

All eyes on

# Andrew Kling Student works campaign magic

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Mayank Dhungana/Index  
In addition to his work for Rebecca McClanahan and being a professional magician, Kling is also bringing an exiled Russian pop star to perform at Truman.

BY SHANNON WALTER  
Staff Reporter

From professional magician to campaign manager, senior Andrew Kling is broadening his resumé even more by bringing an exiled Russian pop star to the Midwest.

While attending Columbia University in New York, Kling started a performance company with a business partner and worked as a professional magician from 2001 to 2006. In 2006, Kling returned to Kirksville, his hometown, to be with family and attend Truman.

“The experience of having started a company that ran successfully in Manhattan is an experience that I am really grateful for,” Kling said.

As a sophomore at Truman, Kling started working as State Rep. Rebecca McClanahan’s, D. Kirksville, campaign manager for the 2006 election. McClanahan had never run for office before and Kling said he was interested in giving her advice.

“We ran the 2006 election and nobody thought we could win, including the Democrats, and we pulled off a major victory,” Kling said. “That was some of my proudest work, and we kept very busy.”

Kling continued as her manager in 2008 when she was re-elected. Since 2001, Kling worked on more than 20 campaigns in New York, Iowa and Missouri.

“I actually don’t really care for politics too much,” Kling said. “I just want things to work, so that’s why I got involved. It was so things could stop sucking.”

Now Kling is focusing on his last semester of college and bringing a Russian pop star, The Oskar, to Kirksville. While living in New York, Kling met Oskar through a mutual friend. During Winter Break, he told Kling that he wanted to break into the American music industry but needed help, Kling said.

Kling suggested that The Oskar come to Kirksville to try to enter the American college scene starting with Truman.

“I think that this is a really unique opportunity for

Kirksville, to have somebody of this caliber coming to town [that] is generally unheard of,” Kling said. “People complain that there’s nothing to do in Kirksville, and I don’t believe that at all. I think that it’s just up to us to make it happen.”

Kling pitched the ideas to teachers and friends in order to bring this project to life. He said he was interested in the project, dubbed Projekt Oskar, because he wants to bring an interactive experience to Truman students and the community and make it an event that students want to help with and be a part of.

“For one night we are going to rock,” Kling said. “We are going to have an amazing time. I mean, really, how many dance parties are there in Kirksville on this level? It’s going to be cool to see Kirksville move.”

As part of the experience, The Oskar will host a two-day event. Upon his arrival there will be a colloquium for The Oskar to share his experience of being a minority in Russia to being number one on Russian MTV. He also wants to incorporate local talent into the show by having open auditions for Truman dancers to be on stage with him, Kling said.

“Usually, when you bring a major act to Kirksville, you pay them a lot of money to do [a] show and then they leave,” Kling said. “It’s a neat project because we want to get as many people involved as possible.”

Kling is organizing the event along with any students interested in helping. The Oskar is coming in April to perform at a downtown Kirksville venue.

Kling said he plans to graduate in the spring, and the next chapter of his life is a mystery. He said Projekt Oskar doesn’t quite speak to his life ambitions except that he wants to bring interesting people together for great experiences to make life more exciting.

“I guess when it comes to my life story, [it would be] small-town kid goes to New York and makes good, then returns to the small town and as far as what’s next, we’ll see,” Kling said.

## Redman returns with soulful tunes

BY JOHN HITZEL  
Reviewer

You might recognize saxophonist Joshua Redman’s soulful sound from the appearance of various tunes from his Elastic album on The Weather Channel’s “Local On The 8s.”

Redman’s 13th album, “Compass,” was released on Jan. 13. It has been two years since his last album, “Back East,” which celebrated the 50-year anniversary of the release of Sonny Rollins’ 1957 album “Way Out West.” It has been seven years since his groove-heavy disc, “Elastic,” under which he united the Joshua Redman Elastic Band, a trio consisting of keyboardist Sam Yahel, drummer Brian Blade and himself.

Some of you jazzers and Anime fans out there already might be familiar with Redman’s diverse tastes due to his appearance on the Cowboy Bebop soundtrack, where he did sideman work with The Seatbelts, the band who performed all the music for the show.

“Compass” finds Redman working within a trio again, substituting the upright bass for the keyboards. He exchanges different musicians on different tracks, challenging listeners to pick up on individual musicians’ styles. Blade and Gregory Hutchinson slap the skins while Larry Grenadier and Reuben Rogers bust the upright bass.

