sector have already had a rough year. Of the 721,000 jobs lost, 63 percent were women's jobs.

Thousands more jobs would be lost due to the sequester, a harsh blow to women who make up more than half of public sector employees and are 50 percent more likely



The U.S. Capitol Building in Washington, D.C.
PHOTO // Nathan Zoschke

than men to be employed in public sector jobs.

House Democratic Leader Nancy Pelosi (D-Calif.) spoke about the "substantial" impact the cuts will have on women, including the cuts to women's health, initiatives to support children and families and to public sector jobs where women are more likely to be fired.

Pelosi urged Congress, "For the sake of America's women ... Democrats and Republicans must work together."

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Operation Beautiful opens on a positive note

Kate Baxendale Staff Writer

Eating disorders affect an estimated 24 million Americans, and 86 percent of those experience onset symptoms by age 20, according to the National Association of Anorexia Nervosa and Associated Disorders (ANAD).

The UMKC Counseling Center and Women's Center sponsored the third annual EveryBody Is Beautiful Week to help promote a positive image of one's body.

As part of the week, the Operation Beautiful campaign encourages students to write positive messages on sticky notes and place them around campus.

Dr. Rachel Pierce, Outreach Coordinator for the UMKC Counseling Center, managed the campaign.

"I think that just by writing them [notes] it makes people stop and think about what they are saying," she said.

Operation Beautiful is a national campaign that started with one woman who began leaving positive messages on the mirrors of public restrooms. The campaign's mission is to end "fat talk" and to help people realize how destructive it is. "Fat talk" refers to the negative

messages about conforming to unrealistic appearance expectations and societal standards of beauty.

A table was set up in Royall Hall last Monday to hand out sticky notes and instructions for those who wished to participate. The table also promoted other events for EveryBody Is Beautiful Week.

The Women's Center planned to show the documentary "Do I Look Fat?" on Tuesday afternoon, but the event is set to be rescheduled due to inclement weather. The documentary explores eating disorders and body image issues in gay men.

"This is really a misunderstood issue," Pierce said. "Twenty-five percent of [gay] men have eating disorders. This documentary explores where these body pressures come from."

The film explains how media messages influence how both men and women see their bodies. According to ANAD, 91 percent of college women surveyed have tried to control their weight through dieting.

The MindBody Connection was scheduled to host a Love the Body You're In party on Wednesday, but this event was also cancelled due to inclement weather.

Pierce said the party will be rescheduled for another date. The event will give students the opportunity to learn and practice ways to care for their bodies in healthy ways.

Students can pick up sticky notes and instructions for the campaign from the counseling center at 4825 Troost Ave., or students can bring their own.

Pierce asked students to simply write "Operation Beautiful" on the notes so as to identify with the campaign.

Pierce recommended placing the notes on bathroom mirrors, bulletin boards or anywhere they will be seen.

"I have been placing them on snack machines around campus where everyone can see them," she said.

UMKC custodians have agreed to leave the notes in the bathrooms for the duration of EveryBody Is Beautiful Week, but the notes have been taken down.

EveryBody Is Beautiful Week takes place every year during National Eating Disorders Awareness Week, Feb. 24 to March 2.

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Sticky notes with positive statements were posted around campus.

PHOTO ILLUSTRATION // Roze Brooks

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Exhibit dramatizes Mexico's 'femicide era'

Brutally murdered, the bodies of these women are disposed of in mass graves, public streets, and garbage piles. Some are young. Some are old. Some are pregnant. One was stabbed 63 times.

Jessica Turner

Staff Writer

The "femicide era" refers to the eruption of hundreds of deaths among women between 1993 and 2003 in Ciudad Juárez. Just beyond the United States border on the Rio Grande, about two miles south of El Paso, Texas, the Mexican city is still battling the surge of violence caused by powerful drug cartels whose dominance is stronger than police can control.

The motives behind the femicidal tendencies are unclear. Speculation includes a wide range of possibilities, such as gang wars, robbery, jealousy, domestic violence, organ theft and even the mere lack of value for human life in Juárez. Arrests are rare because fear keeps people from talking.

The UMKC Gallery of Art has acknowledged the atrocities surrounding Ciudad Juárez with its current show, *Santa Muerte*. Although its theme is heavy, it is one that demands attention.

One of the exhibit's pieces is called *Wall of Memories: Las Desaparecidas de Ciudad Juárez* ("The Disappeared Girls of Ciudad Juárez"). Rows of Diane Kahlo's acrylic panels are displayed in painted portraits of women whose faces represent the unbelievable—yet very real—ongoing tragedy in Juárez.

The recent wave of femicide is even worse now than it was in the '90s. Today, the number of missing and murdered women in Juárez has surpassed 1,000.

Brutally murdered, the bodies of these women are disposed of in mass graves, public streets, and garbage piles. Some are young. Some are old. Some are pregnant. One was stabbed 63 times.

As the observer passes each row, each frame, each smiling face, it is difficult to process the lives lost. And yet, the people responsible for the ends of those lives are the same people that make investigation and prevention both difficult and dangerous.

"Few of these cases have ever been solved," said gallery coordinator Davin Watne, whose input brings significant meaning to the featured artwork.

While examining a digital print by Citlali Cruz called *Militares por las Calles* ("Military on the Streets"), which shows soldiers surveying the roads of Juárez, Watne said

"They do what they can."

But it's not enough to end it.

He explained that in addition to femicide, political instability and poverty are also prevalent in urban Juárez. Cartels have subjugated the government similar to the manner in which a mafia would, demanding fees from citizens and business owners in return for so-called "protection." And although the military attempts to improve the system, some corrupt officials can be bought.

The concept of ineffective law enforcement is demonstrated in a piece called *La Lotería Fronteriza* ("Border Lottery") by Yvianna "Zakniteh" Hernandez, who used multiple mediums to create a bingo card of typical Juárez events. The spot where justice should be is intentionally left blank.

One of the spaces contains kids playing with a decapitated head that serves as their soccer ball. Deeper meanings can be found in every image: a tree, a barrel, a hand. What do they signify?

To find out, stop by the UMKC Gallery of Art in Room 203 of the Fine Arts Building. The gallery is open every day except Sunday, and *Santa Muerte* will reside there until April 5. Hours and other information can be found at <http://info.umkc.edu/art/umkcgallery/contact/>.

