Project David
Constructing a Digital Existence

World's Oldest Profession Goes Digital
Interviews with Cam Models

Fashionably Nerdy?

Is Print Dead Yet?
Digital vs Tangible Text

To Creep or Not To Creep?
Locals on Catfishing

Online Shopping Guide 8 | Hooks: A Short Story 42 | Apps You Need 44 | Music Reviews 47
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Dear reader,

Thank you for picking up, and hopefully reading, volume 15 issue 2 of Tempo magazine the Reality Bytes Issue. As we minded the gap between 2012 and 2013 we became increasingly conscious of the re-modernizing, digitized qualities of our contemporary lives. We see today, more than ever, a revitalization of positive futurism; in the same regard, we are confronted with the overwhelming anxieties of an exponentially advancing society. The binary codes that run our digital lives have bled out and destroyed what aspects that made our living reality a binary of said “digital reality.”

Our life is constructed by series of codes and bytes: code and bytes are reality. Tempo writers and designers have humbly taken on the task of trying to explore and explain this phenomenon. We hope you appreciate our efforts, and more importantly that this issue engages, enlightens, and entertains our readership as much as all previous issues of Tempo.

Our staff, as a collective whole, would like to thank the board of trustees, the administration, and all previous Tempo staff members for the opportunity and liberties granted to us throughout this production year. Most importantly, we would like to thank our readership, who has given us the best encouragement, and criticism, keeping us motivated to advance and progress as a publication.

Editor-in-Chief

tempo@coastal.edu
SPRING 2013 Volume 15 Issue 2
The Reality Bytes Issue
Coastal Carolina University
P.O. Box 261954
Conway, SC 29528-6054
(843) 347-3161
Prosumer Medicine
PROTEUS DIGITAL HEALTH'S FEEDBACK SYSTEM

Many companies are currently exploring the use of nanotechnology for holistic purposes, but Proteus Digital Health is the first to use it like this. Receiving US FDA clearance for its patch in 2010, and its ingestible sensor in 2012, the The Proteus Digital Health's Feedback System © allows patients, caregivers, and clinicians to obtain vital information on how certain medications react inside a patient's body. Containing two conductive materials, the tiny sensor (the size of a grain of salt) is activated by the body's fluid. The patch communicates with the ingestible sensor and records how the body reacts to the medication. The patient can access this data via a secure app that shows the real time data collected by the patch and ingestible sensor.

Using electronics and circuits that are 1-100 nm allows this sensor to stay and work within the body and perform its desired task. In this case the desired task is to monitor the body's reaction to medicine.

"We have the only commercial-ready sensor that can directly confirm ingestion. In addition, our wearable sensors have the most capabilities at the lowest cost and smallest size. We deliver full solutions that integrate sensor hardware, software and content (your existing drugs co-ingested with today’s sensor), to generate and correlate a rich and unprecedented set of information streams,” said Proteus.

The significance of this advancement is extraordinary. Medicines, at pill level, are becoming “spimes.” A spime is any physical product that contains an algorithm (barcode, quick response code, etc.) that allows a product to be traced. Before, your prescription bottle was a spime. Now the pill itself is a spime. Of course, spimes conjure up mixed reactions. On one hand, there is the whole Orwellian undercurrent that keeps Alex Jones fans up at night, but on the other hand, real time access to this information can help doctors and pharmaceutical companies detect which medications are working and which ones aren't — and how they can be improved. And although it seems like sensitive information is being broadcasted and shared with strangers, the patient is in full control.

"You [the patient] are in control of the information collected by the system. You direct who sees the information and you can change or stop that access at any time,” maintained Proteus.

An interactive prosumer approach to medicine has colossal democratizing potential. Now that patients can interact with their medication, they can see what it is actually doing to their bodies — they'll be able to know what, when, where, and how the medication affects their body.

Information once reserved to those who have spent years in a medical school is now in the hands of the consumer. Proteus shares this democratic sentiment.

"We believe in digital health for everyone everywhere. Our tools will allow people of all ages and cultures to power their own health, taking better care of themselves and each other," said the company. As a company, Proteus describes itself as “a community of engineers and scientists, doctors and designers, sons and daughters, providing individuals with the information they need to achieve better health.

With this information a patient can decide whether they want to remain on a medicine or not. In the cases where medicines don't feel like they're working (even though they are) some patients decide to stop taking medications. Now that they are able to see the positive effects, they might be more inclined to stick it out. In this way, Proteus claims it wants to change the entire paradigm of our healthcare system.

