

# THE GLOBE



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ISSUE 13 / SPRING '13

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## Spring Job Fair unites students with employers

*Career and Student Employment Services resources available for job seekers*

**Nathan Cunningham**  
Contributing Writer

Comcast, UPS and IKEA are a few of many companies that visited Salt Lake Community College on April 9 to assist job seekers in their search for employment.

SLCC Career and Student Employment Services hosted 52 employers in the Taylorsville Redwood Campus' Student Center. Over 700 students and community members attended the event, many eager to find work that fit their needs. Many employers were also eager to hire.

"We want to hire agents," said Brandon Goodsell of American Family Insurance. "You might graduate and say, 'What now?' Come work for us. With our presence here, we're trying to build that name recognition." Because the event brought the employers directly to job seekers, it served as an easy place to start making contacts.

"I got a lot of contact information," said IT major Mitchell Peasnell. "Some of the jobs are close to my area of study with customer service experience."

**JOB FAIR/**  
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Photo courtesy of Science Friday

*This week's edition of the popular NPR science talk show will be recorded live from The Grand Theatre at South City Campus*

**Julie Hirsch**  
Staff Writer

On Friday, April 19, from 11:45 a.m. until 2 p.m., National Public Radio's (NPR) talk show Science Friday will broadcast to the nation with a live audience at Salt Lake Community College's Grand Theatre. Science Friday is a weekly national radio show hosted by Ira Flatow that includes expert guest panelists who talk about scientific topics that are making headlines.

Topics range from space and technology to biology and physics. Flatow breaks down the information to be more palatable to the general public and takes calls and answers questions on

**Flora Lichtman, correspondent and managing editor, with Ira Flatow host of Science Friday.**

the air. Science Friday is typically recorded in New York and airs on KUER in Utah, but the show travels a few times a year to do remote broadcasts around the country.

"We get several invitations for remotes each year and accept a handful of them," wrote Christian Skotte, director of marketing and communications for Science Friday, in an email. "We have a lot of fans in Utah, and there are great science topics to report on in and around Salt Lake City. So we're excited to visit."

Subjects that will be discussed over the two hour broadcast will include paleontology in Utah, using the geology of Utah to learn about Mars, Great Salt Lake microbiology and the James Webb Space Telescope, which is

discovering the first galaxies that formed the universe.

Presenters on paleontology in Utah will be Brian Switek, author of "My Beloved Brontosaurus," Randall Irmis, curator of paleontology at the Utah Natural History Museum and Brooks Britt, associate professor from the Department of Geological Sciences at Brigham Young University.

During the second half hour of the show, Flatow will lead a discussion about geology in Utah and how it can help with studying Mars. Speakers on that subject will include Charles Killian of Mars Society's Desert Research Station and Marjorie Chan, Professor of

**SCIFRIDAY/**  
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## Professor gives cultural insight into horror

*Lecture on horror cinema explores disability and eugenics*

**Stephen Romney**  
Staff Reporter

On Sunday, April 14th, the Forum for Questioning Minds presented a lecture hosted by Angela Smith, an associate professor of English and Gender Studies at the University of Utah who teaches and researches film and literature.

The topic of the lecture was based on Smith's book, *Hideous Progeny: Disability, Eugenics, and Classic Horror Cinema*, which explores how the directors and filmmakers behind films such as *Frankenstein*, *Dracula*, and *Dr. Jekyll and Mr. Hyde* both exploited and undermined the sensationalist attitudes society had towards disability at the time these films were released.

"My argument in the book is

**HORROR/**  
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## American Sign Language program shows signs of success

**Aaron Clark**  
Contributing Writer

In 2011, the Utah Division of Services to the Deaf and Hard of Hearing reported that there are over 5,000 people in Utah who are deaf and use American Sign Language (ASL). Salt Lake Community College is the only college in the state to offer a degree in ASL/English Interpreting.

"SLCC created an opportunity for me in ASL that I didn't know existed," said Emily Beech,

adjunct faculty member at SLCC and executive staff interpreter at Sorenson Communications. "It gave me a foundation in a career that has unlimited opportunities."

