FOOD OF OUR NATION
A VISUAL SURVEY OF AMERICA’S TASTY CUISINE

WHY ROMNEY LOST AND THE RIGHT CHOSE THE WRONG

SCARY BROWN MEN

AMATEUR ANTIQUING

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EXPLORE your options...

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MAKE YOUR Connections
In an attempt to examine, represent, and explore our nation’s vast collective consciousness, Volume 15, Issue 1, *Americana* focuses on American culture in its many demographics, ideologies, and natural landscapes. To provide an entertaining way to survey America, we have tried to observe it from as many viewpoints as our all-volunteer writing staff could supply. The visual representation of these viewpoints reveals the composite genius of our design staff.

I admit this endeavor is bold. This issue is heated and forged in the crucible of abstract subjectivity. As the editor, I feel this book strays from the nation’s dominant grand narrative, and expounds on it with as much originality as we could afford. My staff has taken their stabs at the American-heart, and the ink that they spill is the illumination of their mind’s eye; also, I am elated to announce the serial comma’s triumphant homecoming to this publication.

Does this magazine contradict itself? Very well, then it contradicts itself, it is large, it contains multitudes. It exists as it does, that is enough. And its very flesh shall be a great poem.

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A relatively new social media site Zimride offers an easy way for users to cut down their daily commuting cost, travel long distances, and conserve fossil fuels all in one go. Zimride is able to do this by facilitating a phenomenon called “ridesharing”.

Ridesharing is essentially carpooling that is coordinated by a network of online users. By creating a critical mass of users, Zimride hopes to build a convenient and sustainable mode of transportation for those who use the website. Zimride has put a large scale initiative to target corporate and university markets. So far, Zimride has partnered itself with over 100 schools and universities, with 500,000 users, and over 100 million miles shared. For universities, Zimride claims its services can improve eco-sustainability, reduce parking issues, and save commuters over $3,000 a year.

When Tempo inquired to Zimride about its relationship with universities and colleges around the country, their representative Amit Patel shared the success they have had with many universities and colleges in North Carolina. Patel also told us that he was in the initial stages of communicating with Coastal Carolina University officials.

“ar speaking to the Sustainability Coordinator Jennifer Sellers on campus because she is interested in evaluating Zimride as a potential solution to the amount of vehicles on campus,” said Patel.

This could be an interesting solution to CCL’s traffic problems, but how does it work?

Like many other existing social media platform, e.g., Facebook, Twitter, or Instagram, users will have to set up a free account. Once a member, users can create a profile, post a ride, or join a riding party. To combat any preconceived awkwardness of riding with strangers, Zimride profiles allow users to become familiar with each other before they meet.

Posting and finding a ride is simple enough. A user indicates whether he is willing to drive or is just looking for a ride. The driver will define both the location and times. In the next step the driver will decide how much they will charge per seat; and if they are a passenger, what they are willing to contribute per ride. Prices range from anywhere as low as $5 to $85. Zimride urges its members to make informed decisions and provides a set of guidelines to follow. The pre-trip guidelines include checking profiles and reviews of other users, talking to other users ahead of time, and knowing the route. While on route, users are urged to pick a place to meet in a common area, be direct and upfront at all times, and to take breaks on longer trips. After the trip is over, users are urged to leave a review. Zimride maintains that leaving positive or negative feedback about ridesharing experiences is essential to the program because it allows other users to see who is, or isn’t, a reliable ridesharer. Zimride says that ridersharing should never feel obligated to get in a car, or pick up anyone they feel uncomfortable with. In other words, user discretion is advised.

**Tempo Staff**
Google’s vehicles, of which about a dozen are on the road at any given time, have now completed more than 300,000 miles of testing. They’ve covered a wide range of traffic conditions, and there hasn’t been a single accident under computer control.

August 12th, 2012, Google announced their driverless cars traversed an amassed total of 480,000 autonomous-driving miles.

A combination of advanced global positioning systems and artificial intelligence software, Google’s driverless car can literally drive itself. According to Sebastian Thrun, (you know, the Google engineer Sebastian Thrun, director of the Stanford Artificial Intelligence Laboratory and co-inventor of Google Street View?), driverless cars with robotic precision could save us from ever having to sit in a traffic jam again.

According to Thrun we waste 4 billion hours stuck in traffic in the US alone. That’s 2.4 billion gallons of gasoline wasted a year. The driverless car would purportedly return those wasted hours and save our planet from the wasteful expenditure of gasoline. The Google Car would also make highways exponentially more efficient. With no human drivers, there is no room for driver error. A transport utopia.

Since Google has been working on the Google Car project, they have also been lobbying for laws allowing driverless cars. In Nevada where on March 12 2012, thanks to law AB 511, the first self-driven car license was issued. This legislation, in many ways, blazes a trail for future legislation around the world as Google, and other companies, become more adept at creating these driverless cars.

The first self-driven car license was issued to a Toyota Prius, which Google has installed their driverless technology. Google actually has a fleet of at least 8 cars.

Six Toyota Prius, an Audi TT, and a Lexus RX450h. No plans to manufacture driverless cars have been announced. Nevada, the state that issued the driverless car license, is host to both the Las Vegas Auto Show and the Consumer Electronics Show. Google will be presenting a commercially available driverless car at one of these events.

"-Tempo Staff"
Daniel Turner and Becky Childs are shaking up the Southern Studies minor in the Spring 2013 semester with their new interdisciplinary travel course, “Blue Ridge to Blue Sea.” With the included advantage of travel, the 200-level English course will expose students to many popular Southern writers, such as Daniel Wallace, Josephine Humphreys, and Edgar Allan Poe. The course will focus on literature of the South, particularly North and South Carolina, and will expose students to the origins of the texts. The aim is that students will get a better sense and understanding of the literature and the visions of “Southerness” brought on by the themes and history of the texts.

The original idea for the course was conceptualized by Daniel Turner and a colleague at Siena College in Albany, New York. “Instead of organizing a general interdisciplinary course on Southern literature and history, we took our cue from the terrain itself,” said Turner.

The course was a success at Siena, and now it is Coastal Carolina’s turn to experience the course first hand. This course is not only a great chance for local students to learn more about their home, but is also a great way for out of state students to learn more about the area and to expand on new perspectives and conceptions of the South.

Turner’s experience has helped students get away from the “familiarity with those old enabling fictions about what counts as Southern.” To help students get a better perspective on what it is to be Southern, the historical interpretation of literature combined with travel aims to help students understand the South and different varieties of the South.

“Not simply learning local history, but also engaging with transregional and transnational issues,” said Turner.

The course will cover areas from the mountains of western North Carolina to the piedmont and coastal areas of South Carolina. The potential trips include hiking in the Blue Ridge Mountains, exploring an old textile mill in Glendale, SC, and observing local ecology at Huntington State Park and the Waccamaw River. Plantation houses and grounds, such as Brookgreen Garden, Magnolia Plantation, and Drayton Hall are explorations for the course in the Charleston and Georgetown areas. Also planned for the course are tours of literary sites like Thomas Wolfe’s house in Asheville, NC and poet Carl Sandburg’s mountain farm in Flat Rock, NC. Students will engage Gullah culture and with the people and environment of Sandy Island, SC. And students will also visit the Qualla Boundary in Cherokee, NC to explore Native American culture. Additionally, the course will provide students with a way meet and interact with professors and professionals in other fields of study, such as history, philosophy, politics, and religion.

More information on Daniel Turner’s beloved Southern Literature through travel immersion course is provided in the Coastal Carolina University course catalog.

-Tiffany Casteel
Possible undergrad career paths: sales and promotions, brand management, market research, sales, management, Possible career paths with continuous study: CEO, accountant, business recruiter, PR specialist, marketing director, human resource manager

INTO THE MIND OF A BUSINESS MAJOR

One of Coastal Carolina University’s top programs is business. Being as I was interested in learning more about the business program, I met up with Chelsie Herman, a senior double business and marketing major, to discuss what the business world might look like for students, and even give us a few tips about the economy.

Tell me a little bit about yourself.

I am originally from Columbus, Ohio, and I am proud to say that I will be graduating this fall. I transferred to Coastal my junior year, and have been heavily involved ever since. Some of the main things that I am involved in on campus is the Marketing Club and being the corresponding secretary for the Omicron Delta Kappa National Honor Society.

I believe that being involved on campus is important not only for networking, but by choosing clubs or organizations that relate to your major, it can help you gain more experience and knowledge about your career path. Both the Marketing Club and Omicron Delta Kappa have given me much information and skills that I can one day use within the professional world.

What do you plan on doing in the future once you get your degree?

One idea that I have is I would like to work in corporate retail. I currently work as the stylist for a retail store, and would like to eventually be in a corporate office either for the Marketing department or just as a Merchandiser.

What will the economy look like in the next four to five years to you?

I cannot say whether the economy will continue to improve, or not, especially since this year being an election year and all. But hopefully after graduation and the elections, there will be more salary paid jobs with benefits and the economy will begin to shape up sometime soon.

What can students do to be better prepared for the economy?

Considering that the majority of students at Coastal will be graduating within the next four to five years, I would recommend that they look for jobs outside their comfort zone. Students should be open to take positions far away from home, because the economy in each state is different. Also, setting a budget is very important. Since a lot of students have smart phones now, an easy way for them to manage their money could be through a budget application that they just could download onto their phones.

What kind of environment are upcoming graduates facing? Are they facing a bad or a good work environment?

I view the job market kind of negatively, and do believe that it is harder to get a job in our current economy. With that being said, I would definitely recommend internships to all types of students. Internships provide students with great experiences and networking opportunities, which can help graduates that enter “the real world” to gain a good work ethic and even some connections. Again, don’t be afraid to move out of your comfort zone and get a job in a different state, because there are great employment opportunities out there that are available right now. Just use your resources to find them and apply. You may never know what type of job you may get unless you try!