"These days, more people have a mobile phone than have clean, running water. Our vision is to integrate medicines with this ubiquitous mobile technology to make healthcare more accessible, manageable and innovative. We believe that by providing the right technology to individuals who deliver and receive healthcare, we can build a more effective healthcare system with new care paradigms and new information-based business models."

—John Lesnick

Spring 2013 | 5
In today's society, computers and Internet connections are as commonplace as a bottle of water in a gym. From WiFi to 4G wireless, you can stay connected to anyone anywhere in the world. All of this power and convenience lies at our fingertips, quite literally, seeing as just about everyone owns either a touchscreen phone or a tablet of some sort at this point. With all of this technology coursing through our day to day lives, questions start to surface about its use.

Many have seized the opportunity to express their opinions and beliefs on serious issues. Others have gone to the extreme of hacking and sabotage for political reasons. The act of using the Internet and technology to promote political based ideologies is known as “hacktivism.” This broadly defined act encompasses everything from the online Kony campaign of 2012, through personal YouTube channels discussing policies and cries for change. Larger organizations can feed seemingly endless information, and even propaganda fueling their supporters and even changing the opinions of everyday people.

Undoubtedly, you have seen a post on one social media site or another promoting a movement or campaigning figure. As mundane as this may seem, it is a light piece of hacktivism streaming across your newsfeed. A simple Facebook browse can take you to countless pages operated by both supporters and headquarters of political parties and activist groups.

Pictures of the United States Constitution adorned with “Outlaw Guns and Only Outlaws Have Guns” pour from the NRA. Even meme pictures of President Obama labeled “Just Swore to Uphold the Constitution… First Lie of Second Term” stream from people's personal pages. No matter what end of the spectrum you agree with, something as simple as a tweet is a form of hacktivism.

An Ohio high schooler, Alyssa Douglas, tweeted in September 2012, “Someone needs to assassinate Obama … like ASAP #DieYouPieceOfShit” Glancing across this on your Twitter homepage just looks like a teenage girl expressing her dislike for a political figure in an extreme and eye catching way. The CIA however, took this as an outcry for revolution and the death of the United States president. Even a sarcastic and hyperbolic post, purposely or not, is an act of hacktivism, and may be taken as such.

Some people take the art of publicizing their argument on Facebook to a higher level when they enter the realm of “cyber warfare.” This is when people hack into closed computer networks, sabotage structures, and even spy on who they see as the enemy. The Economist describes cyber warfare as “the fifth domain of warfare.” With society’s newly developed dependence on technology, everything, good or bad, can be accessed through a good hack.

A perfect example of such cyber warfare happened in February 2012. A small group known as LulzSec had allegedly disbanded a year earlier, but members kept their work alive. Jake Davis a.k.a. Topiary, was deemed the organization’s spokesmen. The straggling teammates successfully shut down the CIA’s public-facing website, as well as leaking a private FBI conference phone call on the Internet.

With some skillful computer work, a group of common people took down a website and got access to information from two of the world’s most secure and private. Given the accessibility of the Internet, it is no surprise that political tensions have overflowed on to Twitter, Facebook and YouTube. At some point we have all made a comment about a current issue or tried to sway another. This makes each and every one of us a hacktivist.

The difference lies in how extreme we are with our hacktivism. On one end of the spectrum, you make a post and move on. But even this can be misconstrued to the more serious side. Others venture into the art of cyber warfare. Hacking into private computers and networks, shutting down full websites, leaking private and confidential information. This new battle ground has spread worldwide and each person with a computer, tablet or Internet accessible phone has unknowingly been drafted, and every word can be a cry for peace or an act of war.

-Alex Moster
Rise of the Machines

The runners tense, waiting for the signal. The sun beats down and sweat drips from the brow of a star athlete. The starting pistol fires, and they’re off. One runner in particular pulls away from the pack. A look of determination and victory firmly planted in his eyes, he makes it to the finish line first, receiving his due praise. This man though, has a physical difference from the other runners. This man is the alleged murderer Oscar Pistorius and he has no legs.

After being born with fibular hemimelia at 11 months old, he was forced to undergo surgical amputation of his legs that resulted in his life as a double amputee. Though not letting that stop his goal of becoming a professional runner, Oscar took the route that most individuals with amputated limbs take — prosthetics.