"Generally, we host seven to eight shows per school year," said graduate gallery assistant Mae McCurry. "So there is something new going on in the gallery nearly every month. It would be great if we could get more people to pop in between classes for a quick look around."

McCurry said that the compelling issues surrounding the current display are not the only ones the gallery has worked hard to bring to light. The gallery's shows tend to address important, thought-provoking topics through contemporary work.

Santa Muerte is an exhibit that must be seen to fully appreciate. Those who want to learn more—or help put femicide to rest—can pick up Kahlo's book, "Wall of Memories," which corresponds with her artwork and elaborates on the Juárez killings. Kahlo donates all proceeds from book sales to agencies that work to prevent violence against women.

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Wachate A Ese Pinche Vato hangs in the *Santa Muerte* exhibit.

PHOTO // Jessica Turner



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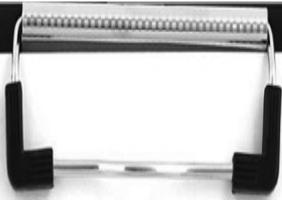
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Police Blotter

Feb. 23

1:40 a.m.

Noise Disturbance

Police responded to a report of loud music and loud voices at 54th and Charlotte Streets.

6:56 p.m.

Disturbance

The reporting party felt threatened by a suitemate's family and friends at Oak Place Apartments.

1:17 p.m.

Threat

Suspect posted threats on victim's Twitter account at Oak Place Apartments.

Feb. 24

1:16 a.m.

Noise Disturbance

Officers responded to a complaint of loud music at Oak Place Apartments.

3:05 a.m.

Noise Disturbance

Officers were called for a complaint of residents being loud.

2:52 p.m.

Violation of University Rules and Regulations

Officers responded to a suspicious odor call and found alcohol in an Oak Street Residence Hall room.

Feb. 25

10:28 a.m.

Violation of University Rules and Regulations

Officers confiscated a fake parking hang tag at Oak Street Residence Hall.

9:46 p.m.

Property Damage

Victim's car was damaged when party tried to steal the car's catalytic converter in Rockhill Parking Garage.

10:55 a.m.

Larceny

Victim's catalytic converter was stolen from their vehicle in Rockhill Parking Garage.

12:10 p.m.

Larceny

Victim's ID card, room key, mailbox key and car keys were stolen and used for purchases at the Smart Mart at Oak Street Residence Hall.

Feb. 26

1:50 a.m.

Noise Disturbance

Officers responded to parties running up and down the halls of Oak Place Apartments.

Feb. 27

1:13 p.m.

Violation of University Rules and Regulations

Officers responded to a report of marijuana odor at Johnson Hall.

Sustainability Corner

RecycleMania



Johanna Poppel

Staff Writer

For the past two weeks, UMKC stands at number four out of 275 competing colleges in the RecycleMania Tournament. Another 250 colleges are participating in the non-competitive benchmark division. Colleges in the U.S. and Canada are putting their recycle programs to the test in this friendly competition. From February 3 to March 30, schools weekly report the percentage of total waste that is recycled throughout campus. The goals of the competition are to promote the recycling programs of the campus and encourage individuals to recycle. RecycleMania is also beneficial to track the weekly progress of recycling programs on campus over time.

UMKC started the first week of the competition in 11th place but has moved up to fourth place with a 73 percent recycling rate. Last year UMKC finished the competition at 13th place.

Student Brian Floyd is working with the Sustainability Team to promote recycling to other students. During Recycle-Me-Right! held on Tuesdays at 11 a.m. until the end of March, Floyd educates and encourages students to recycle at the Student Union.

Sustainability Coordinator Kaye Johnston stressed the importance of peer-to-peer education.

"It is much more efficient when students tell other students to recycle. ...I've done this long enough to know, students make a difference.," Johnston said.

RecycleMania is a time to encourage recycling across campus. The library has been encouraged to recycle old books and journals through Surplus Exchange. The local non-profit organization breaks down the bindings of books to make such items recyclable. The Sustainability Team is also encouraging department offices to "clean your files". During the competition, departments may request a 90 gallon recycling bin to be delivered to their offices to discard of unwanted files and papers.

briefly mentioned

UMKC to participate in all-state tornado drill

Meredith Shea

A&E Editor

In May 2011, a deadly EF5 tornado ripped through Joplin, Mo., killing more than 150 people, destroying homes, schools, churches and even hospitals.

As the storm worsened, massive black spiraling clouds moved over the Kansas City area. Sirens went off and students on campus enrolled in early summer classes were escorted to campus tornado shelters.

Taylor Silvestro, junior communication studies and theater major, had no idea UMKC had designated storm areas. She was escorted to the basement of Flarshheim Hall during the 2011 storm, but thinks UMKC needs to be more organized in the event of a tornado emergency.

"I didn't know what to expect, honestly," Silvestro said. "I was worried about contacting my parents, since my cell phone had no service in the building they moved us to.

"UMKC should be more organized

in the event of a tornado. Explain the procedure and where students will be going and how to go about contacting our parents in an area where cell phones don't have service."

To help inform and prepare students and faculty, UMKC will participate in the annual all-state tornado drill on March 5 at 1:30 p.m.

Students should not be alarmed when they receive a message through UMKC's mass emergency alert system about the tornado drill. Sirens will sound throughout Kansas City and messages will be played on National Oceanic and Atmospheric Administration All-Hazards Weather Radios.

UMKC asks students and faculty to participate in the drill, although it is not mandatory.

Safe refuge shelters have been designated in each building around campus. These shelters are located on maps in the main hallways of



A chalk drawing increases awareness for RecycleMania on campus.

CREDIT // UMKC Sustainability Team

Although RecycleMania only lasts about two months each year, the UMKC Sustainability Team provides a long term effort to reduce waste sent to landfills.

Campus recycling efforts have improved throughout the decade. The campus has diverted more than 1,832 tons of waste from landfills since 2005.

In 2003, UMKC produced 881 tons of waste. In 2011, 811 tons of waste were produced, according to a biennial report done by Johnston.

UMKC offers recycling for cardboard, paper, aluminum, plastic, scrap metal, toner and ink jet cartridges, electronic waste and glass. Community partnerships such as Bridging the Gap, Missouri Department of Natural Resources and Mid-America Regional Council and various grants have helped UMKC's recycling efforts. Dining Services has also contributed to the success of campus waste reduction through composting.

The next time you are about to throw something away, ask yourself, "Is this recyclable?"