-Lindsay Holt
Local restaurant with a fun atmosphere, who’s hours depend on the waves

By the beach there are thousands of restaurants, drive ins and fast food joints. Among the myriad of eateries around Coastal, there are few that are locally owned and operated. Among these is Sun City Cafe.

Located in the historic downtown area of Myrtle Beach, surrounded by the aged brickwork of old storefronts and eateries, Sun City’s red painted door welcomes you into a brightly lit dining room. Various light bulbs, vines, and a hodgepodge of colorful decorations adorn the latticework overhead, in this renovated 50s business front.

A large chalkboard on the left wall sports their current menu and weekly specials. Having an affinity for Mexican cuisine, at Sun City you’ll spot fish tacos, burritos, and a heaping nacho plate among the items on their menu.

Sun City has a laid back and friendly waitstaff that accommodates almost any request. The executive chef and owner will often come out to the table to greet you himself and ask how you’re enjoying the meal. What they lack in professional appearance and demeanor, they make up for with friendliness and lively conversation.

Being locally owned and operated allows for Sun City to keep hours more fitted to their clientele than the regular lunch to dinner, 5 days a week, schedule. Their hours depend on the waves, but you can usually find them open Tuesday through Saturday, from 4p.m. until whenever the business stops coming in. Your visit will be a very relaxing and laid back experience. Whether you are looking for a romantic dinner, or to meet up with a big group of friends, Sun City Cafe is the place for you.

-Tempo Staff
In downtown Myrtle Beach, between the nightclubs, fast food joints, and beach shops – with its red walls and glass storefront, showcasing a collection of nicknacks and memorabilia – Kilgor Trouts stands bright amongst the cluster of corporate operated beachside establishments. The namesake of a Kurt Vonnegut character, it is no surprise Kilgor Trouts is a unique shopping destination in the Grand Strand.

At its forefront, Kilgor is a record store. The local hangout for music aficionados and collectors, Kilgor serves as a home to some of the Grand Strand’s alternative-minded and countercultured individuals. With an extremely diverse collection of music on Vinyl Records, CDs, Laser Discs, 8-tracks, and Cassette tapes, you can find anything from the Saturday Night Fever Soundtrack to Wu-Tang. Their records are neatly organized in accordance to size (7” and 12”) as well as by genre. Be it electronica, jazz, punk rock, or 60s soft rock, you are sure to find something you can take home to enjoy.

In addition to its wide selection of music, Kilgor has a large array of DVDs and video-games – not to mention comic books, magazines, art books, action figures, pins, patches, and friendly conversation.

Owner Gary Finkenbiner opened Kilgor Trouts 7 years ago after moving to Myrtle Beach from Denver. “Kilgor Trouts was created to fill a niche seeing how Myrtle Beach had grown but still did not have place for alternative people to shop,” said Finkenbiner. “There were no used CD/DVD stores no places to get and be with your alternative peers. So I opened it. Kilgs is based on many stores I have shopped in all across the country.”

With barstools at the glass countertop, it is not uncommon to find a spirited debate. Finkenbiner elaborated on this phenomenon. “Everyone is free here, we accept all peoples and treat everyone equal. Over 7 years we have developed a large, diverse inventory. Everything is guaranteed and our customers are mainly constant visitors,” said Finkenbiner.

Kilgor Trout’s is a wonderful alternative to just walking around the mall, going to the beach, or buying music online. Visiting this Myrtle Beach landmark is sure to be a memorable experience. I can guarantee you will leave the store with something interesting in hand or, at the very least, a fascinating impression left in your mind.

In the words of Finkenbiner, “If it’s to talk to find out what’s going on, or to decorate your pad, we are here. General weirdness prevails.”

-Kempo Staff
The first drive-in theater was created by a young Richard Hollingshead when he mounted a 1928 Kodak projector onto the hood of his car. The American movie-going experience has changed quite a bit since Hollingshead’s self-fashioned home theater, but many of the old ways still remain at the HWY 21 Drive In Theater.

Located in rural Beaufort, SC, the Highway 21 Drive In Theater is nestled between a canopy of lush moss laden oaks. You will notice driving down its namesake HWY 21 that you are surrounded by an abundance of regional flora. As the sun starts to set, and twilight makes its home amongst the trees and fields, the drive-in theater turns its lights on, and continues a time honored tradition of the American drive in theater.

As you drive up to the theater you arrive at a drive through window where a gentleman asks you how many in your car, trades your bills for ticket stubs, asks if you would like to purchase a small portable radio, and directs you to continue around the squat orange building that houses the snack bar. Upon driving further, you will pass the projectors to a field where cars and folding chairs have been set up by other moviegoers, some dressed simply in pajamas and slippers. After parking in the field, you tune your in car stereo to the station indicated by the large white signs around the screen. Once situated you are free to visit the well stocked snack bar. There you can purchase funnel cakes, full-sized pickles, hot dogs, pizza slices, as well as moviegoing classics candy and popcorn.

The secluded location of the drive-in theater, hidden among the weeping willows and cattails of rural Beaufort, transports the moviegoer through time and space, to a more visceral and romantic era of moviegoing.

- Tempo Staff
SOLO WITH PROFESSOR VERONICA GERALD

She was first African American woman to be graduated from Conway High School, Dr. Gerald earned a Bachelor of Arts in English from the University of Maryland Eastern Shore, a Master’s in English from Atlanta University and a Ph.D. in American Studies from Emory University, where she was a Patricia Harris Roberts Fellow. Dr. Gerald is a Professor of English at Coastal Carolina University and has received numerous awards, including the coveted S.C. Governor’s Award in Humanities. She has also served as Director of History and Culture at historic Penn Center on St. Helena Island. Considered an eminent scholar on Gullah history and culture, Dr. Gerald lectures and consults across the state and across the country. In addition to her scholarly writings, she is the co-author of The Ultimate Gullah Cookbook.
So why did you choose English as a field of study?

Actually, I wanted to be an astronomer, but in the 1960s schools that offered degrees in astronomy did not admit African Americans. That was the time period where you still had restrictions, so my major then became the field that I liked best.

I love English. I love writing. I wrote several short stories in elementary school, and just kind of liked the concept of being able to write and major in a field that would allow that.

What made you choose American studies?

Well that’s quite interesting because African American life in America in itself is a study when you are living it. So I wanted to understand more about the various things that could be studied that would influence or have an impact on my life as well.

What made you choose Gullah Culture within that?

I found Gullah culture by looking for myself. My people are connected to Brookgreen Plantation, now called Brookgreen Gardens. Growing up, all of the old heads were still alive that were a part of that era. They remembered Brookgreen, they remembered their slave ancestors, they remembered the slave stories, and they would all come to visit. I heard about Brookgreen before I heard the word “Gullah.” At the time they were calling us Geechee.

They said the Geechee people talked funny and ate rice. But I didn’t know the connection between the rice and the talking funny. And so I chose Gullah because when I found that my connection and the way that I spoke and the way that we ate rice everyday, three times a day, connected to something that the outer world was calling Gullah.

Then I started studying it and I wanted to know more about it. I started reading things about the culture, and not a lot was done in the early 1970s when I was in college and trying to learn more about it. Very little was done on Gullah at the time. Now, today, you can Google it and get a million sites. I chose Gullah because I wanted to find out more about myself and my culture.

What is Gullah Culture?

Gullah is the general name referred to the culture and the language. We are descendants of West Africans that were brought to the coastal regions of North Carolina, South Carolina, Georgia, and Florida for the express purpose of rice cultivation. Research shows that we were sought after because of our African continent knowledge of rice cultivation. So it’s probably one of the first attempts by the institution of slavery to go after trained labor.

It’s remarkable. So many people when they think about the plantations and the of slavery think of it in a negative way, but when you look at it as a business these owners and these businessmen were looking to make money so they went after trained labor, someone that could push that rice industry forward. By the eve of the Civil War Brookgreen plantation furnished 40% of the world’s rice production. so they built a business that was huge, and we were a part of that, and my people were a part of that. Being a descendant you just have to kind of take an academic look at it as opposed to a personal and emotional look.

So Gullah then, several ways that people explain that, they say when the Portuguese first started to infiltrate Africa they really worked in the area of Angola at first and they started calling the Angolas, “Gola”. Gola, Gullah. So a lot of people believe that it is a distortion of the word angola. However a few years back I co authored a cookbook called The Ultimate Gullah Cookbook and in that we argued that there were two tribal groups that were heavily a part of the slave population.

They were the Golas and the Geechees, and we believe that because of the way that even today the geechee people who live along the Savannah area and the Gullah tend to have friction in terms whether you’re called Geechee or Gullah, and we think that’s a long standing argument that was probably generated...
by those two tribal groups.

So, there are two ways of looking at it, either they are the end of a Gullah, Gola/GeeChee connection, or a distortion of the name Angola.

This summer you starred in the play “When I Just Can Remember” with fellow Edward’s faculty member, Preston McKever-Floyd. How did you become involved?

Actually they came to me. We did that play before, that was the second time we’ve done that. The first time was in 2003 for Brookgreen. The characters in that play figured prominently in Brookgreen’s plantation history and right after the freedom there was a woman, the one played by Sandy, named Genevieve Chandler who went around during the thirties and interviewed their slaves.

So Preston MacKever-Floyd and I played the role of two ex-slaves and the reason they came to me for Hagar Brown is because one, I can speak Gullah, and two, Hagar is a distant ancestor and relative of mine. And it would have been a good thing to get a descendant to play the role.

Do you know the motives behind production?

At the time, Katherine Kellam, the woman who wrote that play, Brookgreen was looking for a way to inject the Gullah connection and also to bring people closer to understanding Brookgreen’s multifaceted past.