Oscar’s prosthetics in particular are referred to as “blades” due to their slim and aerodynamic shape — have leading to his nickname “Blade Runner.”

As prosthetic limbs become more advanced with each passing moment, the question has risen to whether or not these prosthetics are becoming less of a crutch, or rather more of a super-human advantage. Oscar planned on competing in the 2008 Beijing Olympics but was not allowed by the judges because he was “too good.” In order to settle disputes about his “unfair advantage,” he went to Cologne Sports University to do some tests on exactly how much of an advantage he could possibly have.

As it turns out, there is quite a bit of an advantage. Dr. Brüggemann from the Cologne Sports University performed a series of tests that found Oscar’s blades not only decreased the amount of physical exertion necessary to attain the same speed as his fully-legged peers by 25%, but that he also was able to stay more vertical, and 30% less work was needed by his body to move his legs. These findings are what the International Association of Athletics Federation (IAAF) based their decision on, barring Oscar and his special prosthetics from competing in events that operate under IAAF regulations. These events included, but were not limited to, the 2008 Summer Olympics.

This ruling and several others like it leave the international community of athletes debating and deciding on the eventual use and ethical allowance of enhanced prosthetics for athletes. Where in the past we were concerned with steroids, and performance enhancing drugs in athletics, the debate has now shifted to the use of completely artificial and man made body parts.

The debate of competition has always swung back and forth from what can be clearly defined as cheating, and what can be defined as simply an educated move in order to increase a competitor’s chances of winning. Isn’t an individual born into a wealthy environment more able to take lessons in swimming, running, weight lifting, and the necessary politics to raise funds than the individual born into a lower class system? Or are they? What is to say what an “unfair” advantage is, and what is simply good sense? Only time will tell. And as time continues and inventions such as the 3D organ printer and Oscar Pistorius’ racing blades, the line will continue to blur between carefully chosen and trained advantages, and unfair, unethical competition practices.

Oscar continued his fight to be included in professionally recognized events, including the Olympics, and finally was rewarded by all his hard work, training, and campaigning with the chance to compete in the 2012 Summer Olympics. On August 4th, 2012, Oscar suddenly found himself the first amputee runner to ever compete in the Olympics and ran for the South African team, and was even chosen to carry the South African flag for the closing ceremonies. The future is fast approaching, and if we don’t see athletes lopping off their limbs for “improved” man made additions, I’m sure we’ll see at the very least, an expansion and opportunity added and awarded to individuals who have had many things taken away from them, returned once more.

-Tom Shanks
GUIDE TO ONLINE SHOPPING

At this point, it's something everyone is doing, and if you're not, you're losing — big time.

It's 2013 and technology is everywhere. Things we once did by hand, or in person, are now done online. You want to talk? Tweet me. You want to see me? Skype me. You want to go shopping? Just go online.

Online shopping was once reserved for recluses who didn't care to go out in public...ever. At this point, it's something everyone is doing, and if you're not, you're losing — big time. I know personally the benefits of shopping online versus in store, but I don't want this to become "Confessions of an eBay Addict" so I'll get to the point.

This is your guide to online shopping. From the benefits and savings, to going mobile, how to avoid fraud, as well as a few other topics, I'll share some great tips and tricks that will make you the best online shopper there is.

The largest advantages of shopping online are the savings. In this economy, we're all struggling to make ends meet while getting what we want without going bankrupt. People that shop online usually save up to 30% more than people who shop in store. Shopping online saves you not only money, but also time, gas, and the headache of shopping in crowds. Rather than driving around town while wasting gas, and creating a further headache trying to find exactly what you're looking for, and failing for that matter, just sit on your lazy butt and type it into a search engine.

Another benefit of shopping online is the amount of stock. When shopping in store, sizes and styles are limited, so by shopping online you save time by finding exactly what you're looking for. Also, most stores that have a physical location as well as online store have some deals that are specifically online only.

Another essential aspect of shopping online is loyalty, or a rewards program. Many retailers, especially of clothing and leisure items, participate in loyalty programs. Join as many loyalty clubs as you can! These programs save shoppers an abundant amount of money because points are earned based on how much you spend, and the number of points corresponds to a coupon or discount. These programs are an advantage for frequent customers, because typically the more you spend the more you save.