SLCC offers two types of ASL degrees. The first is the American Sign Language Associate of Arts and the second is the ASL/English Interpreting Associate of Applied Science. The latter prepares students for state and national certification testing.

SLCC helps students prepare to work effectively with deaf

people using ASL while gaining an understanding and appreciation of the ideals and values within the deaf community. The program focuses heavily on providing students with direct experience and internships in the field of interpreting.

"I always thought that being an interpreter would be a great idea," said Beech, "but learning ASL is a lot harder than it looks."

One of the ways SLCC helps its students prepare to make the transition into the field of

interpreting is by teaching them how to apply and pass the state or national interpreting certification exams. SLCC allows students who pass the state certification to also count it as their final exam.

"What I liked best about the SLCC program was that I felt the teachers were really qualified and had experience in the field," said Rhonda Amicone, a former SLCC student and full time Video

**ASL/**  
continued on **page A4**

## Salt Lake Community College student is on fire

*Carolina Merniez dances for the Utah Blaze*

**Graciela Campos**  
Contributing Writer

Carolina Merniez is part-time student, part-time waitress, part-time Utah Blaze dancer and full time devoted.

Merniez has been dancing since the age of 7, and was a Radio Disney dancer from the ages 12 to 17. With waiting tables, dealing with mid-terms and having to maintain the "perfect" body size, she is used to having a packed schedule.

"When you love and enjoy what you do, it's not a stress factor; it's a stress reliever," said Merniez.

Merniez says that despite the stress, the Blaze works very well around her schedule, and she

found a way to limit her SLCC class time to Tuesdays and Thursdays.

Merniez is attending SLCC for her generals. Her ultimate career goal is to be a dancer for an NBA team like the Utah Jazz.

Right after high school, Merniez tried out for the Utah Jazz's dance team and made first cuts but didn't make it past that.

After hearing about tryouts for the Blaze Dance Team from a member, Merniez decided to try out. The week before tryouts, Merniez tore a hamstring, but she pressed on and made the cut.

Merniez says that the life-span of a Blaze dancer is never certain. Girls on the team need to try-out every year with the newbies. Last year, three of the girls who were

**FIRE/**  
continued on **page A3**

## Local Brew Review: Bohemian Brewery puts quality in a can

**Clinton Baker**  
Contributing Writer

Despite Utah's bad rap when it comes to beer, Bohemian Brewery gives thirsty Salt Lake Community College students a solid option for a local brew.

Bohemian Brewery brews flavorful, crisp, full lagers that are canned and ready for when beer enthusiasts want them most. Based out of Salt Lake, Bohemian Brewery has modeled their company around brewing quality craft beers, and catering to the lifestyle of Salt Lake City.

Bohemian Brewery is a standout example of what can be done within the constraints of Utah's state liquor laws and is a respectable option for students at Salt Lake Community College. Bottom line, Bohemian Brewery

is a company ideal for the person seeking a crisp lager that is a step above standard American beer.

While you won't find IPA's or pale ales or anything other than lagered beer with Bohemian's name on it, Bohemian produces admirable lagers. The ownership has roots from the Czech Republic, and consequently knows a thing or two about brewing lagers.

For those looking for a hop filled high point double IPA, Bohemian is not the right solution; however, Bohemian Brewery produces drinkable, clean brews that are excellent session beers.

Bohemian Brewery's two most famous beers are the Viennese Lager and Czech Pilsener. These two lagered beers are brewed in a

**BOHEMIAN/**  
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## Movies

'42'

Review  
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## Music

'Brad Paisley'  
review  
pg. 4



# STUDENT EVENTS

WED/17

9:00am-2:00pm

American Red Cross Blood Drive @ TR Campus, SEC

10:00am-12:00pm

Summer Blast-Off Extravaganza @ SC Campus, outside

12:00pm-6pm

Student Art Showcase @ TR Campus, SI Building Atrium

7:30pm-9:30pm

Jazz Studio Ensembles Concert @ SC Campus, The Grand Theatre

THURS/18

10:00am-1:00pm

De-Stress Fest @ TR Campus, SEC

5:30pm-7:00pm

Health Information Technology - Info Session @ Jordan Campus, Health Sciences Center

6:00pm-9:00pm

Sine Cera: A Diversity Writing Series Community Reading @ SLC Main Library, 4th floor

FRI/19

9:00am- 3:30pm

Adobe Photoshop and After Affects Workshop @ Miller Campus

1:00pm-2:30pm

SLCC Softball vs. Southern Nevada @ TR Campus

6:00pm-9:00pm

A Classic Night of Fun! @ 9151 S 255 W, Sandy Cost: \$3 for skating, \$7.50 for unlimited fun!