With the sculpture garden, with Huntingdon, for many years it was a humongous rice plantation, it was a hunting lodge, so Brookgreen Plantation has had a different evolution through different time periods. So I think that those were the motives that went behind that play.

Do you have any other involvements or projects in the works?

Well I have been chosen by the Department of the Interior to be a Commissioner for the Gullah-Geechee heritage corridor commission. It’s purpose is to recognize and designate a national heritage area. Which we now have, a corridor, from Wilmington North Carolina that extends down to Jacksonville Florida. This is a corridor that will now have signs, and arrows, and designations of sites that relate to the Gullah-Geechee people. What is good about this particular appointment, me being commissioner, is that I am able to be close to the planning. We need to develop a management plan, how will it be managed? Do we just name it a corridor and let people navigate it willy-nilly? Or do you identify sites and location of places that can help tell the story.

So what we did was bring together a collage of different places up and down the corridor that already tell the story and we are making it more organized as a travel route. That position actually came out of a bill that came from the Senate and House in 2005 called the Gullah-Geechee heritage act. Lindsey Graham and Jim (???) co-authored and wrote that bill and it was passed, at that point it was decided that there needed to be a commission that would overlook the progress of how this particular heritage act would actually operate. We are the only national heritage act that attempts to interpret a living culture.

A lot of the heritage acts work to manage heritage areas. Some examples are the Grand Canyon or Mount Rushmore, but we are a living culture and the Department of Interior, the National Parks Service, that whole arm of the federal government is ecstatic that they were able to get this far, and to think that I am a part of that goal.

I’m also looking now in my research at the way that women writers, white writers, incorporate Gullah people in their works. They’re always there because since you can’t write about the south without writing about the help, and you can’t write about the help in the low-country without writing about the Gullah people. So I’m looking at that now and looking at how the Gullah people are being textualized. Placed in books. Is it realistic? Is it a perpetuation of still an old way of stereotyping? Or is it getting better?

So I’m reading all these novels now by women writers and enjoying it, and I’m meeting these people and they are interested in the fact that when they were writing a lot of their novels they had so little to draw on. Other than memories, memories of the woman that worked for their families, or the woman that would come over and be their nanny or whatever. So that’s
what my research is looking at the way cultures meet on the page when the writer is from outside that culture. This doesn't have to be Gullah culture, just any culture.

What led you to become a professor?

I'm writing a proposal now and the first sentence is, "I have been a teacher since I was three days old". This sounds really crazy, but I have been a teacher since I was three days old. My grandmother came over, and it was customary during that time that you would try to interpret the baby's purpose through a birthmark or something about the baby. Maybe the baby looks just like an ancestor that may have come back again through the baby. There are several beliefs, but when she came over and inspected me, I had a birthmark that my grandmother said, "We got a teacher."

So I spent the rest of my life trying not to be a teacher. So I ended up being a teacher because I couldn't get around it. You cannot get around what is naturally given to you. Even if you were not in a classroom, you would be teaching like Forrest Gump on a bench to the woman. Teaching is something that does not have walls, does not have brick and mortar. Socrates and Plato, they just walked around, Christ, these were teachers that just went out into the world.

So I became a teacher because my grandmother said I was called to be a teacher, and no matter how far away I tried to get from it, like majoring in English non-teaching in undergrad because I wanted to write for newspapers. But somehow by the time I was a senior in undergrad one of my professors said, "Look, we have a master's program that you can go into and we think you'd be perfect, it's down in Georgia and we're going to submit your name for you to go to grad school," I said well great! What is it?" He said "It's a teaching program!" *Laughter* But anyway, I could go on and on about that.

What do you think the importance of Multiculturalism is at Coastal?

It's very important, and I'm very interested in it, not only for Coastal, but for the world. I think that one of the major problems we have in the world, is we don't understand each other. I think people who for instance in Gullah culture, we fry fish with the head on it, and since I have such a great diversity in friends I get responses about all kinds of things and one of them is, I'm just using this as an example, people who won't eat something just because they don't understand it, or your culture, or that older people believed the head was very nutritional. You even have people that would make fish-head stew.

So I think it's very important to understand people. I think the biggest problems are brought on by the emphasis on difference, as opposed to the emphasis on diversity. I think it's very important for Coastal to have that.

When I came to Coastal in 1980 as a visiting professor I came from Atlanta, a much different area. Coming to Conway even though I grew up here, I came back thinking, “woah, it’s so one dimensional.” And over the years Coastal has made a big effort to go into counties like Williamsburg, Georgetown, and Horry. Those are the towns we were recruiting from in the 80’s. Guess who really lives prominently in those counties? The Gullah people.

The students who came here to Coastal were Gullah, and many didn't even know it. Many of them had writing problems because in Gullah, the language itself, there are certain features that can come into conflict with standard English. Like subject verb agreement, the absence at times of the verb to be, you may find someone who says “She ugly, she cute, she stupid” leaving out the verb to be. That becomes a problem when that speaker has to now write a sentence with all the parts to it.

Just that as an example in my field where we recruit these people who had a different language background and we were attempting to give them a degree with a core and all this, without really knowing how to teach the language, standard English, to Gullah speakers. So I think Coastal has done a good job in trying to get a more diverse faculty. They're definitely trying to bring in all kinds of students. I can see the difference in my classroom. I have students from France, Australia, very different from my classroom in 1980 when I came to Coastal.
"The white man, who possesses this whole vast country from sea to sea, who roams over it at pleasure and lives where he likes, cannot know the cramp we feel in this little spot, with the underlying remembrance of the fact, which you know as well as we, that every foot of what you proudly call America not very long ago belonged to the red man. The Great Spirit gave it to us. There was room for all His many tribes, and all were happy in their freedom." - Chief Washakie
Americans have not paced themselves well. When settlers had dried every resource on the East coast, they made their way West. This movement was most prevalent in the early 1800s, when California’s gold was first whispered about. The migration ultimately pushed entire tribes of Native Americans further West, often against their will. When they stayed in their villages, opposing the governments orders to relocate, military action and political action was brought against them. In 1830, President Andrew Jackson passed the Indian Removal Act, which ultimately moved about 100,000 Natives out of their homes and pushed them to the Pacific Ocean.

With the Indian Removal Act came the last chance for America to truly be “green.” Since the dismissal of the culture which America was truly built on, the Native culture, the country has fallen into a deep crevice of automobiles, skyscrapers, man-made lakes, and all-around industrialization. The environment is a talking point for potential Presidents, but only in terms of the dollar signs it presents. America has forgotten the love that Natives poured into the land that gave them so much. The Natives lived alongside the land, while we (the modern Americans) seem to live in spite of it.

It’s hard for me to imagine that a society truly founded by the Natives would ever have “endangered species.” As soon as the American reins were taken from the Natives by the Presidents, the buffalo disappeared. White hide hunters slaughtered the species by the hundreds for their thick coats, and left their herds in dwindling numbers. There were almost fifty million buffalo in North America in the early 1800s, but by the end of the century the species was on the edge of extinction.

Aside from having enough food to feed a good number of families, Natives could use a single buffalo to make teepee covers, cradles, spoons, bedding, splints, shields, dolls, head-dresses, glue, thread, and shovels. The white man saw it as a $500 hide. Would the modern American think to make a bowl from a turtle shell? Or a knife from the antlers of a deer? And would the modern American cut hair with the sharp edge of a mussel? Some might, but the resounding answer would be: No. The fact
Native Americans could use a single buffalo to make teepee covers, cradles, spoons, bedding, splints, shields, dolls, headdresses, glue, thread, and shovels.

is, most of the brilliant uses the Natives had for the plants and animals they lived with were out of necessity. Today's American has plenty of bowls stacked up, and buys a crib from $700, and pays someone to cut their hair into the latest style. In general, today's American has no interest in respecting the land they live on, or using it as a resource.

There was an inherent respect the Native Americans had for the land they lived with. It was a cohesive, mutual relationship that the Natives cultivated with the attention they payed to the land and the life around them. This attention is not payed by modern Americans. We trap nature in “National Parks” and pretend like there’s a wilderness out there, but when someone gets too close with a camera, the bear is put down for giving the photographer what they were asking for.

Modern Americans take it upon themselves to dominate nature in any way they can. They’ll strap monster tires to their trucks and haul into their little slice of woods. They’ll bring their dog to a field of tall grass, and will say a word that puts the dog in a bolt through it, scaring birds into flight and into the line of fire. The modern American will stuff the bird and throw him on the mantle instead of thanking it for the food it provided, for the tweezers made from his beak, or for the feathers that provided fans and beautiful decoration. It doesn’t occur to the modern American that nature is an equal, and should be lived with, rather than lived against.

Where would America be if we had continued the traditions of the Natives that lived off this land? The Natives knew that to take, they needed to give something back. What is given back by our SUVs, chicken farms, or mansions? The modern American could learn a great deal from those who saw this land as a breathing life, rather than a land development. It would do them a great deal of good to slow down, and experience nature before it is completely consumed by America’s incessant need to “progress.”
Tiffany Casteel

Islamophobia is used to describe the irrational fear of Muslims, and is mainly an after-effect of 9/11 attacks on the World Trade Center. Today, it is difficult for anyone Middle Eastern “looking” to go without some sort of discrimination or ridicule because of western perceptions of Islam. Too many Americans assume that anyone who looks Middle Eastern is a militant jihadist, terrorist or is just plain un-American. There are currently 2.6 million red, white and blue Muslims living in America, and islamophobia is something they have to deal with every time they board an aircraft.
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Arizona State graduate student Arijit Guha, an American citizen of Indian descent, and his wife were returning from a funeral. Their first flight consisted of Guhua trying to keep his grieving wife calm after the emotionally draining trip. On a lengthy layover in Buffalo, NY, they waited for their transfer flight, both were exhausted and annoyed. During this layover Guha and his wife went through the security checkpoint without a problem. At the gate, the Transportation Security Administration (TSA) stopped them at their gate because of a shirt Arijit Guha was wearings. Guhua was not allowed to board the Delta aircraft because his shirt resembled a sense of humor that some airport employees did not find very amusing. The shirt featured a design by Cory Doctorow, that reads “ZOMG Terroist, Bomb ZOMG, Gonna Kill Us All Gonna Kill Us All ZOMG ZOMG Alert Level Bloodred Run Run Take Off Your Shoes.”