While shopping online, take notice of the different types of online stores. There are many basic retailers, as well as mass outlets like Amazon.com, and auction sites like eBay.com. Each type of website has features that differ from the rest.

When shopping for a specific item or style, a specific retailer is usually the best way to go. If you are searching for a wide range of things, a mass outlet website would be best. In my opinion, auction sites are a go-to for the serious online shopper. Auction websites are somewhat comparable to a thrift store. Although there is a variety of new products, you can also purchase used items. The benefit of an auction site is definitely the price. Many items on eBay.com come with free shipping, and the only real task is making sure you're the highest bidder. Although it can become tedious, and some people are a tad bit insane about bidding, the bargaining shopper (like myself) will love this site.

For busy bodies with fast paced lives and not much down time, don't fret; you too can shop online with convenient mobile apps. Almost every major retailer has their own mobile app. The age of technology is rapidly advancing and people are always on the move, and these companies are well aware.

Mobile apps make it as simple as a few scrolls, taps, and swipes and there you go, a purchase has been made.

The most important thing to be leary of when shopping online is credit card fraud. Many people make the mistake of giving out too much of their information online. To make a purchase online, all a website needs is a name, address, and credit card number. Some sites will ask for additional information, such as a social security number; DO NOT GIVE OUT PERSONAL INFORMATION!

Over all, shopping online puts you at an advantage in many different ways. The savings are endless, the options are immeasurable — and with convenient mobile apps what reason do you have not to shop online?

-Shawnie Pooley
Ask A Major

Political Science

“SGA is an acronym for Student Government Association. SGA serves as the voice of the student body towards the faculty and administration here at Coastal. Ultimately, SGA handles a wide variety of issues, namely the needs, wants, and concerns of the students.”

INTO THE MIND OF DESMOND WALLACE

Have you ever wondered what it’s like to be the President? Or perhaps how you would go about becoming a politician? If you’re interested, the political science major is the perfect place to start. I spoke with Desmond Wallace, a political science major and president of SGA, and got all the details about the major itself, as well as SGA.

To begin, I asked a few general questions; What year are you? Are you from? What are your interests/hobbies? Essentially, my intent was to get to know him a little more personally, and then delve deeper into the meat of the interview: politics. During our conversation I was informed that he is a senior, born and raised in Myrtle Beach, South Carolina, and enjoys politics, music, computers, and like any other college student, sleeping. I was also informed that he participated in The Scholars Academy during all of his high school years, and has been a member of SGA since his freshman year here at Coastal.

To continue I asked, What is the political science major? And, what does it entail? His response was extremely detailed and informative in all aspects.

The political science major has no requirements; you can declare as a freshman. By following the program guidelines, you will graduate in four years with a degree in political science. Quite obviously, the major requires you study politics, but not only domestically, internationally as well. To elaborate, studies include relationships between individuals and the government, and the study of governments such as our own here in the United States, as well as governments of other countries. The program also includes studying different policies, and whether or not said policies benefit the people. Aside from that, Political Science majors also answer theoretical questions such as, “What is justice?”, “What is the right form of government?”, and “What are the characteristics of a good leader?” To accompany these questions there is also the question, “Does that have an impact on policy?”, that being the above questions.

Having a better understanding of what studies the major involves, I went on to ask the burning question, What is SGA? I admitted, somewhat embarrassed, that I had no idea what it was.

SGA is an acronym for Student Government Association. SGA serves as the voice of the student body towards the faculty and administration here at Coastal. Ultimately, SGA handles a wide variety of issues, namely the needs, wants, and concerns of the students. A few other things that SGA deals with include: getting recognition for new clubs and organizations on campus, funding clubs and organizations, policies and procedures such as those of smoking, alcohol, parking, and sometimes tuition and construction.

All of the issues handled by SGA are important to the student body and that prompted my next question, How do you become a member?

Basically, like our system of government, SGA holds elections for new members. You must be elected by your fellow students to run for a seat in SGA. There are two types of positions that you can hold in office, a senator or an officer. As a senator you have a seat in the student senate, and as an officer you can hold one of four positions.

The officer positions are: President, Vice President, President for Finance, and Vice President for Public Relations. Elections are held in the fall, usually around September, to allow incoming freshman representation in the senate, as well as in February for the sophomores, juniors, seniors, and officers for the following semester. The senate is primarily the voice of the students and sometimes consists of up to 40 students. Taking a majority vote of the senate will ensure a clear consensus of what is best for the student body, as opposed to merely the four officers.