Utilize the variety of marked recycling bins on campus. By doing so you are helping UMKC be recognized for its increased sustainability efforts and of course, helping your impact on the environment.

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A small tornado near a KC metro suburban neighborhood.

PHOTO // Meredith Shea

buildings. Those who would like to participate in the drill should consult one of these maps.

More information for preparing for a tornado can be found at <http://stormware.mo.gov/preparing-for-a-tornado/>.

Here in Tornado Valley, what appears to be a regular storm can turn deadly within minutes. UMKC wants students and faculty to be ready for the unexpected.

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All Around Campus

Marr Sound Archives offer extensive collection, listening area at Miller-Nichols Library

Andreina Byrne

Staff Writer

The Marr Sound Archives at Miller-Nichols Library are home to more than 300,000 sound recordings, including live concerts, rehearsals, jam sessions, oral histories, vintage commercials, radio broadcasts and jingles.

Thousands of individuals have donated memorabilia to the collection, including blues, country, jazz, classical, opera and popular music, as well as vintage radio broadcasts, authors and celebrated voices.

This extensive collection is highly regarded because it centers on recorded sound.

"At the Archives, we look at music in a cultural context," said Marr Sound Archives director Chuck Haddix. "Music is a reflection of the society that produces it. So, if you look at the music of any given culture, it tells you a lot about that society."

Haddix, director of the archives since their conception in 1987, said the collection has expanded with thousands of musical arrangements and countless photographs of legendary figures of the musical past.

"There have been a number of notable collections over the years, including Dave Dexter Jr.'s, Jay McShann's, Claude "Fiddler" Williams' and the Grand Emporium's," he said.

At first, according to Haddix, there was a room with nothing in it.

A movement was headed by Gaylord Marr, a past UMKC communication studies professor who specialized in the History of Media, to start the sound archives during the 1970s.

Marr had amassed about 34,000 sound recordings in his Hyde Park home and in an extra storage facility.

"He [Marr] had been negotiating with the library for a long time to establish the collection," Haddix said. "Finally, Dr. Ted Sheldon came on board and it really took off."

As a result of Marr's dedication, the Archives are still growing. The original recordings have been preserved within an office on level one of the library.

Many of the pieces have been digitized for convenience under the LaBudde Special Collections' section of the Miller-Nichols Library webpage. All photos and memorabilia are within the LaBudde Special Collections. Many pieces are also available on Merlin, the library's virtual search catalog.

The Archives have recently expanded with new office spaces for two staff members, including Haddix and Kelley Martin, as well as a roomy listening and reception area.

"Our first expansion has greatly enhanced our public availability and the way we deliver our services has changed over the years as well," Haddix said.

This also includes their ability to duplicate memorabilia and online databases.

"This is very important because people discover pieces of our collections [here]. A lot of other collections aren't doing this," Haddix said.

For documents, finding aids are created and available on Merlin through the library's website.

The Archives are open Monday through Friday, 9 a.m.-4:30 p.m. All are welcome - students, researchers and faculty alike, to browse or listen to recordings. Requests for copies of recordings can be done in person as well.

According to Haddix, the collection is gaining a lot of posters, recordings and other memorabilia mostly of the Rock n' Roll era, due to the baby boomer generation retiring and donating its collections.

"This is really exciting for me because it's my generation. I get a real kick out of seeing all of those records come in," Haddix said.

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Top: Victrola music players outfit the Marr Sound Archives.
Bottom: Director Chuck Haddix next to two radios.

PHOTOS // Andreina Byrne

briefly mentioned

SGA approves preferred name policy

Roze Brooks

News Editor

The Student Government Association passed a resolution last month requesting that students be allowed to submit a name change in the online Pathway system for roster purposes.

The preferred name policy is designed to benefit any student who does not go by his or her legal first name. This includes students who use their middle name, those who have an aversion to their first name or those who go by a nickname.

After submitting the request for a name change, a professor's roster would reflect the

name on Pathway. Name changes on student ID cards would work the same way.

Dean of Students Eric Grospitch said SGA approval could help lead to a decision on the resolution by Mel Tyler, Vice Chancellor of Student Affairs and Enrollment Management.

One concern that was presented during the SGA meeting was the possibility of abusing the preferred name policy for comedic purposes.

One SGA representative asked, "Is there anything stopping me from changing my name to 'Big Daddy'?"

Although there would be no immediate

rejection of this proposed name change, other institutions have procedures in place to maintain the integrity of the policy.

Another benefit of a preferred name policy is for transgender students who do not identify with their given name at birth.

"In regards to our trans students, a policy such as this helps foster a more inclusive environment for our students so they are not outed by or to faculty through roll call or some other student roster system," said Jonathan Ta-Pryor, Coordinator of LGBTQIA Programs and Services.

According to the Transgender Law and Policy Institute, 70 other college campuses

have already implemented or allow similar preferred name selection methods.

"I can only speculate about its abuse, which I would assume is minimal, but it can happen, and campuses have been explicit that any misuse of the policy may result in their preferred name request being denied," Ta-Pryor said. "Moving towards this policy is a great step towards fostering an even more respectful classroom environment for all of our students."

SGA approved the preferred name policy resolution on Feb. 4 by a 20-to-1 vote with one abstention.

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musica nova
Modern composing offers maximum results



Conservatory students perform. PHOTO // Joey Hill

Joey Hill Staff Writer

It's not hard to be intimidated by the immense space of the White Recital Hall in the James P. Olsen Performing Arts Center. The great swooping modern design of the walls, coupled with the expansive ceiling, makes it clear this is a place for performance. But what kind of performance? One might imagine enormous orchestras and ensembles filling a space like this with music, but as the UMKC Conservatory's Chamber Music Composition Competition last Wednesday evening proved, the greatness of a performance has little to do with the number of performers. The performance was split in two parts, the first being a competition with a collection of pieces composed by UMKC students, and the second a selection of works by visiting guest composer Eric Moe. What made the pieces included in the competition interesting was their focus on small ensembles, the largest ones only consisting of three people. The mood and overall feeling these ensembles were able to create was incredible. A piece by Cody Kauh, titled "Crimson, A River Runs," illustrated this perfectly. The work was inspired by an incident that occurred in early September of last year in Chongqing, China, when citizens noticed the nearby Yangtze River had suddenly become red under still unknown circumstances. The piece incorporates sound so well, almost acting as a soundtrack for the very experience of witnessing such an event. It begins with an abrupt sting of all the instruments, and then follows a low and