The shirt’s humor was aimed towards the seemingly ridiculous security measures at airports nationwide. Nowhere on the shirt is there an image of a bomb, gun, or anything life threatening, but apparently the shirt made Guha a threat and a possible militant-jihadist.

When TSA initially questioned Guha about the shirt, he simply replied “[The shirt] mocks the security theater charade and over-reactions to terrorism by the general public.”

This appeased the TSA agents, and Guha actually made it through the security checkpoint. It wasn’t until Guha was at his airline’s gate that he was asked not board because some passengers and airline employees felt “uneasy about his presence on the plane.” The impression this gives is people believe if a person expresses criticism of his, or her, government, that person must dangerous and potentially homicidal, especially if he, or she, is a person of color.

To sort the issue out, TSA called in the local authority, the Niagara Frontier Transportation Authority, who did background checks on Guha and his wife, photographed his shirt, checked his license, searched all of their bags, making him change into a more suitable shirt. In the end, the decision was that “the choice of attire was inappropriate and had caused serious consternation amongst multiple individuals.”

They were finally cleared to board the plane; that is until they actually tried to get on the plane. They were turned away once again and this time by the pilot who said his mere presence on the plane made many of the passengers uncomfortable. Seriously? Did they think he was going to use his terrorist witchcraft to make his “ZOMG BOMBS?”

After all of Guha’s possessions were looked through repeatedly, he was then questioned by police. They began asking about his brother, and why his brother had moved recently and even asked him why his “wife” didn’t take his last name. It was as if a woman isn’t legitimately married to her husband unless she carries his last name and, therefore, must

“DELTA SHOULD BE WILLING TO RECOGNIZE THE CIVIL RIGHTS OF ALL THEIR PAYING PASSENGERS ‘OVER CERTAIN PASSENGERS’ RIGHT TO BE FEARFUL OF SCARY BROWN MEN”
be part of his terrorist scheme to fit into a “normal” American lifestyle. The fact that his brother had moved to Michigan baffled police. The questioning officer asked his supervisor if he could ask Guha further questions in a private room. What was his reasoning? Guha had hesitated to tell the police where his brother lived (only because of the sheer bewilderment Guha was feeling at the time) and because “he looked foreign.”

“Delta should be willing to recognize the civil rights of all their paying passengers over certain passengers’ right to be fearful of ‘Scary Brown Men’,” said Guah.

This specific event is only one of many examples of the overwhelming Islamophobia that many, uninformed Americans have towards people resembling a Middle Eastern appearance. This sounds ridiculous specifically in regards to Dr. Eleanor Finnegan’s comments on the subject of Islamophobia. Dr. Finnegan is a lecturer at Coastal Carolina University, she received a Ph.D. in Religion from Florida University and her dissertation focused on American Muslims.

“There are Muslims with all kinds of ethnic backgrounds and nationalities, and the three countries with the largest Muslim populations are Indonesia, Pakistan and Bangladesh, which are outside the Middle East. Profiling based on Islamophobia is further a problem, because the overwhelming majority of Muslims are not terrorists” said Finnegan.

Nevertheless, the United States population tends to unconsciously judge any person that has a Middle Eastern appearance as a terrorist, or affiliated with terrorist groups. Still Delta and their affiliates officially deny any allegations of making any decision based on Guha’s physical appearance.

**RED, WHITE, AND BLUE MUSLIMS**

**AMERICAN MUSLIM VOTER SAMPLE CHARACTERISTICS:**

**Young:** About 47% are in the 35-54 age group; another 20% are in the 25-34 age group

**Highly educated:** 62% have obtained a bachelor degree or higher. This is double the comparable national figure for registered voters

**Professional:** About 50% are professionals

**Middle class:** 43% have a household income of $50,000 or higher.

**Family oriented:** 76% are married. Of those, 83% have one or more children.

**Religiously diverse:** Only 31% attend a mosque on a weekly basis; 16% attend once or twice a month; 27% said they seldom or never attend. The largest segment of the respondents said they consider themselves “just Muslims,” avoiding distinctions like Sunni or Shia. Another 36% said they are Sunni and 12% said they are Shia. Less than half of 1% said they are Salafi, while 2% said they are Sufi.

**Integrated in American society:** 89% said they vote regularly; 86% said they celebrate the Fourth of July; 84% said they fly the U.S. flag; 42% said they volunteer for institutions serving the public (compared to 29% nationwide in 2005).

**Democratic or independent:** There is no clear majority in party membership: 42% said they consider themselves members of the Democratic Party; 17% said they are Republican; 28% said they do not belong to any party.

**VIEWS ON ISSUES:**

84% said Muslims should strongly emphasize shared values with Christians and Jews.

82% said terrorist attacks harm American Muslims.

77% said Muslims worship the same God as Christians and Jews do.

69% believe a just resolution to the Palestinian cause would improve America’s standing in the Muslim world.

66% support working toward normalization of relations with Iran.

55% are afraid that the War on Terror has become a war on Islam.

Only 12% believe the war in Iraq was a worthwhile effort, and 10% support the use of the military to spread democracy in other countries.

*Information courtesy of Council on American-Islamic Relations from AMERICAN MUSLIM VOTERS: A Demographic Profile and Survey of Attitudes*
AMERICAN TATTOO
Tom Shanks

In the United States there are many popular tattoo styles; however, because of its rich history and versatility, the most revered is traditional American. Typified by their classic bold black outlines, solid coloring, and light shading, traditional American tattoos afford collectors a certain poise and authenticity rarely matched. A person that collects any traditional style of tattoo demonstrates a genuine authority over aesthetic taste, and because aesthetic taste is so subjective to the contingencies of the collectors’ personal economies, it cannot be said that traditional American tattoos are better than say traditional Japanese tattoos. Nevertheless, traditional American tattoos are the ones that hold the greatest cultural significance in this country.

To bring higher insight into traditional American tattoos, and tattooing in general, we had Tempo’s assistant editor Tom Shanks call Hero Tattoo, Coastal’s closest and most renowned tattoo shop. Hero Tattoo has a variety of tattooers that specialize in different styles, but within the shop there is an emphasis on solid traditional American. When Tom called he was able to speak with Lenny Sandvick who specializes in Americana, Japanese, and photo-realism.

Tom Shanks: American traditional tattooing is?

Lenny Sandvick: American traditional tattooing is known for its efficiency. The use of a bold black foundation creates a solid tattoo design that can be seen for over 30 years while maintaining the quality of the original tattoo.

What other styles of traditional tattooing are there?

Every country or region has developed its own style and tradition, whether it be Polynesian styles or traditional Japanese. They are all very different. Traditional American flash is just what you primarily see on our walls, and also what has been developed in America since the turn of the century. It’s unlike any other country’s style.

Lenny Sandvick: American traditional tattooing is known for its efficiency. The use of a bold black foundation creates a solid tattoo design that can be seen for over 30 years while maintaining the quality of the original tattoo.

Do you have a preferred style and what is the difference between American Traditional and Japanese Traditional?

Well, they’re both meant to create a strong and heavily contrasted image through the heavy use of black, which is really the basis of a strong tattoo that is going to age well and keep it so you can read it down the road. Both are designed to be very readable with a heavily contrasting foreground and background. Though they are very different in their subject matters, they’re not aesthetically different. I can only say what I prefer to look at. I don’t prefer a style when tattooing. As far as a certain style, whether it be tribal, lettering or celtic, I don’t have a preference. Whatever it takes to give someone what they’re happy with.

How has American Traditional Tattooing change or grow as a style?

I would definitely say things kind of come and go in popularity, but the going back to black, it always has a strong foundation in black. There has been so many different people coming from so many different places, probably has to do with the people who had tattoos back there.

Some people criticize those who mess with the classics, some are even offended. When you see Dan Higgs, and then American Traditional contemporaries like Max Kuhn and Mike Adams doing old school 30’s tattoos, what are your thoughts?

I don’t find it offensive at all, though some do it better than others, whatever is the farthest from offensive is the word I would use. The earlier designs were the best ever made. As tattooers we should all strive to study and research earlier tattoos because they really knew what it took to make an efficient, solid tattoo at a time when they were tattooing a lot of military and quick jobs at a high turnover rate. I’m all about looking back at the past, That’s the whole concept behind Tradition.
There is a sign that binds the world in protest and love for mankind, leaving no room for violence and hatred toward anyone or anything. Its meanings, in the twentieth century all the way up to present time, consists of nuclear disarmament, anti-war, and world peace. This non-trademarked sign is no other than the vicarious peace sign. Its origins date back to medieval times and beyond, the symbol without the circle held a meaning of a dead man in medieval symbolism. As we stroll into the 21st century, the constant manufacturing of clothing, accessories for any personal possessions, movies, fashion wear, and tours just to name a few, have somewhat stupefied the importance of the symbol and the countercultures that follow by transforming it and them into a commodity with a price tag.