With a full understanding of what SGA is and does, I asked a few final questions; Who are the other officers? And what, if any, faculty is involved with SGA?

As I previously stated, Desmond Wallace is the President of SGA. The Vice President is Kaitlin Page, the President for Finance is Brandon Reilly, and the Vice President for Public Relations is Scott Rowe. There are two advisors involved with SGA, Whitney Comer, the Director of the Office of Student Activities and Leadership, and Patricia Singleton-Young.

My final question for Desmond was: How would you say SGA compares to the United States government?

He informed me that the prior Wednesday, January 16, 2013, some of the members of SGA took a trip to Columbia, South Carolina to observe the state legislature. Feedback from the senators that took this trip told him this: There’s not much difference. He then went on to explain that they structure SGA as closely to the US government as possible, because they are a government themselves, not just a student organization. Not unlike the real government, there are always challenges. He explained that sometimes things move along a lot more slowly or quickly than expected, and sometimes there is more debate on a topic than initially expected. SGA tries to provide a simulated experience of what the real government is like.

-Shawnté Poole
Club Highlight

Numbers & Bytes

Numbers and Bytes meet every Thursday at 6:30pm in Penny Hall. You can also find them every other Wednesday at 6:30pm at Gaming Night.

Face it, we live in a digital world. Our epoch, as well as the individuals who breath its carbon monoxide flavored air, will be defined by it. In the case of the individual, he or she fits into one of two polarizing categories: mindless consumers or brilliant creators. Both routes take a parallel path — one, zero, zero, one. This is a world of carnivorous consumption and illuminating creation. We are either gods, or cyborgian drones. Why is this the sum of our existence? Why is the collective sum so counter-kgating? These questions have a simple answer: people are either engaged in the praxis of digital experience — or they are completely estranged from it. After three years of a hiatus, one group on campus is trying to bulldoze these hurdles and reunify the individual with its digital environment.

Over the passing semester, Sean Lynn, President of Numbers and Bytes and President of UPE (Computer Science Honors Society), worked one on one with Dr. William Jones the Chair of the Computer Science department to revive the computer science club here on Coastal’s campus. Even with Mr. Lynn and Dr. Jones working hard to make this club grow they could not do it alone. Without the help of the executive board, other professors in the department, and the Coastal Carolina University students the club would not be as successful as it is now.

Lynn elaborated on the name of the club for me.

— Numbers and Bytes: The name comes from two major components of technology. The word Numbers comes from Binary Numbers that are represented by series of 1’s and 0’s. These Binary Numbers are never seen by the user, but are always working in the background. The word Bytes comes from physical hardware that can be physically seen by the user. Technology such as computers, smart-phones, gaming consoles, and other various devices are composed of both physical and non-physical components working in harmony to make the devices run. By simply pressing the power button on any device you set off multiple series of unseen commands that result in the uses of Numbers and Bytes.

Lynn maintains that this emphasis on the future coupled with expert faculty advisement the club can help computer science majors enhance their education and give back to the community with volunteer work.

— The club is slowly getting involved in volunteering. Three students from the organization volunteered for a Lego Robotics Tournament that was held on campus in January 2013. The club is looking to start volunteering more this upcoming semester.

Lynn also plans on giving back to the community by offering students guest speakers on a multitude of subjects.

— During this semester the club will have student, professor, faculty and staff coming to talk to the club about various technologies and also will be having information training such as talks on WordPress. WordPress is a CMS(content management system) that is becoming extremely popular for publishing blogs on the Internet.

I asked Lynn what else the club had in mind for this semester.

— During the past semester the club had various game nights, gaming tournaments, hands on technology sessions (such as making Ethernet cords), informational sessions (on resumes, motivational talks, internships, and life outside of college) and the club had special guest speakers from alumni, professors inside and outside of the Computer Science Department, students, and Career Services.

— John Lasnick
On Campus

Plug & Play Cars

“Frost & Sullivan has released a report stating that 4.1 million electric vehicle charging points will be in place in North America by 2017.”

Going green is one of the most popular concepts in America, and the results of this idea can be seen everywhere from recycling, to building machines that do not use up fossil fuels, to trying to reduce carbon emissions. Coastal Carolina University is not an exception to this project. The school has made many efforts to become more eco-friendly, and one of these efforts has been to install rechargeable ports on campus through a grant received from a nonprofit company, Plug-In Carolina, and Santee Cooper.

