

THE GLOBE



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Pricey parking, bargain busing

Initiative seeks higher parking fees, free UTA passes

Nathan Cunningham

Contributing Writer

There may be a way for SLCC students to receive free UTA passes, but it would come at the expense of those who chose to park on campus.

An initiative started by Professor Howard Ingle's eco-psychology class proposes that the school raise parking fees, and in turn, offer students free UTA passes. Members of the class were at the Redwood Campus Student Center on Earth Day collecting signatures in support of the action.

"[SLCC] has the largest carbon footprint in the entire Wasatch Front," said Ingle. "All the other universities provide free TRAX passes for their students, and their parking fees are higher than ours. We essentially are encouraging people to drive, but parking is a huge problem."

This initiative follows a semester of overfull lots at many SLCC campuses and a winter of badly polluted air.

"The air is making people sick," said Ingle. "It's a major concern."

The environment and parking aren't Ingle's only concerns. The initiative would also impact those who haven't been able to afford transportation.

"There are poor students who receive Pell Grants to come to school, but they still can't get here because UTA passes are expensive," said Ingle.

This isn't the first time Ingle has presented the idea. A similar petition also circulated in 2011, but didn't get enough student attention.

"A lot of students have the misconception that their voice doesn't matter," said Ingle. "But the student voice does have a lot of power. We have our recycling program because of students."

In 2009, students signed a petition to add \$1.50 to student fees in order to pay the wages

PARKING/
continued on **page A2**



Photo courtesy of Heide Gress

Tenth annual Raw Couture fashion show gallops into the West

Brittiney Avis

Contributing Writer

On May 4, Salt Lake Community College's Fashion Institute shows off their hard work this semester at the 10th annual Raw Couture Fashion show held at the Natural History Museum of Utah.

This year's theme is American Indians, inspired by the Utah Museum of Fine Arts exhibition titled Bierstadt to Warhol: American Indians in the West.

"It's going to be different from past shows – its 100 percent student produced," said fashion show production class instructor

Tiffany, Cali, Nathan, Alejandra and Sarah model western styling of the SLCC Fashion Show Production Class.

Heidi Gress. "The whole show is a cultural celebration."

This is Gress' first semester as an SLCC instructor. She also serves as photographer for the designers, and helped the designers promote the fashion show.

Raw Couture will include collections from ten different designers, with seven inspired pieces in each collection. The show introduces clothing collections that present a variety of attires ranging from casual to lingerie to outfits for kids.

The show is put together by the Fashion Institute production class which is offered at the Library Square Campus. Students put in an average of six hours each per

week for four months to create a (figuratively) seamless show.

The designers of the collections are a part of the Fashion Institute's designer class. Designers were able to select professional models that volunteered after an open casting call.

According to the show's press release, a percentage of proceeds will benefit the Utah Cultural Celebration Center.

Tickets for the Raw Couture show are available at www.ticketcake.com. Tickets for students are \$12 and General Admission is \$25.

Doors for the show open at 6:30 p.m. and the runway shows start at 7:15 p.m. at the Natural History Museum of Utah.

SLCCSA showcases student films with red carpet event

Aldo Gomez

Staff Reporter

On Thursday, April 25, the Taylorsville Redwood Student Center Oak Room was filled with students and family as the Salt Lake Community College Student

Association (SLCCSA) celebrated its sixth annual film festival with dinner and awards.

The SLCCSA celebrates the talent of SLCC filmmakers by

SLCCSA/
continued on **page A2**



Photo by Aldo Gomez

SLCCSA Film Festival award winners were recognized at an Oak Room Gala on April 25.

Students to end school year with 5th annual Bruin Bash

Aaron Clark

Contributing Writer

To celebrate the end of the school year, SLCC will hold the fifth annual Bruin Bash for students and their families.

The event will be held from 5 p.m. to midnight on Friday, May 3 at the Taylorsville Redwood Student Center. Organizers say that it'll be a fun opportunity to mingle with not only other students, but the faculty, staff and community as well.