In the birth of the peace sign, activist, and 60s countercultures mainly used the symbol to protest against military establishments and their demands such as war, productions of nuclear bombs, and the drafts that tend to follow war. Its agenda was a threatening one that said no to war but rather peace in a time of war. The movie Full Metal Jacket plays on this notion by putting a peace sign pin on the main character and this peace sign offend all the soldiers that saw it. However, the government quickly smothered the iconic anti-war meaning with tours through Haight Ashbury in San Francisco, to see the hippies with the peace signs, exploiting the counterculture also with terminating newspaper articles and anti news reports, turning the area and people into a tourist attraction as if it was a circus. This still persists today, but mass media has made sitcoms such as That 70’s Show, and movies like Dazed and Confused, Helter Skelter, and countless others that show the so called hippie as an antagonist or deadbeat potheads. A powerful movement and emblem has been harnessed by the media powers and has been subjected to their meaningless shows and wallets.

The activist and countercultures painted, patched, and tagged the peace sign all over walls, telephone poles, signs, and clothes for meaning and of protest to show their beliefs, views, and opinions against what they thought was wrong. The corporate clothing companies, supermarkets, etc., concisely manufacture the symbol on products anywhere from lunchboxes to underwear, maneuvering, so it seems, the threatening message to just another graphic on merchandise. In restaurant and bars the peace sign is visible to the public for decoration instead of a stand or movement.

I saw an example of this just the other day in a restaurant named Creek Rats; Applebee’s and others have this common decoration as well. In Gaffney, SC, there is a barbecue joint that has a logo that states peace love and pork with a peace sign at the end. This example tears down to things the 60s counterculture and the peace sign represent in order to sell their worthless barbecue. Seven year old boys and girls wear
the clothing to school with no message in mind compared to a person in the middle of the twentieth century, or a walking dead man in medieval times, exemplifying the extinction of the message behind the peace sign.

The stigmas, created by the government, on drugs have tied into play of the destruction of the 60s countercultures and the peace sign that they carry, by displaying them as dangerous, useless, and juvenile. The use of drugs in the 60s counterculture was widely used for enlightenment and understanding of a chaotic time shown in bands like Grateful Dead and acid testing's presented by Timothy Leary. The media, like today, would use radical drug users of the countercultures like Charles Manson or more recently Cheech from Cheech and Chong, by arresting them on national television and speak heavily on how drugs got them to where they are now and how they and the drugs are ruining society life like the Manson family. I asked college student, which asked to be anonymous, what the peace sign meant.

"Peace, love, and drugs, the hippie way"

Since the peace sign has gained the symbol of not just peace but everything that the hippie counterculture believed as well. The government underminds the 60s counterculture with anti-drug ads and bad publicity and as for the peace sign they incorporate it, on a grand scheme, with the dark side of a “drug infested culture,” butchering the truth of its importance and the people who march with it.

Another glorious display of misuse of the peace sign is no other than our president, Richard Nixon, in which he would hand gesture the peace sign on both hands every time he would greet the American public. This notion to peace was used to cover up the unspeakable pains and unbearable battles in the war against Communism in Vietnam and the illegal actions of his career. Nixon’s gestures were used to assure and blind the people by putting on a front of a good peaceful man and there for them all, but he had done the complete opposite behind his soundproof door and turned off cameras. In America in the sixties and seventies, President Richard, Dick for short, Nixon coined the term “War on Drugs,” also stating, in another setting, “When the president does it, that means it is not illegal.” The contradictions speak for themselves.

The peace sign has been traumatized by people in a variety of presidents, corporations, to bbq joints, bars, and underwear. The black market uses for the symbol and the countercultures that follow are stupefy their worthiness and power and their importances and contributions to society as a whole. The never ending fight for peace and the hardships of its battles dwell in the one small but very loud symbol that has thrived in hearts and streets of past and present generations, but the media, corporations, Presidents, movies, and countless others suck the meaning out dry with their mockeries and commodities similar in how they down play the Native Americans or any other who are threatening to their agendas.

Howard Zinn once stated, “There is no flag large enough to cover the shame of killing innocent people.”

I say there is no commercial, commodity, movie, or any other scheme that can cover the importance of countercultures or the peace sign, that lay with meaning on walls, signs, arms, legs, streets, and rock n roll posters.
Pat Siebel

It’s September 30, 2012—still two months before elections, and I am writing an article on why the last standing Republican has lost. To claim Willard Romney shot himself in the foot would not only be an understatement, but an injustice to his ignorance—one facet of his personality I could never underestimate. I am considering my target audience for this article and am torn between whether I’m writing this for the western side of the political spectrum to giggle at, the stubborn Republicans whose rock-hard egos could probably never be broken regardless of what I (or anybody) could say, or those who have been living under a stump.
Maybe it’s for the a-political; maybe the swing voters. It will serve good purpose to those who are still impressionable or searching for political alignment. I am both opening myself up here as well as admitting to an extremely selfish act before I begin this political diatribe: I think I am writing this for myself. Allow me to expand a bit. By myself, I mean for the like minded. I mean for those who have aligned themselves less with a political party—but more with America. America whose boiling red blood has made our country white in the face with terror—blue with sadness. America where Mitt Romney will not be allowed to be our voice, because he cannot be our voice. I have heard the voice of America. I have heard the middle and lower classes screaming in unison for a break, yet the only break Romney is willing to give is to him and his wealthy friends via taxes. With this said, I will close with one last point. I will not press much on the Democratic campaign because this is not Democratic propaganda. I have assumed by writing this that Obama has already won by the time this goes to print. This is not my literary victory dance; that is not my reason for writing this. This article is a testament to the worst political campaign in our lifetime.

The Horry County House of Republicans: Journey to a Foreign Landscape

It’s Monday afternoon and I’m stuck in traffic on HWY 501, weaving in and out of a seemingly endless collage of mid 90s hunkers all plastered with political slogans I’m not entirely sure that they understand. It’s an endless barrage of stubborn Republicans, proud Democrats, and no in-between. The sky is on the verge of breaking my already sluggish will for a trip to the Horry County House of Republicans. I’m en route to an interview with whomever would like campus-renowned fame via Tempo magazine. The sky’s ominous grey and black stare taunts my sports coat and dress shoes. Regardless—I’m pressing on for the sake of journalism, whatever that means.

I’m following an old, white Toyota into the turn lane. The dangling bumper is an accurate depiction of its political taggings.

“ROMNEY 2012”

Out of place, slightly rusty—I’m going to let that irony linger.

My one turn signal that clicks slightly faster than the other is right on queue with my heartbeat. What if Freud gets the best of me? So let’s talk here; that Romney is a real sonofabitch, right? Pressure isn’t my strong point; transparency is. Maybe after conducting my interview I can just walk out saying at least one honest remark. Maybe I’ll be poetic—Romneys heart beats true for the red, white, and screw—and walk out with a tip of my cap.

I pull into the parking lot, park the car, flip the switch on my voice recorder, and head inside.

I never got my interview.

Realize, however, that there is an extremely fine line—almost invisible—between fruitless and fruitful. While most would have turned away, I found the most symbolic endeavor flying through the air in the corner of the building.

A tattered elephant. The workers hired on to clear out the GOP house had taken a red, white, and blue elephant
from somewhere and slaughtered it. It was being treated like a soccer ball as the workers (see: proletariat, see: 47%, see: people Mitt doesn’t care about) kicked and batted it through the air. All around them, campaign signs were littered and stepped on. I caught a few awkward eyes as I stood there in my suit overlooking the madness. I could only imagine what kind of hoity-toity asshole they considered me to be.

I could say that my trip was a failure. I didn’t get my interview. I didn’t get any goofy sentiments about the Democratic anti-christ or impending socialism. What I found stuck me harder than any satirization of the pro-Romney circus—a true depiction of the majority’s opinion. Call me a clairvoyant if you so wish upon reading this—I’ll credit an acute, chance study of the majority.

**Why Romney Lost**

I’m smirking as I type this. Really, I am. I would love to go on an endless rant from the beginning of his campaign where the only thing holding him back from looking as big of an ass as he is, was Santorum’s viral remarks about rape and miracle babies (not to mention Todd Akin’s “legitimate rape” comments), but I will only focus on his late mistakes. They are abundant enough to decorate more than my allotted amount of pages.

As I don’t feel a chronological timeline is necessary, I will begin with one of his most recent slip-ups, and perhaps the greatest chink in the armor to his campaign—the infamous 47% remark. While speaking in front of a small group of wealthy colleagues, Romney sought to engage their collective interest in the damnation of the middle and lower classes by claiming
“So Mitt Romney—Mitt Romney, whose lies are as sizeable as his political symbol, whose face is as plastered and forged as Nixon—when will you become consistent? When will you speak to America with the honesty that you speak to your peers?”
that “47% of the people who will vote for [Obama] no matter what … who are dependent upon government, who believe that they are victims, who believe the government has a responsibility to care for them, who believe that they are entitled to health care, to food, to housing, to you-name-it. That, that’s an entitlement.” His uncharismatic person, strangely, is even less charismatic than usual as he levels with his over-entitled peers. He drones on explaining how “[his] job is not to worry about those people.”

Wait.

There are people who want a president who openly claims to not care about almost half of the American population? Wake up. I’d be damned willing to bet the majority of readers are a part of this percentage. As a matter of fact, Romney claims the average middle-class income ranges from $200,000 to $250,000 a year. It’s the delusion of Ron Paul meets the detachment of Donald Trump.

As I’m writing this, my dog is laying at my feet—curiously looking up at my incessant beating of the keyboards—wondering what the hell I could be so angry about. My dog is content. His bowl is still full of food, his toys litter my apartment floor, and he’s up to date on all of his vaccinations. He is also a fan of riding in the front seat of my car as I commute around town.

Unfortunately Mitt Romney’s old dog could not say the same. A not-so-known fact is being brought to light by the #mittismean campaign. In 1983 on a Romney family vacation (I’m imagining a certain Chevy Chase scene involving a dog) he tied his dog down in his crate to the roof of his family station wagon for a twelve-hour drive to Lake Huron. The front seat was taken by Ann Romney, the back seat by his children—and luggage. The only worry on Mitt’s mind was his visibility as the dog defecated down the windshield. He stopped at a gas station, washed the mess, and continued on.