“Faraway” is reminiscent of 60s, pre-funk Miles Davis jams in the way the drums and bass lead the song while Redman squawks at times and floats at others atop the free-wheeling rhythmic duo. These guys cook in the most organic sense of the world. The drummer displays his old-school jazz drummer sensibilities while the bassist keeps it solid and Redman takes a backseat to the drums late in the song. The result is

explosive.

“Identity Thief” begins as a reaching-for-substance, avante-garde experimentation, again tipping the band’s hat towards older Davis, where the rhythm section takes solos and provides the melody while the sax, usually the lead, does the repetitive ‘rhythm part.’ In the meat of the piece, a steady beat becomes apparent, but the band plays around it instead of latching on for dear life, and risks getting lost. They find their way back at the end, revealing that the start’s lack of apparent form actually is somewhat composed and not all spacey improvisation. Intense abrasiveness gives way to a thundering roll that ends with a discrete harmonic pinch from the bass. The band demonstrates controlled wildness to the nth degree.

“Just Like You” begins full of silent space punctuated with long dramatic tones throughout, like a Coltrane meditation. The bass is bowed and the drums are very sparse, brushed at first. The song climaxes with a free-form avalanche tumbling down a nitroglycerine mountainside.

“Hitchhiker’s Guide” displays a playful, more controlled Redman with tasteful brushwork from the drums, as well as straight spare drum-heavy cymbal swingin’ accompanied by walking bass. It builds as the drummer picks up his sticks and Redman and the bassist lock in on a melody.

Throughout “Compass,” which Redman refers to as a follow-up to “Back East,” there is an emphasis on spontaneity, not just the improvisation-within-an-established-theme that is inherent to jazz, as well as experimentation. Redman mixes up the two rhythm sections, resulting in every possible combination of saxophone plus at least two other musicians. On some tracks he



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Redman’s 13th album was released Jan. 13, to the delight of jazz and Anime fans.

has two basses and a drummer, or two drummers and one bassist, or two drummers and two basses. Six tracks are simply a three-man trio, five have two basses and two drummers, and two have two basses and one drummer. For such a novel, ripe-for-disaster approach to a rhythm section, the results are very palatable, natural even. Despite my developed musician’s ear, I can’t immediately tell which tracks have multiple musicians on them and which do not. It’s that seamless texture of egoless musicianship interwoven with soul and a willingness to push boundaries while staying true to tradition that make this album a treat to listen to.

Redman is keeping jazz alive with “Compass,” and not in the sense of giving it just enough food and water to keep living. He’s invigorating it with vital energy, crafting a type of superfood for the long-time jazz fan who appreciates various styles of jazz while seeking soul, depth, space, experimentation, tradition, freedom and control in their musical experiences, as well as a main course that any curious listener or first-timer can appreciate for its groove, its playfulness and its gutsy American sound.

## Tag teams up for good cause

BY KRISHA SHRESTHA  
Staff Reporter

Tag Improv amused the audience with their humor last Friday night and Alpha Phi Alpha Fraternity Inc. stepped into their hearts.

Though the show was free, Alpha Phi Alpha sold necklaces and bracelets and accepted donations during the step show/improv performance benefitting to Mother of Peace organization, an effort for building homes for children affected by HIV in South Africa and Zimbabwe.

Senior Opeyemi Amosu, a member of Alpha Phi Alpha, said they wanted to expand and get their name out to people who have not heard about them.

“We got a new crowd,” Amosu said. “After the show a lot of people came up to me and said we did a good job, and they really enjoyed it. A lot of them have never seen [a] step show, and they liked it and wanted me to teach them.”

Amosu said Alpha Phi Alpha usually charges for step shows, but they are trying something different.

“We are trying to do fundraising to help the children of South Africa,” Amosu said. “We also wanted to help Truman students by bringing them entertainment on campus that they

can go [to] for free.”

Senior Gregory Dwayne Riley, a member of Alpha Phi Alpha, said the fraternity involved Tag in order to reach out to different audience.

“We are going to continue the fundraising,” Riley said. “This is just the start of it to get the word out.”

Tag performed acts with different ideas suggested by the audience.

Junior Pat Niday, president of Tag, said he was very pleased with the show and he enjoyed working with the steppers.

“It’s probably the best show I have ever been part of,” Niday said. “The energy was incredible.”

Tag member senior Katibeth Lee said she was excited about the show.

“Any time we can use humor for a good cause, we are all about that,” she said.

Lee said Tag has had shows in the past in which the performers outnumber the audience, so they are bumping up their publicity and getting their name out.

“We had a really different mix of people tonight,” Lee said. “We had a big show and a lot of people that don’t normally come to our show were there, so it was really great to have new faces out there and to get new suggestions.”

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