7:30pm-9:30pm

SLCC Combined Choirs @ SC Campus

SAT/20

8:30am-12:00pm

SLCC Earth Day 5k Fun Run/Walk @ TR Campus

12:00pm-1:30pm

SLCC Softball vs. Southern Nevada @ TR Campus

7:30pm-9:30pm

SLCC Combined Choirs: "English Anthems" @ SC Campus, Grand Theatre

MON/22

\*\*Earth Day\*\*

12pm-6pm

Student Art Showcase @ TR Campus, Science & Industry Building Atrium

3:30pm-4:30pm

Social Work Association @ TR Campus, Student Involvement Center

5:30pm-9:30pm

Cheer Tryouts @ TR Campus, LAC

TUE/23

12:00pm-1:00pm

Mindful Awareness Group @ TR Campus, SEC Rm 035

7:30pm-9:00pm

Songwriters Showcase Concert @ SC Campus, Black Box Theatre

8:00pm-9:00pm

SLCC - Revolutionary Students Union Film @ TR Campus, Senate Chambers

Submit student events to [calendar.globe@slcc.edu](mailto:calendar.globe@slcc.edu)

Visit [www.globeslcc.com/calendar](http://www.globeslcc.com/calendar) for more student events

THE GLOBE

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Due to the high volume of requests for articles we receive, The Globe may not be able to reply to every letter. Due to our limited staff, The Globe may not be able to attend or cover every event or issue submitted. The Globe encourage emails/notices of events. However, any request of coverage of an event or issue should be made within a time frame of at least one week.

Letter to the editor

In the Monday April 1st edition of the The Globe student newspaper there appeared several articles, written tongue-in-cheek apparently, as a traditional celebration of the faux holiday. One in particular caught my attention as being extremely offensive.

Racism is and should be offensive to all, regardless of ethnic background. I hope I am not alone in voicing my concern.

On page A6 of the edition, in an article titled "Music on the Spot: A sign of the times in 'NOW 1890s', contributing writer Derrick Gainsforth references an actual minstrel song of the 1890s "All Coons Look Alike to Me" by Ernest Hogan. If the author had done further research he might have realized this was seen as offensive even at the time of its inception. According to Wikipedia, Hogan was dogged by criticism for his contribution to the song and "regretted" it before his death.

Was it really necessary to choose a notoriously racist song to cite in the article about music of the 1890s? What is humorous about it? I suggest the humor is the same as originally intended, and that is to remind readers of exaggerated racial stereotypes. Perhaps an apology is due?

Joey Wolfe

2nd Yr Student

Like most of our April 1 content, the humor of the NOW 1890s' story was in the contrast of eras. By today's standards, the turn of the century was a very different and backward time. The reference was not an attempt to reinforce racial stereotypes, nor do I believe it came across as such in the context it was presented.

The issue was a novice attempt at comedy through horse carriages, locusts and hoop rolling. Historical balance might be incidental in such a venture, but we at The Globe are news writers at heart.

If we were to deliberately avoid historical references to subjects which we find offensive, we would do our audience an explicit disservice. "All Coons Look Alike to Me" was a top hit of the time. I would never wish to present a scrubbed version of the past.