And how about that debate that Romney won?

I’m sincerely curious on how this conclusion was met. Does the right not have functional cognitive processing? Is everything taken as truth with no analytical meanderings? His first debate was loaded with contradictions and bold-faced lies. It was loaded with ill-manners towards Jim Lehrer and diversionary techniques. Just fifteen minutes into the debate, Obama accused him of miscalculations in his proposed tax cuts. This was immediately met with a tempered rebuttal from Romney, claiming that he “would not reduce the share paid by high-income individuals”. Thank you Mitt Romney; you have made your voice clear.

Mitt Romney, you are a cherry-picker—a gatherer of information with absolutely no foundation besides your random, arbitrary numbers and untrue justifications. “Obamacare … means that for up to 20 million Americans, they will lose the insurance they currently have, the insurance that they like and they want to keep.” Untrue. “Obamacare adds trillions to our deficits and to our national debt.” Where is the evidence? I’d like to continue—I will add one more. Romney claims that
Obama has doubled the deficit. It is actually slightly lower than the number that he inherited. Quite the difference from the $803 billion under the 2006 Bush administration.

So Mitt Romney—Mitt Romney, whose lies are as sizeable as his political symbol, whose face is as plastered and forged as Nixon—when will you become consistent? When will you speak to America with the honesty that you speak to your peers? When will you see the country through populous eyes? To hell with corporate interest. The 47 % is the 99 %, but 52 % is lost in your perpetual lies. Mitt Romney—who preditorizes the ignorant—when will your 65 years of wisdom shine? Have you learned anything?

All the aforementioned reasons will lay as a testament to why Romney lost the 2012 election. Take the facts at face value—all this Mitt could catch was flack.
AMATEUR ANTIQUING

Lindsay Holt

One day while blissfully sitting at home watching TV, I came across a show called American Pickers. As some of you know, the show features two average guys, driving around in a moving truck, exploring different cities while collecting antiques and Americana. The more I watched the show the more I thought of how cool it would be to do this. Travel around the country, meet new people, and learn about new things and their history, who wouldn’t want to have this as a job? So being adventurous at heart, I mustered up the desire to be a wannabe antique collector, or something of the like.
I do want to warn readers that even though I am trying to go on a wondrous journey of being an antique collector, I have absolutely no idea what I am doing. One thing I do know is that I should start small or “get my feet wet” in antique hunting. I believe the small shops in downtown Conway should be perfect for this.

One sunny Wednesday afternoon, while walking around the downtown area, I started to notice that there were a good number of antique stores located here. Being born and raised in Conway myself, I pass by some of these establishments almost every day, and I never even bother to look and see the name, or what the place is about. I could not believe the treasures that are housed in some of these stores.

One particular place of interest was called Hidden Attic Antiques located just across the road from the main stores. Upon walking into the store, I encountered an elderly woman sitting in a rocking chair staring outside of the window. She told me to take a look around and to ask her any questions if needed. The store had a quaint, rustic feel. It was almost like stepping into a different world, or another part of Conway that I never thought existed. All of the objects in the store were neatly separated into different sections; some of the more expensive things were displayed in glass, while others were sitting nicely out for all to see and observe. I was amazed to see how many little objects that they actually carried. For example, miniature silverware, small colored glass bottles, ornaments, little figurines, tea cups and even books. As cute as they may be, I was surprised to find that the price of some of these tiny items turned out to be either $25.00 or higher! Even some of the bigger, more elegant looking, objects were cheaper than these items. One object, cased behind glass caught my eye, which I never thought would be in a Conway antique store, was an 18th century Ormolu Clock, also known as the death clock. It is called the death clock because people actually died making this!

Ormolu is a 18th century English term referring to a particular technique of clock making, which applies high-karat gold in a mercury amalgam to an object of bronze. The clockmakers of these clocks had to burn the mercury off of the clocks, which was usually done in a closed room. The manufacturers would breathe in the mercury-filled air causing them to die.

The clock was being sold around $1500.00, which I thought was a reasonable price due to its expansive history, but was way out of reach for my not so expansive university student budget. Other things that I saw in the antique shops around town were a lot of Japanese art and figures. Most of these items were priced around $5.00 to $105.00 and were absolutely beautiful. I also saw old toys, tools, and plates dated from the early 1800s to the present.

So going on an antique hunt was a little harder than I thought. One really has to have an eye for these sorts of things. A person has to have the ability to be able to tell what is good, bad, and even fake. One other thing I have learned is you never know what you are going to find in these places. This is true for those who decide to go antique hunting in the Conway area thinking that they will find nothing but old country items, but discover some bizarre objects and items from different countries. I have to say this was a fun experience and I learned a lot about the objects and what to do when antique hunting. But one main tip if the reader ever decides to go antique hunting, BRING-A-BIG-WALLET because you may fall in love with what you see.
About midway through our production period, after numerous other ideas had fallen through, our editor asked if we could do American food as the photo essay for the Americana issue.

I told him, “Yeah! Of course we can,” while thinking in my head, “How the hell are we going to have time to pull this off? Not to mention, find a photographer and a chef. Shit.” But, we did it.

William Henry Schroff is actually a very good friend of mine and an amazing chef, so I knew exactly where to start. William is a pastry chef that has worked in many restaurants in the area. After explaining the theme of our magazine, I asked him to research and find me a recipe from each region of the US, create a grocery list of ingredients, plan a time that we could go out and buy everything, and then prepare and cook the items so that we could photograph them...all within about a week.

I think he regretted asking, “Is there anything I could do that would take some stress off ya?”

Once I assigned him half of my work to do, I set about the task of finding a photographer to shoot the images (not easy). Everyone is busy and has no time (insert mini meltdown here). In an attempt to focus on something that was finished, I pulled out Tempo Vol. 14, Issue 1, and flipped through it. My attention caught on the list of photographers in the front of the book. I saw that one was still in Myrtle Beach. Great! In a hyper-excited-fit, I jumped on Facebook and sent this awkward message:

Hey Josh!

I think I probably had a class with you at some point before you graduated. But regardless: I am the Art Director for TEMPO this year, and I am having some serious trouble finding people that have time to help me get our photos taken care of. I know its short notice, because my magazine goes to print on November 5th, But i was wondering if you had time if you would like to be featured in tempo again this semester??

Let me know,

Nicole Scott
Art Director, Tempo Magazine

Within a minute of hitting enter to send the message, he replied, “At your service.” Beautiful. I turned around to my office-mate and yelled some very strange noises in excitement, because I am a little bit crazy, and calmed down a little. We went over some details, and everything seemed like it would run smoothly. Except that never happens. Ever. Not for me at least.

I realize that the equipment, we needed to make this shoot happen, would have to be checked out from Coastal’s art department because the equipment that I had available was not compatible with the camera that he shoots with. Fine, super-art-director-girl to the rescue!

I emailed my advisor and asked if I could checkout studio lighting equipment for a shoot for Tempo. I went to his office and sat down and explained my situation; he agreed to let me use the equipment, while making it very clear that I am completely responsible for anything that breaks. I mean, of course I knew that would be the case, but it still made me nervous.

I met Josh on campus, there we checked out some equipment, and then set out to William’s house in Pawleys. Once arriving at William’s we set everything up, and I became super-art-director-photography-assistant-girl. I helped set up lights, ironed the tablecloth, and learned how to operate a reflector. A reflector is really just a giant shiny square that reflects light, but after calling it “shiny-thing” over and over again, I realized I sounded “ignorant” and learned the “correct” term. Once we got all set up, we realized that the “adaptor-thing” that makes the external flashes and stuff go off was faulty. Awesome, here we go.

The photo shoot then became a frustrating battle between man and machine, and all I could do was stand there holding my “shiny-thing” while begging the equipment to cooperate. We eventually got all of the shots that we needed and were able to taste the food. All just What follows is the fruit of our labor, the plenty of our plight, the Food of Our Nation.
PHOTO ESSAY: Northwest

HOLIDAY PUMPKIN SOUP

Ingredients:
- 2 tablespoons finely chopped onion
- ½ teaspoon curry powder
- ¼ teaspoon ground cumin
- ¼ teaspoon ground coriander
- ¼ teaspoon salt
- 1 tablespoon butter or margarine
- 2 15oz cans pumpkin
- 2 14oz cans chicken broth
- 1 tablespoon packed brown sugar or maple syrup (optional)
- 1 cup half and half, light cream, or milk
- dairy sour cream (optional)
- fresh sage leaves (optional)

Directions:
In a large saucepan cook onion, curry powder, cumin, coriander and salt in hot butter until onion is tender. Whisk in pumpkin, chicken broth and brown sugar or maple syrup, if desired, until well combined. Bring mixture just to boiling; reduce heat. Stir in half and half and heat through. If desired, garnish with sage leaves and sour cream.

MAHI MAHI OVER RICE

Ingredients: (sauce)
- 1 teaspoon wasabi paste
- 1.5 teaspoon honey dijon mustard
- 4 tablespoons rice vinegar
(all measurements approximate and adjusted to taste)

Directions:
Coat fish with blackening seasoning
Sear on high heat
**SWEET POTATO CASSEROLE**

**Ingredients:**
- 3 large sweet potatoes
- 3 tablespoons butter, softened
- 1 cup packed brown sugar
- 1 cup chopped pecans
- ½ cup all-purpose flour
- ½ cup white sugar
- 2 eggs
- ¼ cup milk
- 1 tablespoon grated orange zest
- 3 tablespoons butter
- 1 teaspoon vanilla extract
- ½ teaspoon salt
- 1 cup flaked coconut (optional)

**Directions:**
Preheat oven to 350 degrees F. Poke holes in the sweet potatoes with a fork, arrange the sweet potatoes on a cookie sheet. Grease an 11x7 inch glass baking dish. Bake sweet potatoes for 1 hour. Let cool, then mash in a large bowl. There should be approximately 3 ½ cups of mashed sweet potato. Combine softened butter with brown sugar, nuts, coconut and flour; stir with a fork. Set aside. Combine sugar, eggs, milk, orange peel, butter, vanilla, salt with the mashed sweet potatoes. Beat the mixture with an electric mixer until smooth. Pour mixture into prepared baking dish. Sprinkle the brown sugar-nut mixture over the top of the mixture. Bake for 35 minutes.