suspenseful dirge, using a bass clarinet to illustrate the mysterious hue slithering its way though the waters to the shore. Much like a spectator, the listener can do little but simply observe it. As the war-like beat of the congas comes, it's clear fear has invaded the sound scape like a giant snake that has wrapped itself around the audience, ever tightening its hold. It is only with the inclusion of the ocean drum, a hollow drum with beads in it that when moved gently by the player, imitates the sound of the ocean, that the audience is allowed a break. It is with this sound of the tides that listeners now realize the red water has finally reached the beach. It is upon them. It's unbelievable the amount of meticulous detail that was taken into the execution of these works. During the intermission, the audience was asked to vote on which of the performances they enjoyed the most and the results turned up a three-way tie for second place along with a first place winner, student Chin Ting Chan. Classical music can easily seem an antiquated genre that is dominated by academics that have little room for modernism and contemporary expression. However, these composers showed the wide breadth of potential, both culturally and stylistically, which exists in the genre. *jhill@unews.com*

artist's spotlight
Roberts' 'Eat This!' provides food awareness to audiences

Roze Brooks News Editor

Stephanie Roberts, assistant professor of theatre, is serving up a new kind of theatre experience about something that affects people everyday—food. In her newest play "Eat This! KC Chews on the Politics of Food," Roberts and her MFA acting graduate students created a social commentary on where and how food reaches dinner tables. Receiving her degree from Del Arte, a performing arts institution in the California Redwoods, Roberts' MFA is in ensemble based physical theatre. In the creation of "Eat This!," Roberts says the actors are not just regenerating the work of the playwright, but contributed to making the script. "I had the idea a couple years ago," Roberts said, explaining that the same process used for her previous play "Slammed," was used for "Eat This!" She continued, "The students and I went out into the community and interviewed people and transcribed all of those recordings." Roberts refers to this method of writing as documentary style theatre, or verbatim theatre. Some other examples she provided of this genre were "The Laramie Project," about the aftermath of Matthew Shepard's death and "Twilight Los Angeles," about the Rodney King trial. Roberts has lived in Kansas City for approximately seven years and has found this to be a learning process not only for her students, but for herself. She believes the graduate students who spend three years studying in Kansas City, many of who are from out of town, should be able to fully experience and the community they're living in. "Most people don't know we're in a food movement,"

Roberts said, "but we are definitely in a food movement as far as local food, the urban farming movement and we're also in the bread basket. Kansas City is surrounded by farms and almost everyone comes from a farming background." Roberts explained controversies around the industrialization of farming, which she believes started with family farms, but then grew so that new technological methods had to be implemented. However, not everyone agrees with these methods. This idea is also represented in the set of "Eat This!," starting off with the audience facing a rural farm landscape and transitioning into a cityscape that eventually brings them to the dinner table. "Topics like pink slime, genetically modified organisms and confined animals, are really hot topics," she said. "There's a lot of polarization among people around these subject matters." Roberts believes that highlighting these ideas will help reconnect people with where food comes from, who it came from, how it was grown, how it was processed and what might be added to it. "Food production will never go away," she said. "Food affects everyone—every single human. It affects us several times a day and we make choices several times a day." Pink slime, for instance, is lean, finely textured ground beef. Roberts explained that this process consists of taking the extra parts from the bones and carcass, treating it with an ammonia and water-based solution and grinding it up to create a pink goo. The controversy is not that this isn't real meat, but that the treatment with chemicals could be harmful to consumers. "I think one of the reasons food is so politicized is because we have all this information at our fingertips,"



Stephanie Roberts. CREDIT // KC Stage

she said. "We can record and see and publish and post things like that whereas before, it took a book like 'The Jungle' for people to know what was going on in meat packing plants." The most novel component of "Eat This!" is the presentation of real food during the play. Roberts connected with community food artists from Bread KC to prepare soup and fresh bread for the audience in the second act. CONTINUED Page 8

concert review
Maroon 5 sells out Sprint Center, Westboro Baptist Church protests

Roze Brooks News Editor

Despite symptoms of laryngitis, Maroon 5's lead singer Adam Levine performed to fans' expectations at the Sprint Center last Wednesday night. Headlining for bands Owl City and Neon Trees, Maroon 5 landed in Kansas City midway through its Overexposed tour. The Sprint Center seating arrangements put anyone in Section 109 at a disadvantage, having to view from behind the stage and limiting the view of each band's instrumentalists. However, Adam Levine and the lead singer of Neon Trees, Tyler Glenn, did an appreciated job of utilizing all sides of the stage, which was shaped like a giant "M." There is nothing that puts an emphasis on your age than being surrounded by a swarm of teenage girls, but Neon Trees was on the mark performing a cover of "Don't You Want Me" originated by The Human League in the '80s. Maroon 5 opened with its popular hit "Payphone" and continued with a pleasing mix of newer songs from the "Overexposed" album and older favorites.

The ability to make the transition to the sound of the new album from the mellower tracks of the past was admirable. Older songs performed included "Won't Go Home Without You," "Sunday Morning," and a throwback to 2002 with "Harder to Breathe." With each song change, the giant "M" stage changed colors to correlate with the mood of the song, ranging from a flashing bright blue to a somber intense red. Levine also took an instrumental break to pick up a video camera that projected images of the audience on a Jumbotron screen above the stage, yelling "Memories" as he panned across the crowd. After an hour-long set of non-stop music, Maroon 5 finally left the stage with anticipation from the audience for an encore. Sure enough, a giant steel bridge was lowered from the rafters connecting the main stage with a square platform in the middle of the pit. Levine ran across the bridge, delivering an encore of "Stereo Hearts," a Gym Class Heroes song that features Levine. CONTINUED on Page 8



Adam Levine sings in front of a massive crowd at the Sprint Center last Wednesday. PHOTO // Roze Brooks

food critic's corner
Blue Bird Bistro offers quality organic



Classic Eggs Benedict with potatoes on the side. PHOTO // Nijad Ali

Nijad Ali Staff Writer

Like many Americans today, I have become increasingly aware of the quality of food I buy and eat. I am wary of the many processed, supermarket products and produce available. There are so many food products that utilize gene modification, pesticides, antibiotics and other chemicals in order to produce larger and faster amounts of vegetables and meat. These products have been used in restaurants for many years. Thanks to increased awareness and interest in naturally grown food, there has been a steady increase in restaurants specializing in organic ingredients. An amazing restaurant that specializes in organic and locally grown food is Blue Bird Bistro. Blue Bird Bistro is an eclectic small restaurant located in the city's west side at 1700 Summit St. It is surrounded by many other unique restaurants and the whole area has a colorful and fun vibe. Walking up to the restaurant, it is easy to notice the establishment's trademark "blue bird" hovering above the entrance. As I stepped inside, I felt like I was being transported back in time. From the bar to the original tin ceiling, I couldn't help but be marveled by the intricate details of the historic building that houses the bistro. Although it was a little worn, the furniture fit the atmosphere of the restaurant. Even its house purified drinking water is offered in an interesting azure glass bottle. Blue Bird Bistro's menu is unconventional. The restaurant's main focus is New American cuisine with an emphasis on organic and locally produced ingredients.