Brandon Crowley

Globe editor-in-chief

The New York Times

Edited by Will Shortz

No. 0313

ACROSS

1 Like the "i" in "like"

5 De \_\_\_\_ (in practice)

10 Read digitally

14 Not quite closed

15 Home near the Arctic Circle

16 \_\_\_\_ stick

17 Lady paid for one insect?

20 One of the Baldwins?

21 Old touring car

22 Charge to appear in a magazine

23 \_\_\_\_ Minor

25 Groups of limos, e.g.

26 Rodent that lets air out of balloons?

31 Gene arising through mutation

32 Written promises

33 Kitten sound

36 Diagonal

37 Enticed

39 Demanding sort

40 Slump

41 Land O'Lakes product

42 Sweet 'un

44 Spanish rum cake?

47 Help with a cover story, say

49 Comics beagle

50 Site of some Chicago touchdowns

51 Hoedown partner

53 BMI rival

57 Headline after one of Becker's Wimbledon wins?

60 Grp. created at the Baghdad Conference, 1960

61 Copier need

62 Abscond

63 Blood fluids

64 Each of this puzzle's long Across answers sounds like one

65 Zipped (by)

10 Popular card game

11 Grinder of a sort

12 Shoelace tip

13 Poet best known for "The Highwayman"

18 Tale's end, sometimes

19 Anklebone

24 Really, really good

25 Like St. Augustine, in 1565

26 Light touches

27 Kazan of Hollywood

28 Certain marcher in a parade

29 Finished with

30 Stock answer?

34 The dark side

35 Grow dim

38 Job listing inits.

39 Sits by a fire after a drenching, say

41 Heckelphone cousins

43 Ornithology-related

45 "Out of \_\_\_\_"

46 Unite, in a way

47 Rock group Los \_\_\_\_

48 "My fingers are crossed"

51 Gunk

52 The best

54 Choose the best of

55 Critic James

56 "What a relief!"

58 Powerful old Pontiac

59 Tide competitor

PUZZLE BY JOE DIPIETRO

The Globe is an independent student newspaper published Wednesday during Fall and Spring Semester (excluding holidays) and Wednesday during Summer Semester. The Globe editors and staff are solely responsible for the newspaper's content. Funding comes from advertising revenues and a dedicated student fee administered by the Student Media Council. To respond with questions, comments or complaints, call (801) 957-4019 or visit [slccglobelink.com](http://slccglobelink.com). The Globe is distributed free of charge, limit one copy per reader. Additional copies may be made available upon request. No person, without expressed permission of The Globe, may take more than one copy of any Globe issue.



CAMPUS

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# Fire

continued from A1

the team did not make the cut again because there was better talent. Despite the competition, Merniez says that all of the dancers get along. They're a tight knit group, and it's always good times and laughs.



Courtesy of Blaze Dance Team

“The Blaze dancers are not cliquey at all; we hang out after practices,” said Merniez. “I’ve made a lot of new friends by being on the Blaze’s dance team.” Merniez says that a lot of the football players are “super attractive,” but that Blaze dancers are restricted from having any sort of relationship with any of the players, romantic or not. Being close to the football players would give the dance team a bad, unprofessional image. The girls are not even allowed to add them on Facebook or follow them on Twitter. Merniez talked about the extreme workout they have to do and that some girls have vomited because it is so hardcore. Even though it is rough, Merniez loves pushing her body to the limit. “You know how people take a ‘fun’ class, like an art class. Well my ‘fun’ class would be a gym class,” said Merniez. “I consume so much food, if I didn’t work out, I would be on The Biggest Loser.” Merniez says that she gets frustrated when people say that sports’ dance teams are degrading to women. “In my eyes, it is a very respectable job, and it’s artistic. You need to be very strong to perform the moves we do,” said Merniez. “It is not just prancing around and looking good. Little girls look up to us. I remember seeing dancers and wanting to be there.” For information on Blaze games and where SLCC students can see Carolina Merniez perform with her team, check out <http://www.utblaze.com/>.

# Bohemian

continued from A1

style not unfamiliar to most Americans; however, they have a more refined and striking finish. Bohemian Brewery boasts a long brewing process, which could be the explanation for the slightly thicker feel the brews have.