"The Bruin Bash is a super fun event that creates unity with SLCC students and the local community," said Katie Sanderson, Student Life and Leadership Taylorsville Activities vice president. "This is a last hurrah for students to celebrate all their hard work during the school year."

This is the fifth year that SLCC has hosted the celebration, and student leadership aims to make this upcoming Bruin Bash the best yet. This year there will be live acts that include magician Derek Hughes, and band J. Wride, which will perform at the amphitheater near the Student Center.

Other activities include a live comedy act, mechanical bull, henna tattoo artists, climbing wall, stilt walkers and sumo wrestling. Students with families are encouraged to bring their children as there will be child friendly activities including balloon artists, face painters, jugglers and a bounce house. There will also be free popcorn and cotton candy available for everyone.

BASH/
continued on **page A2**

Hablo by the end of summer

New intensive courses offer a condensed path to fill credit requirement

Aaron Clark

Contributing Writer

This summer, the SLCC Humanities, Language and Culture Department is offering an experimental set of immersion language classes designed to help students get a year's worth of language instruction in 12 weeks. SLCC will offer classes in Spanish, Chinese and French. Each language class will run about three and a half hours per day. Students will take two courses for a total of 10 credit hours, and will save over \$1300 off comparable tuition at a 4-year school.

"This is a great opportunity for students to 'Step Ahead' during

LANGUAGE/
continued on **page A2**



Local Theater
'La Cage aux Folles'
comes to the
Grand
pg. 3

Movies
'Pain and Gain'
review
pg. 5

CAMPUS

campus.globe@slcc.edu

Student self-publishes book about a mother’s farewell to a child

Aldo Gomez
Staff Reporter

Jami Brookes Berry is a mother of two, Salt Lake Community College student and now a self-published author.

Berry recently released her first book, titled *Dear Anna*, a story about the letters a mother leaves for her daughter when she passes away from cancer. The story is emotional, personal and, for Berry, a learning experience.

“I actually had the idea for the book years ago,” said Berry. “But every time I tried to sit down and write it, I just couldn’t seem to get in the mindset of a mother leaving her child behind.”

Being a mother of two girls, *Dear Anna*, is a personal story for Berry. When her second daughter was born there were serious complications, and it was those complications that brought a new light to the story.

“Writing this book was

almost like a form of therapy, because it let me express the pain and fear of dying and leaving others behind,” said Berry.

Dear Anna, is a short book at 88 pages. Berry said she wanted to keep Anna’s story real and natural. Not wanting to extend the book with unnecessary filler, instead she wanted to keep the focus on the mother’s letters.

“The letters to Anna are mostly the things I would want to write to my own daughters if I was dying,” said Berry. “In a way it is a reflection of my own life.”

Berry was able to publish her book through CreateSpace, an Amazon company that helps new artists self-publish and distribute.

“Self-publishing really opened my eyes to how much proofing and editing you really go through to make a work polished,” said Berry. “Independent publishing has opened doors for people who may

not have a best seller, but they have a story worth reading.”

The process of self-publishing and distribution is made easier through companies like CreateSpace, which give the option of on-demand publishing. On-demand publishing means that the company only has to print the book when it is ordered and only the amount ordered, which takes the pressure off of writers to front up hundreds of dollars and risk not selling enough copies.

“It’s not about the number of copies I sell but just having people read something I wrote,” said Berry. “A story that is a part of me.”

Dear Anna, is out now, available on Amazon for \$6.99 and \$2.99 for a Kindle version.

For Aldo Gomez’ review of *Dear Anna*, visit globeslcc.com

‘La Cage aux Folles’ opens at South City’s Grand Theatre

Aaron Clark
Contributing Writer

The Grand Theatre will present *La Cage aux Folles* from May 9 through 25.

La Cage aux Folles is a heartwarming musical that focuses on the life of a gay couple, Georges, and his partner Aldin, who is also the star attraction as a drag queen at a St. Tropez nightclub. Hilarity ensues when George’s son, Jean Michel, brings home his fiancée and her socially conservative parents. In an effort to avoid embarrassment Jean Michel asks both Georges and Aldin to pretend to be something they are not.