Options vary from spicy Moroccan Stew with chicken, Camp Lindo Farm, to a hearty Beef Burger made from grass-fed cows fresh from Golden Rule Farm. They also offer a range of vegetarian dishes like delectable salads made with fresh greens from Two sisters Farm. For those with more exotic tastes they have an aromatic Green Curry that will satisfy both vegetarians and carnivores. As all my friends know, I am a breakfast fiend. I am obsessed with eggs, hash browns, pancakes and all things associated with the most important meal of the day. I was really fortunate to have been able to go to Blue Bird Bistro during brunch time where I was able to satisfy my insatiable breakfast food craving. One of my all-time favorite breakfast dishes is Eggs Benedict. The bistro's Classic Benedict was one of the best renditions of this classic dish I have ever had. The perfectly poached cage free eggs from Camp Lindo Farm were in stark contrast to the crisp, organic English muffin. The cheese and tomato gave the Eggs Benedict an unexpected jolt of sharp flavor that worked well with the rich hollandaise sauce that cascaded over the entire dish. The breakfast potatoes on the side were tender on the inside with a nice crisp exterior and garnished with an assortment of straight from the garden herbs. If you want to enjoy a delicious meal and help support local farms and organic produce, take a visit to Blue Bird Bistro. Its excellent philosophy will bring you in but its mouth-watering creations will keep you coming. *nali@unews.com*

Composer's Guild performance pushes ideas of expression in music



Alvin Wong displays his cello mastery.

PHOTO // Joey Hill

Joey Hill

Staff Writer

It's up for debate how much feeling a musician can put into an instrument. It's easy to attest that "feeling" comes from the amount of emotion and ferocity that the operator expresses while playing or the volume at which he or she plays, but it requires some of the highest understanding of the connection between instrument and musician to make a cello wail with sorrow.

UMKC's Conservatory presented the Composer's Guild last Thursday, a collection of pieces composed by UMKC students, each of which delved deeply into the idea of how living expression can be conveyed through instrumental sound.

Works like Kay He's "Fallen Leaves – Drum Tower" demonstrate this using a solo cello to illustrate the atmosphere of being in the season of autumn.

The cellist, Alvin Wong, shows complete control over the instrument, making it

sound almost alive, transcending the cello's natural classical roots into an ultra-contemporary and ultra-avant-garde, though inertly human, sound.

The lack of a discernible beat helps this. Instead, the music simply flows like how one's gaze roams along the orange and yellow trees bathed in a low Kansas City afternoon sun in the fall. This is human music. It is not made unapproachable by the barriers of academics. It allows the listener to eventually fall into it.

This is not only demonstrated through solo performances. It happens again in "Returning Home," a duet between piano and cello, the piano played by composer Wang A Mao, and the cello again played by Wong.

Implementing various techniques by both musicians, the work is quiet and uses brief moments of silence reminiscent of momentary deep breaths taken upon seeing a great vista in nature.

The sounds of both instruments are at

times mixed. During certain moments, Mao will get off the piano bend and lean into the piano's innards, plucking at the low strings, creating a sound similar to the cello while Wong discards the bow, plucks and strums the strings with his hands, sometimes dragging his fingers along the neck of the instrument to create a bending and curving sound.

Both instances convey a simple and natural feeling. The chords and melodies are sometimes sparse and difficult to recognize as they switch constantly, but this does not deflect the listener from the overall beauty and complexity of the work.

One must listen to pieces like these without expectations. Like a walk down an unknown trail, they require a personal openness to every aspect of the surroundings, and if that is achieved, the reward is an experience that transcends definition and description.

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Roberts' "Eat This!" Continued from Page 6

"There will be a talk back about the issues at the end of the show so the audience is basically breaking bread together," Roberts said.

Both first-year and second-year graduate students are utilized for this production. Roberts began with what are now second-year students during their first-year by watching documentaries and starting the interviews.

All the students and Roberts now have a private Facebook page in which they share current events related to the food controversies and discussions presented in the play.

There are 50 characters in "Eat This!" who are played by the graduate students.

"First we have to find conflict," Roberts said. "So we put people together, sometimes of opposing views, in the same scene. Although they do directly address the audience, they're also reacting to what the other person said. So we edited it so they look like they're part of the same conversation when they were actually interviewed at separate times, separate places."

"Eat This!" is showing now through March 10 at the Black Box Theatre in Room 116 of the Performing Arts Center. Student tickets are \$6.

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MFA theatre students in 'Eat This!'.

CREDIT // UMKC Theatre

Maroon 5: Continued from Page 6

Levine rapped the verses typically performed by Gym Class Heroes lead singer Travis McCoy with surprising articulation.

The band followed up with a heartfelt performance of what Levine says is his favorite song Maroon 5 has ever created, "Daylight."

Levine continued this "lovefest" sentiment by bringing the band's guitarist James Valentine across the bridge, explaining that some form of this band has been together for more than 20 years, leading into an acoustic version of "She Will Be Loved."

Levine apologized for his lack of commentary throughout the show, stating that he wanted to save his voice

for singing since he was struggling with his vocal health.

"We wrote this song about 20 years ago before we started getting f**king old," Levine said. "I don't care if we're in a full body cast or a wheelchair, we're gonna be here."

Levine broke into a monologue mid-song, acknowledging some unwelcome guests that were posted outside of the Sprint Center—members of the Westboro Baptist Church.

"My first instinct was to get mad, but I realized they're such a small group," Levine said. "It's such an ignorant thing that such a small group of people could be such pieces of sh*t."

He advised the audience to simply

laugh at the protesters as they left the show and never think about them again.