Viennese Lager is Bohemian Brewery’s top selling beer and is certainly a step above your average lager. An amber colored beer, brewed with a combination of pilsner malt and dark roasted malt that has a noticeably hoppy finish, the Viennese Lager is a fine example of why lagers can be considered craft beer. The Viennese Lager is drinkable for a craft beer, but has a heavier feel than most lagers and a distinguished bitter aroma and taste of hops. The beer is strongly carbonated which makes it fun to pour and refreshing to drink. Following Viennese Lager in popularity is the Czech Pilsener. A lighter, crisper, just as drinkable beer, the Czech Pilsener is carefully brewed and lives up to what a pilsener should be. Made from Pilsen malt and Czech yeast from Prague, Bohemian keeps this beer very authentic. It is a golden color, which pours nicely with plenty of foam. While it has a somewhat bitter aftertaste that is associated with pilseners, it’s not too bitter, which results in a



Photo by Clint Baker

very satisfying finish, with just the right amount of hops to malt. The Czech Pilsener has a heavier feel to it with plenty of flavor, and will definitely satisfy, but remains a drinkable, casual beer to session with a group of friends. Both the Viennese Lager and the Czech Pilsner are available in cans, which is a part of Bohemian Brewery’s business plan. Bohemian Brewery claims that cans are friendlier to the environment and easier to take on an adventure. Bohemian beers can also be purchased on tap at their brewery location on 7200 South in Midvale or at a bar. The brewery location has a full menu. It has a tavern feel and is well known for its brunch. Open from 11 a.m. to 11 p.m. on weekdays and from 10 a.m. to 11 p.m. on weekends, it is a great place to sample the beers and grab a bite to eat. Bohemian Brewery is a company that has a reputation for producing quality beer and quality service. With cans that are friendly to the environment and somewhat friendly on the wallet (as far as craft beer goes) Bohemian Brewery is a great alternative to generic beer for SLCC students. Lager style beer with a heavier feel, packaged and ready to go in a convenient can, Bohemian Brewery beers are drinkable, fun and local.

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# SciFriday

continued from A1

Geology at the University of Utah. In the last hour, guest panelists will present information on the biology of the Great Salt Lake and the James Webb Space Telescope. These will be covered respectively by Bonnie Baxter, director of the Great Salt Lake Institute and Stacy Palen, associate professor of astrophysics at Weber State University along with Bob Hellekson, ATK program manager for the telescope.

As a special presentation from the managing editor at Science Friday, Flora Lichtman will show a short video of the Sage Grouse, a bird found in northern America. Science Friday has many educational resources and videos on their website. The remote broadcast at the Grand Theatre is currently sold out but will be aired live on KUER 90.1 from noon to 2 p.m. on Friday, April 19. The recorded show will be available on the Science Friday website at [sciencefriday.com](http://sciencefriday.com) as well as a podcast of the event through iTunes. “We are bringing Science Friday to Salt Lake City because we find the program to be incredibly valuable to us as a station and to our listeners,” wrote Gayle Ewer, KUER manager of marketing, in an email. “As a well-educated state, we hoped that a live broadcast from Salt Lake City would engage the science-loving community. Fortunately, we were correct, as evident by the fact that the show was sold out weeks in advance.” Science Friday is broadcast every Friday from noon until 2 p.m. MST on KUER. Visit [sciencefriday.com](http://sciencefriday.com) or [KUER.org](http://KUER.org) for more information.

## JOB POSTING

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ARTS & ENTERTAINMENT

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# Press [Start] to Game: ‘Guacamelee!’ body-slams new life into an old genre

Aldo Gomez  
Staff Reporter

7/10  
For Playstation 3 and PS Vita

*Guacamelee!* is a fresh take on the tired side-scroller genre. The beautiful art style and solid gameplay help it stand out from other indie titles, but the game isn’t without a few faults. The story in *Guacamelee!* doesn’t take itself too seriously as the game starts out with Carlos Calaca kidnapping El Presidente’s daughter and killing Juan, the main



Photo courtesy of Drinkbox Studios

**‘Guacamelee!’ is a platformer that features bright, stylized visuals.**

character. Juan is revived from the world of the dead by wearing a magical luchador mask and embarks on a quest to rescue his love and stop Calaca from merging the world of the dead with the living.