“I love this show because at its heart it’s a fun, delightful musical that has flash and glitz while at the same time is very socially poignant,” said actor David Hanson, who plays Georges.

The show originally opened in 1983 on Broadway and was a winner of 6 Tony awards including Best Musical and Best Score, and was later remade as the 1996 film *The Birdcage* starring Robin Williams.

This will be only the second time *La Cage aux Folles* has been staged in Salt Lake City.

“I honestly think that there is a strong element within this community that is more open than the media portrays,” continues Hansen.

“We are progressing more than most people think, and frankly, this play would appeal to anybody because the challenges presented in the play would affect any family.”

The focus of “*La Cage*” is not so much on the lifestyle of drag queens but on the challenges of their diverse family and Jean Michel’s struggle to avoid embarrassment as he prepares to introduce his fiancée’s parents to his own. The heart and soul of the play is how Georges and Aldin try to help their son while still maintaining the essence of who they are.

“If you look across the board we have all been embarrassed by our parents at some point and that’s the universal truth of this story,” said actor Kenneth Wayne Parrish, who plays Aldin. “Someone once said a man in a dress is funny for about 5 minutes, but a man who can play a legitimate woman is funny for hours. Our director (Brent Schneider) says this is a show with drag in it but it’s not a drag show.”

Parrish previously played Aldin in a 2005 production at the Egyptian Theatre in Park City and says that part of the reason he was chosen to again play the role was because he brought a very “maternal quality” to the character.

Parrish is a phlebotomist at

Riverton Hospital and says that his maternal qualities have helped him deal with emotional people when they are having their blood drawn.

“I have never asked an audience to bleed for me, but I surely have bled for the audience,” joked Parrish.

The interplay between Georges and Aldin is a driving dynamic of the play, specifically when they are asked to pretend to be something they are not in order to please Jean Michel. Their interaction on stage is a critical part of the play and a major reason why Hanson was chosen to play opposite Parrish.

“I think the reason I was chosen to play Georges goes back to the first night I auditioned with Kenny (Parrish),” said Hanson. “We clicked right off the bat, and during the hour we spent auditioning, we fell right into it.”

Despite the challenges that a play about gay couples and drag queens may face in a conservative market like Salt Lake City, the actors feel confident that audiences will relate to the family’s struggles and realize that at heart, it’s similar to the issues they experience in their own families.

“There is genuine love in this show; the fact that

LA CAGE
continued on page A4



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CAMPUS

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Center for New Media nearly complete

Rachael Folland
Contributing Writer

After four years of construction, South City’s new facility, which is designed to accommodate The School of Arts, Communication & New Media, is scheduled to open in time for fall semester. The completion date for The Center for New Media was originally set for January 2012, but there were design changes near the project’s launch that delayed completion. “It’s a pretty complicated project because whenever you do a remodel of building versus building a brand new building, there’s a lot of unforeseen conditions and things of

that nature that affect construction schedule,” said project manager Frank Baker. The project originally sprung from the college’s need to expand the ever-growing communication and art departments. The budget for the project was \$42 million, which was funded by the state, students, SLCC and the Salt Lake City School District. The construction team ran into structural issues along the way due to the building’s age. They had to rebuild the structure of the building in order to stay up to code. Additionally, the roof over the old pool area was slated to be salvaged, but it was found to be in such disrepair that it needed

replacement. “We had to eliminate the east entrance from the project because of cost,” said Baker. “We were able to find funding to get that back in the project. That won’t be completed until the 29th of October.” According to Baker, everything is on schedule for the move in July. The plan is to move the library and bookstore in early July, and then have the Communication and Art departments move toward the end of the month. Tours of the new facility are available, and run through the summer. Contact Frank Barker at 801-957-4540 or Kandace Steadman at 801-957-51-21 to schedule a tour.