A perfectly devised finale turned Levine into a pseudo-choir director. Standing halfway across the bridge, he divided the entire stadium into two groups.

Continuing "She Will Be Loved", Levine instructed one half to repeat "I don't mind spending everyday/ Out on your corner in the pouring rain" and the other half to repeat "She will be loved/ She will be loved."

The result was a chorus of voices singing the two verses together as Levine conducted the group.

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Maroon 5 performed on an 'M' shaped stage.

PHOTO // Roze Brooks

Women's Basketball 'Roos end regular season with 68-41 loss

Dan Moreno

Staff Writer

The 'Roos fell 68-41 to the Omaha Mavericks in last Saturday's away game.

Head Coach Marsha Frese's first regular season ended 9-20 overall and 5-11 in the Summit League. Last season, the 'Roos finished 20-10 and 11-7.

The 'Roos will now enter the Summit League Tournament as the No. 7 seed, out of eight teams. UMKC will face No. 2-seed Indianapolis at 2:30 p.m. on Saturday in Sioux Falls, S.D.

The 'Roos have already lost twice to the Jaguars this season: 47-33 on Feb. 23 at UMKC, and 47-46 on Jan. 24 in Indianapolis.

As usual, junior Elise O'Connor shined on the court, racking up eight points, seven rebounds, six assists and three steals.

Lexis Hardiek led the team with 11 points. Emile Blakesley led with eight rebounds and also scored eight points.

"There isn't much to say about today's [Saturday] game, it pretty much speaks for itself," O'Connor said. "We have to decide as a team how we want our tournament experience to go.

"It's a whole new season now: win or go home. At this point, every team is sore and fighting the



Elise O'Connor. Photo // Courtesy of UMKC Athletics

fatigue of a long season. The playing field is even and what we do with this opportunity is in our hands."

Frese has found strength and talent in O'Connor, who will try to put the 'Roos on the Summit League Tournament's map.

"There's not enough adjectives to describe her [O'Connor]," she said. "The leadership she brings, the working mentality and how she gets every single teammate involved always helps the team."

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Scoreboard

Kate Baxendale

Staff Writer

Men's Basketball

Overall Record: 8 - 23

Conference Record: 5 - 11

(L) Feb. 28—at Western Illinois 53 UMKC 50

(W) March 2—at IUPUI 44 UMKC 48

Up next:

March 10 - 12—Summit League Tournament at North Dakota State (Sioux Falls, N.D.)

Women's Basketball

Overall Record: 9 - 20

Conference Record: 5 - 11

(L) March 2—at Omaha 68 UMKC 41

Up next:

March 9—Summit League Championships at North Dakota State (Sioux Falls, N.D.)

Men's Golf

Feb. 25 - 26—ReBath Snowman Getaway (hosted by Washington State) at Phoenix, Ariz. (4th of 14 teams)

Up next:

March 8 - 10—Bandon Dunes Championship (hosted by Gonzaga) at Bandon, Ore.

Women's Golf

Feb. 25 - 26—Sir Pizza Terrapin Challenge (hosted by Maryland) at Miami Lakes Fla. (14th of 16 teams)

Up next:

March 8 - 10—Rio Verde Collegiate Invitational (hosted by Western Michigan) at Rio Verde, Ariz.

Men's Tennis

Overall Record: 1 - 7

Region: 1 - 2

Up next:

March 9—William Jewell at Liberty, Mo.

March 10—vs. Oral Roberts at Carriage Club, 2 p.m.

Women's Tennis

Overall Record: 3 - 8

Region: 1 - 1

(L) Feb. 28—at Kansas 7 UMKC 0

(L) March 2—at McNeese State 4 UMKC 3

Up next:

March 12—vs. Northern Illinois, 1 p.m.

March 14—vs. Western Illinois, 2 p.m.

March 15—vs. South Dakota State, 9 a.m.

March 16—vs. Fort Wayne, 9 a.m.

March 16—vs. Omaha, 2 p.m.

Softball

Overall Record: 7 - 7

March 2 - 3—Missouri Coaches vs. Cancer Tournament (cancelled)

Up next:

March 8 - 10—Jeannie McHaney Memorial Classic at Lubbock, Texas

Men's Track and Field

March 1 - 2—Alex Wilson Invitational hosted by Notre Dame (0 champions)

Up next:

March 7 - 9—NCAA Indoor Championships (hosted by Arkansas) at Fayetteville, Ark.

Women's Track and Field

March 1 - 2—Alex Wilson Invitational hosted by Notre Dame (0 champions)

Up next:

March 7 - 9—NCAA Indoor Championships (hosted by Arkansas) at Fayetteville, Ark.



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Track & Field

Track and field sets school records at Alex Wilson Invitational

Dan Moreno

Staff Writer

Sophomores Courtney Frerichs and Taylor Wardall helped the track and field team set school records at the Alex Wilson Invitational hosted by Notre Dame University last Saturday in South Bend, Ind.

Frerichs set three school records, including a 16:40.16 finish in the 5,000 meters.

She set another UMKC record when she crossed the finish line at 4:55.56 to place 19th in the mile event.

Also in the women's competition, senior Jylian Jaloma took ninth with a personal best time of 9:59.37 in the three-kilometer race. This was the second-best performance in school history.

As for the men, sophomore Taylor Wardall improved his own UMKC record by nearly two seconds with a 4:06.18 finish in the mile race, where he placed 19th.

Freshman Kolton Sheldon finished 28th in the mile at 4:11:45, his personal best and the third best in team history. Senior Daniel Mann's 31st-place finish, 4:13.52, was also a personal best and the fourth best in team history.

Triple Jumper D.C. Okonta finished seventh in the event with a 15.02 meter jump.

This week, the indoor team will head to Fayetteville to conclude the season with the NCAA Championships, hosted by the Arkansas Razorbacks.

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D.C. Okonta, after four first-place triple jump finishes this season, finished seventh at 15.02 meters. Photo // Courtesy of UMKC Athletics

Men's Basketball

'Roos beat Indianapolis Jaguars 48-44

Dan Moreno

Staff Writer

UMKC ended its regular season with a 48-44 victory against Indianapolis last Saturday on the road.

The 'Roos stand 8-23 for the season and 5-11 in the Summit League, where they are the No. 6 seed for the conference tournament this Sunday in Sioux Falls, S.D., and will face No. 3-seed North Dakota State Bison in a first-round game.