Right off the bat, *Guacamelee!* is full of Mexican inspired flair and style. The world of the living is bright and colorful with a fantastic guitar filled soundtrack, and is contrasted by the world of the dead, which is filled with skeletons and a night sky. The world of the dead has a Day of the Dead theme, with sugar skull backgrounds and bright colors that compliment the dark sky. *Guacamelee!* isn’t just piñatas and skeletons though. Behind the colorful aesthetic lies a deep “Metroidvania” style progression. The world is open ended with new areas

opening up as Juan’s combat abilities evolve. I often revisited older areas as I gained new abilities to find hidden treasures and secret challenge areas. The early single button combat felt rough and slow at first, but it became more fluid and deep as I got used to it and added new moves to my repertoire. The dual world mechanic adds another layer of creativity to the puzzles and platforming sections. Juan jumps freely from the world of the dead to that of the living, which can do

things like change lava into harmless water. The game’s playtime is only about six hours, and it suffers from a lot of backtracking. The end of the game also seems to run out of ideas. Challenges stop being puzzles and instead become onslaughts of enemy forces. These sections become repetitive, stale and simply frustrating. New ideas and a solid combat system make *Guacamelee!* a fantastic take on an old genre despite its flaws – definitely worth the \$15 price tag.

# Music on the Spot: Brad Paisley’s Wheelhouse of controversy

Derrick Gainsforth  
Staff Reporter

Brad Paisley is arguable one of the most diverse country music artists of all time. As one of the foundational artists of the new country style, Paisley will go down in history as one of the greatest. On April 9th Brad Paisley released his ninth studio album, *Wheelhouse*. The album begins with its first single, *Southern Comfort Zone*. The track is immediately reminiscent of his 2007 single, *Letter To Me*. Written in the same reflective nature, this time



reminding the listener that even though Paisley’s home is in the heartland, he understands the diversity of the world he lives among. This track will also fall in line with the unofficial theme of civil liberties the album presents. Paisley collaborates

with many artists here from fellow country comrades Dierks Bentley, Hunter Hayes and Roger Miller in the party track, *Outstanding In Our Field*. In the self-inflicting pain of, *Pressing On A Bruise* featuring contemporary artist, Mat Kearney, Paisley proves he can play well with others in the first portion of this album. That sentiment is put to the test later in second half of the album. Paisley teams with Charlie Daniels in the song, *Karate*, about a wife who has been the victim of domestic abuse. The woman takes private karate lessons in

order to seek vengeance on her drunken husband. The song appears to be written in a more light-hearted manor and with lyrics such as “She’s gonna get that belt to match her eye”. This track has a very *Goodbye Earl* [Dixie Chicks] feel to it. The jury is out on that track. Perhaps because they are too busy deliberating about the next one. The final collaboration on the album is one which has sparked a blaze in the Twittersphere. This is a more serious tune about race relations, called *Accidental Racist* featuring LL Cool J. The concept here seems to

be one of ending racial profiling and fighting for a greater communal good, but the song comes off rather as being a tad corny. When Tim McGraw and Nelly made the hit song *Over and Over* back in 2003, it was a success simply because it was a great collaboration. But ten years later Paisley and Cool J leave a lot to be desired. One thing Paisley seems to include in his albums is a gospel based song. *Those Crazy Christians* is a surprising track which takes a look

into Paisley’s view of radical church goers. The song can appeal to both Christians and Agnostics alike and with lyrics such as, “No they ain’t the late night party kind, they curse the devil’s whiskey while they drink the Saviors’ wine.” Paisley, a professed Christian, may be in for even more controversy on this one. Other notable tracks include, *Beat This Summer* and *I Can’t Change*. BOTTOMLINE: Brad Paisley’s *Wheelhouse* packs controversy in with his signature sound.