SLCC and Westminster faculty talent abounds at ‘An Evening of English Music’

Andrea Ibanez
Contributing Writer

On Thursday, April 25, SLCC’s South City Campus hosted a musical program showcasing the talents of SLCC and Westminster College faculty with special guests from throughout the Salt Lake Valley. The event, which began at 7:30 p.m. and concluded just after 8:30 p.m., was held in the atrium, a recent addition to the South City Campus’ south wing. “It’s only been within the last few months that we discovered this space,” said SLCC music faculty member Craig Ferrin, “and we really like it.” The large open structure of the atrium allows sound to flow freely, captivating listeners with a blanket of blissful melodies and tranquil lullabies while providing piercing contrast with pieces featuring themes of sorrow, mourning and despair. Part of a new faculty showcase series which began earlier this year, performances featured compositions belonging to baroque and post-romantic eras focusing on the works of early English composers. Opening the program, SLCC faculty member Leslie Henrie and Westminster faculty member Emily Williams performed George Frideric

Handel’s *Sonata in F Major*. Handel’s sonata, consisting of four movements, featured a beautiful introduction of delicate yet powerful, muted phrases provided by Williams’ piano. With violin in hand, Henrie created an emotionally complex melody that gave a refined voice to the piece. Following movements by Handel, Henrie and Williams were joined by four other artists in a performance of Ralph Vaughan Williams’ *On Wenlock Edge*. The number began sharply and abruptly with an eerie, shrilling sound created by talents of Henrie as well as special guest violinist Rebekah Blackner, violist Leslie Richards and cellist Brittany Gardner. Vocals featured in the piece, with lyrics originating from poet A. E. Housman’s *A Shropshire Lad*, were performed by special guest Lucas Goodrich, a tenor currently finishing his doctorate at the University of Utah. A quartet of string instruments created a fleeting movement within the piece, while Williams’ accompaniment at the piano accentuated the mystery within the melody. Goodrich’s reaching timbre highlighted intense emotions and beneath each

verse. After a brief intermission, Henrie and Williams performed works by British composer Edward William Elgar, beginning with a performance of *Salut d’amour, Op. 12*. Elgar’s *Sonata for Violin and Piano, Op. 82* brought the evening’s entertainment to a close, showcasing the incomparable talents of both Henrie and Williams one last time. The piece began with an abrupt anxiousness, though soon calmed by extended reassuring and playful phrases, and ended with a beautiful ascending melody that expressed an emotional richness characteristic to post-romantic compositions. Overall, performances provided an evening of exceptional music which was more than adequately displayed by the tremendous talent held by each of the program’s participating musicians.

La Cage

continued from A1

it happens to be coming from a gay couple becomes irrelevant by the end of the show,” said Parrish. “It’s about a family showing their

love and support for each other no matter what they are asked to do.” Ticket prices range from \$10 - 24 and SLCC students can attend for free with their OneCard student ID as well as get a discount on up to four additional tickets.



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ARTS & ENTERTAINMENT

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Music on the Spot: Frank Turner tapes up his broken heart

Derrick Gainsforth
Staff Reporter

As a modern English rebel, Frank Turner’s socio-political commentaries and ire love songs have written a new definition to what is considered folk music. Turner brought his punk infused folk rock back last week with his fifth studio album, *Tape Deck Heart*. The album begins with its first single, *Recovery*, a stage setting track about a relationship rebounding. Turner is shifting away from his typical political



content in lieu of an introverted peek into his heart. He’s looking back on his life as he begins to recognizing he’s *Losing Days*. Turner has chosen a more structured, dare I

say mainstream approach to his music writing early on in this collection with a more pop-rock feel in *The Way I Tend To Be*. Although Turner appears to be moving his production away from the raw guitar and DIY feel with the explicit lyrics of *Plain Sailing Weather*, Turner is still the same vulgar Englishman he’s always been. Turner has traded in his angst drive for a new forlorn heartbreak. In the song *Good and Gone*, he showcases his search