UMKC fell twice against The Bison in the regular season: 63-44 on Jan. 5 in Kansas City, and 71-34 on Jan. 31 in North Dakota.

Last Saturday was the first time in eight years that the 'Roos had pulled off a sweep of the Jaguars, who have only one conference win this season.

For the first time in school history UMKC had more road wins—four— than home victories—2.

Thomas Staton helped lead the 'Roos to victory on Saturday, breaking a 40-40 tie with five consecutive points in 40 seconds, giving the 'Roos a 45-40 lead with 2:41 remaining.

The Jaguars then scored two consecutive buckets before Mason Wedel hit a free throw to extend the lead 46-44.

With nine seconds left, Kirk Korver got a rebound, was fouled and sealed the victory by



Head Coach Matt Brown. Photo // Courtesy of UMKC Athletics

hitting both free throws.

Forward Trinity Hall said he's confident that the 'Roos can shake off the losing season and get in the right frame of mind for the conference tournament.

"We always try to stay positive," Hall said. "We are not getting down about it, we are a good team and we know what we are capable of."

Even though The Bison beat the 'Roos twice this season, "we are focusing on what we do not what they do," Hall said. "We have a positive mentality and we will do our best."

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Kirk Korver.

Photo // Courtesy of UMKC Athletics

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.

UMKC should adopt a four-week class system

Bradley Trevor Hoffman

Staff Writer

A friend of mine moved to Sweden a couple years ago to study for his masters at Linkopings University. We would communicate occasionally through online chat and talk about ourselves, but mostly about what it was like to live in Sweden. One of the greatest things he said was the way his university structured his study. Rather than take several classes at one time, he would take one class at a time, more intensively, for a short period of time.

Whereas here at UMKC full-time students take anywhere from four to six classes at a time over 16 weeks, my friend would take four

four-week classes back-to-back.

He had class every day for several hours, but it was the same class, students and instructor.

The benefits of this structure, he told me, easily outnumbered the benefits of the more conventional structure found at many American public universities. I agree with him.

While I've never studied outside the U.S., I've had a taste of what my friend loved about his university. One summer I took two four-week classes back-to-back: American Lit 1 and Shakespeare. We met every weekday for several hours and in the afternoons and early evenings I read the 60 or more pages assigned to me, due the next day. The workload was not perceptibly more or less than that of a regular

16-week session, but my focus was stronger.

Without several other subjects crowding my mind, I had time to immerse myself in one chunk of material and allow my ideas to further develop. I earned As in both courses.

The experience you get by structuring an education that way is one of greater community. I saw the same people every day and we were all involved solely in this course. We didn't have other things hanging over our heads. We were all on a single schedule. Arranging study groups was much easier and, if you studied properly, everyone could get a full night's rest because none of us had another three hour class that night or a paper due in a course that meets at 8 a.m. the next

morning. Whatever ailed them, ailed me. I felt connected.

I cannot fully speak for instructors, but I imagine this would benefit their teaching as well. Fewer students means greater understanding of their ability, what they are and are not good at. Being visible to those students daily creates a comfortable environment for discussion quicker.

A four-week course structure makes life easier for the student and allows him or her to produce stronger work. There's no juggling with your job on Wednesdays or working around an extra-curricular club's meeting times on Thursdays. The similarities between in- and out-of-school work times are greater.

Imagine never being let down



Bradley Trevor Hoffman

because the class you want to take isn't offered at a time you can take it. Great work today is accomplished in short-term, intensive projects. It's not done in drawn-out, low-gear grind. Collaboration is today's biggest ethic but a system that jumbles potential collaborators' chance to work with each other is not supporting that idea.

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Pending Supreme Court cases could signal new era for Civil Rights

Nathan Zoschke

Editor-in-Chief

Three U.S. Supreme Court cases to be decided this year will either affirm or reject decades of civil rights advances for the gay community and disenfranchised minority voters.

Two of the cases involve bans on marriage for same-sex couples: California's Proposition 8 and the Federal Defense of Marriage Act (DOMA).

Prop. 8, passed by California voters in November 2008, added a state constitutional amendment barring same-sex marriage.

At the crux of the Supreme Court case is whether the "equal protection" clause of the 14th Amendment to the U.S. Constitution prohibits states from defining marriage as between one man and one woman.

If Prop. 8 is upheld, the court could also decide the fate of same-sex marriages in California that were performed before the measure was approved.

The DOMA challenge stems from four lawsuits that originated in states that recognize marriage for same-sex couples, where U.S. law bars such legal recognition for federal tax filings and benefits for federal employees.

The struggle for gay civil rights,

in some aspects, mirrors the struggles of other groups.

Analogies have been drawn between the movement to recognize marriage for same-sex couples and the movement to abolish racial segregation—including marriages between whites and blacks.

Another potential landmark case, argued last week, involves a key provision of the 1965 Voting Rights Act that requires certain state and local governments—most of them in the South—to receive approval from the Justice Department or a Washington, D.C., federal court before making changes that affect voting.

The petitioner, Shelby County, Ala., "contends that the provision has outlived its purpose of protecting minority voters in an era when a black man has been re-elected to the presidency," states *The New York Times*.

A federal court in Mobile found that in Shelby County, Jerome Gray, a 74-year old black man, was wrongfully removed from voting rolls by a city clerk in Evergreen based on a list of utility records.

The Supreme Court case centers on standards used in the 1960s to decide which communities are subject to the law's provisions. The standards factored in 1964 election data and measures used to discourage voter turnout, such as

literacy tests.

The Voting Rights Act has been renewed by Congress multiple times and has endured nearly a dozen Supreme Court cases.

An obvious reason is the progress the Voting Rights Act has made in advancing civil rights and preventing a relapse of Jim Crow.

President Barack Obama's victory is a reason to celebrate progress in civil rights, but it is troubling that some are unable to differentiate between one man and a relatively broad demographic.

One black man's electability does not change the everyday realities of the other 39 million black Americans.

Caging—when registered voters like Gray are wrongfully removed from the rolls—is a disturbingly widespread practice.

Voter intimidation and suppression are alive and well. But they have been overlooked by a cooked-up voter fraud scare with little evidentiary support.

I am disturbed by the two countervailing civil rights in our culture.

My generation was born at the coattails of the AIDS crisis of the 1980s, an era in which homosexuality was widely shunned and gay men were scapegoats for the virus and other diseases.