# Horror

continued from A1

that classic horror films on one level were like eugenic texts,” Smith said during her lecture. “[These texts] tried to persuade Americans to act eugenically by depicting the dysgenic horrors that would otherwise result.” She expanded on that argument by pointing out how Jack P. Pierce, the makeup artist on *Frankenstein*, studied several scientific texts, including anatomy, surgery, and criminology texts, prior to designing the iconic makeup worn by Boris Karloff. Many of these texts at the time relayed the eugenic ideas of being able to identify negative traits, such as the potential for criminal activity, by analyzing the facial structure and size of the cranium. Smith’s lecture was accompanied by still images and clips from the 1931 version of *Frankenstein* in addition to excerpts from studies, statements from scholars, historical documents and treatises on eugenics, the science of controlling human population via controlled breeding in order to increase the occurrence of desirable traits and decrease the occurrence of genetic defects. Many of the documents presented were a product of their time, dating from the mid 19th to the early 20th century. The presentation wasn’t only about how Hollywood was pushing eugenics in their horror films, but rather how the films were more ambivalent if not outright undermining the ideals of the eugenic norm. Smith primarily cited how, rather than making the monster in *Frankenstein* a being of destruction capable of only

committing evil, we are instead made to sympathize with the monster as we would a child that’s cruelly abandoned by its parent. In this case, Dr. Henry Frankenstein turned away from his creation, even telling his colleague Dr. Waldman to kill the creature. Rather than being a product of bad genes and macabre science gone mad, we see the monster as more of a product of a hateful society. Smith went further in depth in explaining how the eugenic heroes, Dr. Frankenstein and his fiancée, Elizabeth, who represent the ideal couple that would produce the ideal offspring, are essentially “corrupted” by the events of the film. Henry Frankenstein slowly descends into madness as he works on the creature, leading to neural exhaustion, termed as neurasthenia and treated as a psychological illness. Elizabeth is thrown into hysterics after her encounter with the monster, leading Henry and the townspeople to hunt it down, leading to the film’s final scene at the windmill. After Henry is thrown from the top of the windmill, Smith noted how in the epilogue, where Henry is resting in bed, being tended by Elizabeth, our “eugenic couple” is shown in the background as opposed to being the subject of the scene like in other films at the time.

“This ending seems to affirm the dispelling the dysgenic monster and the reestablishing of the eugenic family,” Smith said. “But as one scholar writes, ‘As the Baron toasts the future heir to the House of Frankenstein; we see no expected close-up of Henry and Elizabeth. Instead,



Photo by Stephen Romney

**Angela Smith, is an associate professor in English and Gender Studies at the University of Utah.**

we view two background figures who could be substitutes.” The scholar, whom Smith was quoting, later states that the composition and blocking could imply the statement that the “eugenic couple” is a work of fiction. She explained that rather than a reunion and consummation of an ideal relationship, the reunion is instead that of a traumatized woman with a man who was driven to hysterics by his own intellect. If the eugenic ideals are to be believed, then the offspring of these two people would inherit those genes responsible for insanity and hysteria. Smith concluded her presentation by outlining the lasting impacts and successes the horror genre had on popular culture, citing that many

of the films that would follow *Frankenstein*, would depict the disabilities of the monsters as something created by society rather than being a predetermination of genetics. “The possibility opens to us that classic horror films provide for us a potent experience of a connection to disability as something at once intriguing, fearful, exciting, and utterly human,” Smith said, reading an excerpt from her book. “An intimate experience of impairment that was both repressed by and yet at the heart of their eugenic culture.” Smith’s book, *Hideous Progeny: Disability, Eugenics, and Classic Horror Cinema* is available from Columbia University Press via Barnes and Noble, Wal-Mart, and Amazon.com.

# ASL

continued from A1

Relay Service (VRS) Interpreter at Sorenson Communications. “I was able to get a job in VRS because SLCC helped prepare me for the professional certification test.” SLCC has a long standing partnership with Sorenson Communications, a company that is one of the leading VRS providers in the country. SLCC students are able to gain valuable experience in the field as interns at Sorenson where they are able to observe while interpreters take video relay calls for the deaf. VRS is part of an expanding need for interpreters to relay messages between hearing people and deaf people. Interpreters need to be trained to interpret in everything from intimate conversations to emergencies. “The interpreter has to remain neutral when interpreting phone calls and still remain faithful to the emotions on the

call,” said Beech. “SLCC helps prepare students to make that quick nano second decision in how to interpret the conversation and properly convey it to the recipient.” Sorenson Communications does more than just provide students with internships; it also donates money to help students pay the fee to take the state certification test and has a scholarship fund available for qualified students. Additionally, Sorenson has hired over two dozen SLCC graduates that work in call centers here in Utah and other locations around the country. “Sorenson has a great relationship with SLCC because SLCC is willing to give their students opportunities to participate in internship opportunities,” said Chris Wakeland, Sorenson Communications vice president of interpreting. “Sorenson allows SLCC students to come and mingle with current, working interpreters in a mentoring-type relationship. These relationships make it possible for students to look forward to the possibility of work in VRS.”