**VEGAN LASAGNA**

**Ingredients:**
- Filling:
  - 2 teaspoon olive oil
  - 2 medium onions, chopped (2 cups)
  - 3 cloves garlic, minced (1 tablespoon)
  - 10 oz bag fresh baby spinach
  - 2 12 oz packages firm tofu, drained
  - 1 8oz package vegan cream cheese
  - ½ cup chopped fresh basil
  - ¼ cup nutritional yeast
  - 1 8oz package vegan cream cheese
- Lasagna:
  - 5 ½ cups red sauce
  - 1 2 uncooked whole-wheat lasagna noodles
  - 12 oz vegan Italian sausage links, cut into thin rounds, or soy sausage crumbles, broken apart
  - 1 cup shredded mozzarella flavor rice or soy cheese (3 oz)

**Directions:**
Make Filling: preheat oven to 375 degrees F. Heat oil in skillet over medium-high heat. Saute onions and garlic in oil 4 to 5 minutes, or until golden. Add spinach, and cook 2 to 3 minutes, or until wilted. Transfer spinach mixture to bowl of food processor. Add tofu, cream cheese, basil and nutritional yeast, and puree until mixture is thick and smooth. Season with salt and pepper. Spread one-quarter red sauce recipe on bottom of 13x19in baking dish. Cover with one-third of noodles (4 or 5 noodles), then half of filling, and ladle on another one-quarter of sauce. Repeat layer of noodles and remaining filling. Spread sausage evenly over top, and top with one-quarter of sauce. Sprinkle with shredded cheese. Cover lasagna with foil, bake 30 minutes, or until bubbling hot. Uncover, and bake 15 to 20 minutes more, or until noodles are tender and topping is melted. Remove from oven, and let stand 10 minutes before serving.
PHOTO ESSAY: Everywhere!

CHOCOLATE CHIP PIE

Ingredients:
- 2 ¾ cup all purpose flour
- 1 ½ teaspoon salt
- 1 teaspoon baking soda
- 1 ¼ teaspoon baking powder
- 1 cup (2-sticks) unsalted butter, softened
- 1 ½ cup packed brown sugar
- ½ cup granulated sugar
- 3 large eggs
- 1 tablespoon vanilla extract
- 3 cup semisweet chocolate chips
- 2 cup chopped walnuts (optional)

whipped cream:
- 2 pint (4-cups) heavy cream
- ¼ cup confectioner’s sugar
- ¼ cup miniature semisweet chocolate chips

Directions:
In a large bowl, sift together the flour, salt, baking soda, and baking powder. In the bowl of an electric mixer, cream together butter, brown sugar, and granulated sugar. Add the eggs, 1 at a time, beating until incorporated. Beat in the vanilla. Add flour mixture, a little at a time, and mix until fully combined. Fold in the 3 cups chocolate chips and, if desired, the walnuts. Divide the dough between the prepared pie plates and smooth the tops with a spatula.

Bake about 30 minutes or until pies are golden and slightly firm to the touch but still soft. If the pies begin to darken too much before they are baked through, cover with foil and continue baking. Let pies cool completely on a wire rack.

While the pies cool, whip the cream and confectioners’ sugar until soft peaks form (tips curl). Fold in the mini chocolate chips. Refrigerate whipped cream until ready to use. Spread the whipped cream over the pies and serve.
Ingredients:
1 Deep Dish or 2 regular pie crust shells
2 eggs, lightly beaten
1 can (16 oz) solid packed pumpkin
¾ cup sugar
½ teaspoon salt
1 teaspoon cinnamon
½ teaspoon ground ginger
¼ teaspoon ground cloves
1 can (12 fl oz) evaporated milk
Whipped topping

Directions:
1. Preheat Oven and baking sheet to 375 degrees F. Remove pie crust(s) from freezer.
2. Combine filling ingredients in order given above. Recrimp edge of deep dish crust only to stand ½ in above rim. Place pie crust on preheated baking sheet.
3. Pour filling into pie crust. Bake near center of oven for 70 minutes (45 minutes for regular crusts) or until knife inserted in center comes out clean. Cool on wire rack. Garnish with whipped topping, if desired.

PERFECT PUMPKIN PIE
With the release *Americana*, Neil Young and Crazy Horse team up after a nine year hiatus to create an album dedicated to the dark side of American folk music. The album is a collection of the American classics that countless generations grew up listening to. Amongst others, the tracks include the likes of “Clementine,” “This Land is Our Land,” and “Jesus’ Chariot.” By including the forgotten verses left out or overlooked throughout the decades, the songs are recreated to allow fans to understand the original meanings behind them.

In this, Neil Young turns the presumably happy classics into the dark, politically-charged anthems they were intended to be. The album’s version of “This Land is our Land,” is less toe tapping, and is not likely one that would get regular play on your local rock radio station. It is infused with a much deeper political message, using dark harmonics and shifting melodies to keep with the changing pace of music and politics in our country.

“Jesus’ Chariot,” goes back to its American-spiritual roots about the second coming of Jesus Christ. With lines like, *We’ll kill the big red rooster when she comes and She will take us to the Portals when she comes.* The melodies and music style are hardened, yet kept simple in the style of folk music. Though the raging guitar solos add for a less nostalgic listen. Less guitar oriented listeners might find this causes some of the songs to drag on too long. Regardless, *Americana* is well worth the listen, especially for an active listener looking to engage the history and changes of our aging country through the rebirth of these folk classics.

-Tiffany Casteel
Band of Horses’ September release, *Mirage Rock* is their newest step in a slow crawl into the mainstream. In a seemingly conscious effort to abandon all their roots—first in their move from Seattle to Charleston, SC and now from indie rock to southern—they seem to be controlled by the Columbia Records Reich.

This record is undoubtedly a product of Glyn Johns’ (past producer of The Beatles, The Rolling Stones, Eric Clapton, Bob Dylan, etc.) influence. It is apparent immediately from the introductory track, properly titled “Knock Knock”—a rock n’ roll song through and through. The problem with this record is that unfortunately, it doesn’t sound like a product of Band of Horses.

Ben Bridwell and his “ramshackle crew with something to prove” seem to be a bit stylistically puzzled this time around. I’m not sure what they were going for, but what has been left for listeners is a sonic barrage of confusion. One thing Band of Horses has been criticized for continuously is somewhat dopey/unintelligible lyrical content.

A prime example of this is “Dumpster World.” No seriously, I don’t get it. Is it some political satire? Let’s not get out of our territory, guys. It’s not working. I can imagine Johns sitting behind his soundboard snickering at lines like:

*Break out everybody in the jails, let’s get it on*

*Or:*

*We won’t be arrested for nothin’ now, don’t pick up that trash, put more of it on the ground*

And while normally Glyn Johns is the Midas of rock n’ roll, this production just isn’t working for Band of Horses’ sound. Take this and compare it to their 2010 release, *Infinite Arms*, and there is really no debate in the fact that the stripped down sound of the 70’s just isn’t what they need.

But despite the bad, there is much good to be noted. Songs like “Slow Cruel Hands of Time”, “Shut-In Tourist”, “Feud”, “Long Vows”, and “Heartbreak on the 101” are exactly what classic fans are looking for. These are the standout tracks of the album, and should not be ignored. They stand strong against the other tracks that seem like calculated steps into a more mainstream crowd. Calculated steps that may or may not have gotten them on a (cancelled) tour with Willie Nelson. Yeah, we think it’s weird too.

-Pat Siebel

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**Top Rock Picks**

- Japandroids
  - Celebration Rock
- The Vaccines
  - Come of Age
- Pig Destroyer
  - Book Burner
- Mumford And Sons
  - Babel
Ocean Roar is the second full-length installment of an ongoing series of concept records by Phil Elverum, aka Mount Eerie. Where Mount Eerie’s first offering, Clear Moon, was both warm and welcoming, Ocean Roar is its desolate and terrifying counterpart. With sonic landscapes evoking imagery you would expect in Pan’s Labyrinth, the dark and heavily instrumental introduction track, “Pale Lights,” sets the tone for the rest of the album. The deep organ gives way to an increasingly cacophonous pitch of both percussion and feverish guitars. The track maintains abrasive volume and thunderous overtones until giving way to a soft keyboard and Elverum’s soft and lilting vocals.

With lyrical concentration on themes of abandonment, “Who is there? I call / A small yelp on the wind / and then / more roaring. This lengthy track is incredibly telling as an outline for this largely instrumental album.

Instrumental is the key to this album, containing two strictly instrumental tracks on top of an album that ceaselessly layers and compliments from various audio selections. The lack of a comfortable verse/chorus/verse throughout the album, often leaves a feeling of unintentional unease. The length of both “Pale Lights” and the “Instrumentals” seems at times needless, and I found myself having to stave off boredom to maintain my interest. However, their placement within the structure seems intentional, and does create the feeling of bookends to a very well crafted Clear Moon.

This album, though abrasive at times, is a multifaceted and multi-layered creation awash in both production complexity and melodic song-crafting. If you are a fan of ambient rock and the soft vocals reminiscent of Elverum, I would definitely recommend this record.

For Fans Of: My Bloody Valentine, Sigur Ros, & Sufjan Stevens.