for true love and with lines such as “So f--- you Hollywood for raising us on dreams of happy endings” it would appear Turner is still holding the glass slipper. *Tell Tale Signs* give the listener a downbeat acoustic look further into Turner’s apparent struggles as he sings about a woman named “Amy” as the reason for his anguish. But it’s not all pain and agony here as Turner simply wants to dance in the upbeat, key twinkling, *Four Simple Words*. If there’s any question that Turner is going a bit

softer musically, it is quite apparent in the final tracks of the album. After taking a hopeful *Polaroid Picture*, he slows down the pace drastically in *The Fisher King Blues* and he nearly runs the pace into the ground with the acoustic, nearly a cappella track, *Anymore*. Turner brings the pace of the album back up with the well-rounded, musically full *Oh Brother*, a song about Turner’s relationship with a childhood friend. The finally track, *Broken Piano* brings the pace and

feel to a strange, staggering place and quite honestly the powerful drums are what bring the album to a better ending. However, the piano may actually be broken. Frank Turner has switched up his game in *Tape Deck Heart*, some for the better, some for the worse but respectfully with meaning and purpose which truly showcase him as an artist. BOTTOMLINE: Frank Turner delivers less of the DIY *Tape Deck* and more *Heart* with this release.

‘Pain & Gain’ audiences get plenty of the former, not much of the latter

Stephen Romney
Staff Reporter



I had pretty low expectations going into *Pain & Gain* for one reason: Michael Bay. Financially he’s been a success, but critically he’s panned by many. Throw in the fact that this is based on a true series of events, and my expectations sank even lower. (Remember Pearl Harbor?) However, unlike his other films, he didn’t write the script for this one, writing duties instead going to Christopher Markus and Stephen McFeely, the team behind the script for *Captain America: The First Avenger*.

Based on a series of *Miami New Times* articles by Pete Collins, *Pain & Gain* stars Mark Wahlberg as Daniel Lugo, a personal trainer and bodybuilder who decides to move on up in the world by kidnapping millionaire Victor Kershaw, played by Tony Shaloub, and getting him to sign away all of his money and possessions. Joining in on the muscle-headed scheme are fellow fitness enthusiast Adrian Doorbal and reformed convict Paul Doyle, played by Anthony Mackie and Dwayne Johnson respectively. The first thing that I must say is that the film has trouble choosing which character guides the narration. First, we have a

narration from a character we don’t meet until later in the film, then we have Wahlberg’s character narrating, with the setup feeling as if he’s going to be the main voice we hear. However, it then switches to other characters as they are brought into the film. On paper, this sounds like an interesting idea, but it’s executed in a manner that’s more distracting than anything. On top of that there are several scenes in the movie that feel pointless and drawn out, making the second and third acts a lot longer than they needed to be. Many of these scenes are also the kind of scenes that Michael Bay has almost become notorious



Courtesy of Paramount
The Three Muscleheads: Paul (Dwayne Johnson, right), Daniel (Mark Wahlberg, center) and Adrian (Anthony Mackie).

for, resulting in a lot of moments where you’ll face-palm and then proceed to shout “WTF Michael Bay?!” Another problem is that it seems to have trouble figuring out what type of film it’s supposed to be. It starts out feeling like an *Ocean’s 11*-styled comedy with a Tarantino edge, but then suddenly turns into a true crime film, as if they suddenly remembered that this was based on a real

event. The only compliment that I can give is that it does have some fairly creative cinematography, making use of various “GoPro” styled shots to add a nice degree of realism. However, much of that realism is almost nullified when some of the creative shots are used repeatedly, as if Bay wanted to create the illusion that some scenes were shot in one take a la *Rope* even though the edits are

obvious. If you haven’t guessed by now, I did not like this movie. The story had potential as it started out really well, but it takes a sharp nosedive really quickly as the touch of Bay does its work in how the film is shot and edited. All of the elements seemed to be in the right place for a film like this to work, but they just had to give it to Michael Bay. Bravo Paramount. Bravo.