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ARTS & ENTERTAINMENT

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Job Fair

continued from A1

That’s what IT is all about, helping people.”

SLCC Career and Student Employment Services director Jackie Hesleph says the college offers plentiful resources for students seeking employment, but those resources haven’t been put to use as much as they could be.

“A lot [of students] don’t realize we’re here till they actually need a job,” said Hesleph. “We have offices in all the main campuses and some of the other sites. Students should come as early as possible in their job search.”

Career and Student Employment services

include social media workshops, resume help, career exploration, internships and referrals.

“We interact with business and industry as a conduit,” said Hesleph. “Students don’t take advantage of it nearly as much as they should.”

Hesleph hopes more students will use the resources available to them if they know about those services. Even the job fair itself was almost missed by some.

“I wish I’d known about it sooner,” said IT major Conley Lund. “Someone walked up to us at lunch and told us about it.”

Career and Student Employment Services will be moving into the Student Center room 002 in May.

‘42’ can’t decide if it’s a history film or a baseball film

**Stephen Romney**  
Staff Reporter

★★★★☆

I’ll be the first to admit that I’m not what you would call an enthusiast when it comes to sports. The only real exposure I had to baseball as a kid was when I played on two different little league teams. When it came to the hall of fame players that had a lasting effect on the sport, I only really know as much any person who has seen The Sandlot.

In 42, Chadwick Boseman stars as Jackie Robinson, the first African-American to play major league baseball alongside white players. Harrison Ford co-stars as Branch Rickey, the team executive behind the decision to recruit Robinson into the major leagues. The story primarily focuses on Robinson’s struggles on and off the field to prove himself to the other players and win the hearts of the nation.

It gets off to a pretty



Photo courtesy of Warner Bros

**Boseman (right of center) does a good job of carrying the movie, but the film doesn’t devote as much time on our main character as it should have.**

rocky start as it first hits us with a major exposition dump about the time period in which the film is set. I understand that not everyone who is going into this film will know that it’s a period piece, but the way it’s delivered feels rushed and doesn’t really help to set the stage.

On that same note, the same thing could be said about the editing in certain parts. It has a decent pace when you get past the expositional onslaught, but then it gets weird during the ending, almost as if they forgot to shoot an ending and had to salvage it with what footage they had. This leaves the film feeling a tad cut off, even after they do the whole “Famous Person went on to…” bit that they usually do in these types of movies.

When it comes to the acting, the major players do a really good job. Boseman is able to carry the movie, even if some of his dialogue was cheesy at times. However, there are some parts played by the supporting cast that fell a little flat. Some of the parts felt like they were put into shoehorn, some poetic imagery while others were made larger than necessary.

The only major criticism I can give the story is that I wished it had narrowed more of its focus on Robinson rather than on some of the other goings on. It kept bouncing back and forth between Robison and Rickey to the point where it got a little confusing. We never really learn that much about Robinson’s life prior to his recruitment to the major leagues aside from some hastily written exposition.

The best parts of the film would have to be the scenes where they are actually playing baseball. They’re shot and edited really well and build up the suspense in a manner that keeps you hooked. All the more reason why I wish they had a more conclusive ending then what we’re given.

Overall, 42 is okay, even if it waffles on whether or not it’s a sports movie or a period piece, since it’s definitely not a biopic as the advertisements would have you believe. It loses some points for the weird editing choices and occasional visual effects flubs as well as an overabundance of “trailer-bait.” If you’re a fan of baseball movies or history movies, you’ll probably enjoy it. Even the average movie-goer may find they enjoy it as well.

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