-Tom Shanks

Top Party Picks

Nico Vega
We are the Art

Bassnectar
VAVA VOOM

Sky Ferreira
Ghost

Passion Pit
Gossamer
No Country for Old Men, written by Cormac McCarthy and published in 2005, is a novel of many dynamics. The plot itself works on different levels, and the reader lives each part of the story from a different character’s perspective. While staying in third person, this change in perspective gives the narrative a exciting and rapid pace, making it hard to put down. McCarthy’s simple narration accentuates the gripping action of the plot.

The Texas-Mexico border serves as a dramatic landscape and the novel has three main characters that drive it. Llewelyn Moss, a Vietnam War veteran, stumbles upon the scene of a botched drug deal in the middle of the desert. He finds a suitcase filled with drug money, and decides to take it. The rightful owners of the money eventually learn it has been taken by Llewelyn, and they send a contract killer, Anton Chigurh, to retrieve the money.

Chigurh, who has a startling disregard for human life from the opening scene, is a once in a lifetime-type character. The novel is worth reading for his scenes alone; he is a man that will not let anything stand in his way. He trails Llewelyn to a motel in Mexico where they play a little cat-and-mouse – Llewelyn has a few different rooms he rents out because at this point he is aware that someone is looking for the money. He and Chigurh have an epic gun battle at the motel that feels like a Western standoff, spilling into the streets and clipping innocent bystanders.

Sheriff Ed Tom Bell, a WWII vet, who serves as the focused protagonist in the novel, trails Moss and Chigurh when he too, stumbles upon the botched drug deal in the desert. The narrative is told mainly through Sheriff Bell’s perspective. The novel climaxes offpage, which is a unique aspect of the narrative that some will love, and some will hate. I didn’t love it. I would have loved to see McCarthy’s grisly depiction of the final battle that ultimately leaves Sheriff Bell identifying the body of one of the men he was chasing. Maybe not a choice I would have made, but it didn’t detract from the plot or my enjoyment of the novel. No Country for Old Men is a good introduction to Cormac McCarthy’s sometimes quirky style. There’s no dialogue tags because he feels that if the reader needs a dialogue tag, then the writing hasn’t done it’s job. His style is unique and exciting to read, always giving the reader something to look forward to on the next page.

Think John Wayne investigating a drug deal gone bad, while the person who took the drug money is being chased by Ted Bundy.

-Owen A. Macleod
There is a fine line between mystery and confusion, and Chuck Palahniuk’s *Fight Club* crosses the line into both dimensions. *Fight Club*, Palahniuk’s first published novel, is a first person narrative told by an unnamed narrator. He is falling into insomnia and the days are blurring together. His doctor suggests that he attend terminal illness support groups so that he can see what people really look like when they are suffering. The narrator attends a testicular cancer support group and convinces them that he has cancer. He continues attending the group, letting the other members cry on his shoulder. He eventually becomes obsessed with many different support groups and has a strict schedule of groups that he attends each week.

The narrator’s insomnia becomes the structure of the book. The chapters seem jumbled at times and Palahniuk did lose me at some points, slipping from mystery to confusion for just a second or two, but the voice mirrors the insomnia and general confusion of the narrator. The story picks up speed when the narrator meets Tyler Durden sitting next to him on a plane. To the narrator, Tyler has an inspiring attitude, resulting in the narrator which invites the narrator to follow him into a free fall of anarchy. They start by meeting frequently in the parking lot of a bar to beat the shit out of each other. People start showing up at their fights to watch, and Fight Club is born. The group quickly graduates to the basement of the local bar, where men of all ages and occupations start gathering to let out the brutality built up in their lives.

The narrator starts to question Tyler when *Fight Club* turns into something Tyler calls “Project Mayhem.” At this point in the story, he and Tyler split over Marla Singer, a woman the narrator met in his cancer support groups. Marla is always with Tyler, though the narrator never sees the two of them together. He starts splitting from Tyler, and the final chapters bring him back into reality. The book is definitely worth reading, and it’s a great introduction to Chuck Palahniuk, one of America’s better contemporary fiction writers.

At this point in the review, I’d like to address those of you reading who have seen the movie *Fight Club*, and want to know if the book is worth reading. Yes, I think it is. There’s a lot more explanation into why Tyler is really doing these things, and the narrator gets to the nitty-gritty details of Tyler’s plans for “Project Mayhem.” The book reads like a movie at some points, and the narrator’s chaos and jumbling of chapters makes the book exciting and a fast read.

If nothing else, the reader will learn how to render human fat into highly-profitable soap.

-Owen A. Macleod
I saw the best films of my generation ignored by ignorance, starving to be seen, mocked by the populace who searched for something more while settling always for less.

As is the case with *Howl*. This biopic is structured to provide viewers with a comprehensive look into the life of Allen Ginsberg in and around the time of his most famous poem, *Howl’s* publication. So the film begins—black and white—and shortly after, it’s 1955 again and you are at the celebrated Six Gallery Reading. A young Allen Ginsberg (James Franco) is reading *Howl* and the audience—including Jack Kerouac, Neal Cassady, Philip Whalen, Gary Snyder, Ann Charters (just to scrape the surface)—is reacting with an untamed vigor.

Illustrator Eric Drooker, who supplemented various versions of the *Howl* poem with his vivid illustrations, lends his talents to the film by representing portions of the poem with his wild brand of art—somewhat reminiscent of Ginsberg’s LSD descriptions. This second layer of the film is a fantastic addition and adds a level that is visually pleasing even to those unfamiliar with the subject matter. This film would be a great place for a new fan to familiarize themselves with the subject matter. This film would be a great place for a new fan to familiarize themselves with the subject matter as the imagery provided complements the poetry with anecdote.

In addition to the already pleasing substructure of *Howl* is the actual trial of the poem as it was taken to court for being too obscene. Lawrence Ferlinghetti (Andrew Rogers)—publisher of the poem—and his lawyer Jon Hamm (Jake Ehrlich) stand in the courtroom in opposition of the plaintiff as they takes lines from the poem—often out of context—to try to remove it from shelves and discontinue publication. It is an important moment for the history of literature, and largely in thanks to Ehrlich’s performance, it is represented extremely well—even taking the liberty to quote the case verbatim, with no added melodrama.

The cast selection in this movie is the reason for its many successes. James Franco—a prior fan of Ginsberg’s work—has his idiosyncrasies down to a science, both in speech and physical mannerisms. This work will remain largely ignored for its subject matter and lack of A-listers (I’m nodding to *On The Road* here—good call with K. Stew.). However, for beat fans, poetry fans, aspiring fans, writers, film-junkies, and the open-minded—you will find great pleasure within this overlooked 2010 film in its multitude of achievements.

-Pat Siebel
In the fall of 2012, many saw the trailer for Ben Affleck’s newest film *Argo* at some point or another. With the frequency of the tagline “Based on a true story” may have been overlooked, or even shied audiences away. And who can really blame them? *Open Water* was supposedly based on a true story, but if you’ve seen the movie you’re aware that nobody could have known the events that played out.

However, if you start digging a little into the history of the true story you’ll realize that *Argo* is an accurately, thrilling depiction of the events circling the 1979 Iran hostage crisis and a wild CIA plan to rescue embassy workers.

*Argo* stars and is directed by Ben Affleck, who has appeared in such classics as *Pearl Harbor* and *Armageddon*, we’ll just pretend *Gigli* never happened. He has also directed family favorite like *The Town*, *Gone Baby Gone*, *I Killed My Lesbian Wife, Hung Her on a Meat Hook*, and *Now I Have a Three-Picture Deal at Disney*. Stunningly, Affleck brings this story to life on the silver screen.

As far as realism is concerned, *Argo* places the viewer in the center of the 70s. Leisure suits and feathers fill the screen through a gritty lens, giving a feel of authenticity unlike the cartoonish mimicry seen in most 1970s period pieces. The language of the script inserts moviegoers into an era of disco spinning.

The film continues to encapsulate the era, capitalizing on pop-culture references to B-rated sci-fi movies. Trust me, see the movie and you’ll understand. Don’t let the playful time of the period throw you off, the movie gives a truly masterful portrayal of political uproar in a Middle Eastern nation during times of civil distress.

From the moment you feel the fabric of the theater seat until the final credits, you will be gripping the armrest and screaming in your head, or sometimes, out loud.

*Argo* is one of the few films worthy of the tag “based on a true story.” It is potentially the most accurate movie adaptation of real events in the past decade. The story presented in the movie is supported by solid facts tastefully laid out in the final moments. If there is one movie worth facing HWY 501 traffic to get to the theater this year, it is without a doubt *Argo*.

-Alexander Mosier

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**Top Staff Picks**

- *Spring Breakers*, 2012
- *The Dark Knight Rises*, 2012
What type of cheese is the most popular option for Philly cheesesteaks?
A. Swiss
B. Whiz
C. American
D. Cheddar

What American fast-food chain was the first to serve burgers?
A. McDonalds
B. Jack in the Box
C. Burger King
D. White Castle

How many servings of french fries are sold in restaurants each year in the U.S.?
A. 2 Million
B. 1 Trillion
C. 2 Billion
D. 4 Million

What type of chocolate is generally used in chocolate chip cookies?
A. Dark
B. Bittersweet
C. Semisweet
D. White

In what state was Coca-Cola invented?
A. Maryland
B. California
C. New York
D. Georgia

Macaroni and cheese traditionally features what shape of pasta?
A. Linguine
B. Elbow
C. Shells
D. Bowtie

In what percentage of American homes will you find peanut butter?
A. 40%
B. 65%
C. 99%
D. 75%

In Texas, what meat is used for barbecue most often?
A. Pork
B. Chicken
C. Beef
D. Antelope

What cake became popular after the invention of the hand-crank egg beater?
A. Carrot Cake
B. Wedding Cake
C. Angel Food Cake
D. Cheese Cake

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