Today, public opinion polls show

a majority of Americans support marriage for same-sex couples. Those ages 18-29 are the strongest proponents, and support has increased across the board.

Gay rights are no longer the cause célèbre of liberal coastal elites.

Large corporations, hip-hop artists, pro athletes and yes—Republicans, too—have realized that supporting equality is the right thing to do.

Public support for same-sex marriage has increased dramatically since 2008, when 52 percent of California voters supported Prop. 8. A Field Poll conducted last month found 61 percent support marriage for same-sex couples.

I wish that I could say the progress I have seen in civil rights for other groups during my life has been as evident, but it hasn't.

One distinct possibility is that the Supreme Court will decide marriage equality for same-sex couples is a Constitutional right, striking down DOMA, Prop. 8 and every other state ban on marriage for same-sex couples.

Another possibility—one very disheartening—is that the Supreme Court will send Section 5 of the Voting Rights Act back to the drawing board for Congress.

I, like many others, would instead like to see Section 5's provisions



Nathan Zoschke

extended to every jurisdiction in the U.S.

This is the best way to ensure that our democracy is preserved and not subjected to state and local governments run by racist bigots and anti-immigrant zealots.

Justice Sonia Sotomayor's remarks to Bert Rein, the lawyer representing Shelby County, hit the nail on the head.

"Assuming I accept your premise, and there's some question about that, that some portions of the South have changed, your county pretty much hasn't," she said. "In the period we're talking about, [...] 240 discriminatory voting laws that were blocked by Section 5 objections. You may be the wrong party bringing this."

It would be an embarrassment for the same set of justices who defend civil rights for gays to turn the clock back on the Civil Rights movement of the 1960s.

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Troost Wall

Racist real estate practices leave urban decay

Jessica Turner

Staff Writer

Editor's Note: A previous version of this article appeared as the cover story in last week's paper, which was distributed late due to inclement weather. It is being republished as a courtesy to our readers.

The perpetuation of Kansas City's segregation problem requires a history lesson.

"We didn't start out racially segregated," said Dr. Jacob Wagner, Director of UMKC's Urban Studies Program. "The Troost Wall is really a very recent creation of the 1970s."

The process of hyper-segregation in Kansas City began with developer J.C. Nichols, who built the Country Club Plaza and much of Kansas City's southwest corridor.

Kevin Fox Gotham refers to Nichols in his book, "Race, Real Estate, and Uneven Development: The Kansas City Experience, 1900 - 2000," as "one of the first and most prominent developer-builders to promote the use and enforcement of explicitly racially restrictive covenants."

Nichols' practices in the '20s served as an example for other real estate companies to follow throughout the country.

"What the J.C. Nichols Company did was they made it so that everyone who owned a Nichols home also had to belong to the neighborhood association," said Whitney Terrell, UMKC's New Letters Writer-in-Residence.

His book, "The King of Kings County," was motivated by wording he found in his aunt's deed that mandated white-only home ownership.

His aunt was the wife of J.C. Nichols' son, Miller Nichols.

"He didn't invent the racial covenant," Terrell said, "but he did invent the use of the neighborhood associations [to enforce them], and the idea that a racial covenant would be permanently renewable, that it would never go away, no matter who owns the home."

The '30s consisted of steering, blockbusting and redlining. This led to white flight, and it became increasingly difficult for African Americans to obtain loans.

"When folks came back from World War II, there was all this demand for housing and there was no housing, so there starts to be rapid construction again, but as that's happening, you've got that system that was invented in the 1930s—of racially biased lending—that's firmly in place in the '40s when people come back," Wagner said.

Although the Supreme Court's 1954 *Brown v. Board of Education* ruling outlawed segregation in public schools, it did little to integrate Kansas City.

In fact, it actually did the opposite. "That was really when Troost became an important dividing line," Terrell said. "Because what happened was, they drew the school district boundaries at Troost. The effort was to preserve a white-only school in the southwest."

In 1973, the federal government had not seen sufficient integration in Kansas City. It ordered the school district to desegregate, but the residual policies of Nichols-era Kansas City made this difficult.

The subsequent decade is described in Tanner Colby's book "Some of My Best Friends Are Black: The Strange Story of Integration in America."

"In the 1980s, the Nichols Company and

other developers went on a buying spree, scooping up land that buffered the Plaza and the Country Club District," Colby wrote. "Meanwhile, the black side of town remained the black side of town. The only time white people had to think about east of Troost was to remind themselves not to go there."

Joe Louis Mattox, a board member for the Historic Kansas City Foundation and the Bruce R. Watkins Cultural Heritage Center historian, explained the result.

"Many middle-income black people follow middle-income white folks wherever they go, and they want to be like them," he said.

Mattox continued, "I feel that as far as decline of the inner city—and the problems that we're having with our schools and crime—is mainly due to the fact that middle-income black people have deserted the city. [...] Now we have a situation where the majority of people in the African-American community are low-income people, and it's their standards that dominate."

So how is this problem resolved? How does Kansas City begin to integrate after a long and stubborn history of racist real estate practices and embedded close-minded ideals?

Wagner, Terrell and Mattox have some suggestions.

"Racial covenants robbed several generations of African American families in Kansas City of the best way of creating generational wealth, which is through real estate," Terrell said. "You have to remind people. Young people need to pick up the story and make sure it becomes part of the official record."

"My answer is that middle-income black people have got to move back to the city," Mattox said. "When you have middle-class people in the inner city, when a streetlight's not working, somebody's going to call. If the city's not picking up trash, somebody's going to call. If you've got a prostitute in front of your door, somebody's going to call. [They] need to come back and put their kids in the schools and say, 'I demand this of the teachers,' and 'I demand this of the student body.'"

He continued, "I am very disappointed with blacks at UMKC. I am disappointed in the African-American involvement in our community. They are not outstanding in leadership, and in speaking out."

Wagner has a somewhat different point of view.

"I think middle-class black folks should move where middle-class black folks want to live," he said. "I think the African-American middle class has decided to suburbanize because they see that as the path to opportunity, the path to keeping their kids out of the problems of the inner city, which are really problems of concentrated poverty."

"Until we change how we fund and build neighborhoods, until we shift from subsidizing the construction of new neighborhoods to subsidizing and investing in existing neighborhoods, there's not going to be an incentive to stay. There is a need for political empowerment of urban neighborhood. The cities in the nation have subsidized suburban development for more than fifty years. It's time to flip that."

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