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ARTS & ENTERTAINMENT

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Press [Start] to Game: ‘Poker Night 2’ goes all in and takes the pot

Aldo Gomez
Staff Reporter

8/10
For PC, Xbox 360, Playstation 3

Poker Night 2 is exactly what it sounds like, a poker game, but poker has never been as much fun as Telltale Games makes it. *Poker Night 2* by Telltale Games is the sequel to 2010’s *Poker Night at the Inventory*. The premise is simple: you play poker with some of the funniest pop culture icons of recent years. Apart from just winning money, there are also challenges and unlockables to add flavor to your experience.

The opponent roster

consists of Ash from *Army of Darkness*, Sam from the *Sam & Max* games, Claptrap from *Borderlands 2*, GLaDOS from *Portal* and Brock Samson from *The Venture Bros*.

The dialogue and character interactions are the real meat of the game. Characters talk to one another, breaking the fourth wall as they discuss their previous television or video game careers, insult one another and even ask one another for honest advice, such as how to track down a set of vintage trading cards.

Players participate in Texas Hold’em or Omaha Hold’em with no special gimmicks or tricks. There are also added challenges that players can try to reach, such as winning two tournaments in a row or winning with a specific card combination. Winning challenges unlocks tokens and unlockables for other games like PS3 themes or *Team Fortress 2* hats.

The tokens can also be used to buy in-game items like drinks for the characters, new decks, chips and table felts. These unlockables affect the game by changing the background and the character dialogue.

Poker Night 2 is an excellent example of how to take a simple idea and make it new. Hilarious dialogue, unlockables and challenges keep you coming back to this game.



Courtesy of Telltale Games

Brock Samson, Claptrap, Ash and Sam are your opponets, while GLaDOS deals in ‘Poker Night 2.’

Radio SLCC

Your Online Student Source

A conversation with actors and director of ‘The East’

Stephen Romney
Staff Reporter

On Saturday, April 27, I was given the opportunity to speak with Brit Marling, Alexander Skarsgård, and director Zal Batmanglij as part of a promotion for their upcoming film *The East*, a thriller that was shown at the 2013 Sundance Film Festival and picked up for distribution by Fox Searchlight.

Brit Marling stars as Sarah Moss, a former FBI agent who acts as an operative for the private intelligence firm, Hiller Brood. She is tasked with infiltrating an anarchist collective known as The East by going undercover and convincing its members of her loyalty and genuine participation. However, things change when she begins to fall in love with the collective’s charismatic leader, Benji, played by Alexander Skarsgård, prompting her to question the moral underpinnings of her undercover work.

Prior to writing the screenplay, Marling and director Zal Batmanglij spent two months in 2009 practicing Freeganism, which includes reclaiming and eating discarded food and other behaviors that limit a person’s impact on the environment.

“We didn’t do it for research; we did it for our own lives,” Batmanglij said. “When you all of a sudden break the lock of a dumpster behind a grocery store and realize how much good food is in those dumpsters that has to be thrown out legally, it changes your perception, especially when you start having three meals a day from that.”

During their experience, they got involved with an anarchist collective, in addition to learning various skills employed by active “freegans,” such as train-hopping, squatting and the aforementioned dumpster lock breaking. Much of that experience along with research into the pharmaceutical industry and inspiration take from other spy thrillers was incorporated into the screenplay.

“I think that there were some moments that we experienced on the road that entered the film,” Marling said. “We did feel though that all the corporate crimes that happened – those are things that are literally ripped out of the headlines of newspapers.”

The primary target of the anarchist collective in

the film is a multinational pharmaceutical corporation, as the modern anarchy movement focuses less on protesting the government and more on protesting against the corporate structure.

“There was a PBS special about a class of drugs that were causing really severe side effects,” Marling said. “The idea sort of came as an ‘eye-for-an-eye’ justice or a group of people who want to hold corporations accountable for this kind of behavior.”

While it may appear that this film is seeking to preach a message about the philosophies of the anarchy group depicted in the film, Batmanglij says the film is not about conveying a message but rather getting people on both sides to ask questions.

“We’re not preaching anything,” Batmanglij said. “We just wanted people to ask questions from whatever side they are [on].”

Writer’s Block

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