A rechargeable port is a hook up that charges any vehicle that will run off of electricity. Michael Sargo, a student assistant for Campus and Community Sustainability Initiative, stated, “The hope is that having them on campus will offer an incentive for students, faculty, and staff to be able to bring an electric vehicle on campus and have the ability to charge the vehicle.” He explained that there is one station on campus with two ports located near the residence halls so students would have better access and that there are five other stations located throughout Horry County.

Although there are currently no electric vehicles registered with Public Safety, the ports are still being used. There are many golf carts that are being driven on campus that run off of electricity so these ports provide a way of charging them. Andrew Minter is a student on campus who works with the ITS, a service that utilizes the use of golf carts to get around more quickly and to transfer materials. He just recently had to use a rechargeable port because a golf cart that he had been driving died. When asked his opinion on the ports, however, he answered that they looked like they weren’t being used and that it doesn’t seem like a good investment. As for future use, he said, “Students should have fuel efficient cars so hopefully in the future they’ll be used and not put to waste.”

The Office of University Communications for Coastal Carolina released an article in November of 2011 about the installation of rechargeable ports that explained that Plug-In Carolina had plans to install 80 charging stations across South Carolina. The Alternative Fuel Data Center shows that the current total number is 110 and that there are 5,295 across the United States, with a heavy amount located east of the Mississippi River and on the west coast. Autobloggreen posted an article that stated, “Frost & Sullivan has released a report stating that 4.1 million electric vehicle charging points will be in place in North America by 2017.” This number seems like it would be a dramatic increase for four years until one considers that it also includes the home charging ports given with every vehicle sold, while the Alternative Fuel Data Center shows stations that are only for public usage.

Coastal Carolina’s environmentally safe and forward thinking shows that the university is trying to change with the times, but it seems as if this project could have been put off for a few more years because a few years will allow electric cars to become more widespread, thus lowering the cost of purchasing one. Many college students own used cars because they could not afford a new car, and since electric cars have come out too recently to be considered within the price range of a student, very few are going to own any. This is why the rechargeable stations on campus are not used for anything other than a golf cart that died and needed emergency recharging. On the other hand, the university should be commended for having the foresight to install these ports because in a few years, electric cars will be everywhere.

-Rachel McFall
"We met Bentley who told us his occupation was a ‘professional ass kicker.’ Bentley told us he doesn’t look online for dates because he’s ‘not looking,’ but sees nothing wrong with it."
ACCESS VS AURA AND DILEMMAS FOR THE DIGITAL AGE
Pat Siebel

The immediate problem presented in writing an article about the digital age, sans confirming past predictions/explaining progressions/etc. is that outside of this very moment/moments experienced, we (to be taken as a human collective [including analysts/inventors]) are confined and prohibited to anything more than prediction.
Our collective is lucky, however, that the trend of prediction in technology and culture has had a somewhat successful track record. We can confirm many of the warnings and forecasting of Marx⁴, Adorno¹, and other individuals to be correct. Additionally, many contemporaries have already placed their names next to their predictions for the future.

However, as stated (in so many words) before: a prediction is just that. It is absolutely undeterminable by any absolute means how our little human collective we have established will take to anything—and for that reason I will be playing a small game of devil's advocate with you (the reader), by taking every point I make and undressing it.

You may re-read these ideas/predictions however you see fit; my job is to abstract extremely touchy subject matters into objectivity, with the intent of provoking original thought (though this very didacticism is what I wish to avoid).

Tempo, like most other progressive publications, has added web content (there's no advertisement like shameless/free advertisement) to provide those more inclined to read while browsing the Internet. The idea of having information readily available at any moment on the Internet has, after all, given us the capability to be spontaneous, even impetuous, about momentary interests. It has created a new, involuntary pedagogy based upon current engagements. I could, in a moment's time, while watching a television sitcom, be perplexed at some random, obscure cultural reference and immediately resort to a search engine for understanding.

Post-printing, this article will make its way into online archives, and you may have accessed it by a tag such as "digital predictions", or something as broad as "Marx".

This new move in media has provided access to those who may not usually be within the reach of a magazine such as Tempo's distribution, to access Tempo material. The scope of our readership potentially changes from a modest body of students to any part of our human collective with search engine access⁵.

So we (the publishing "we") could consider this a victory. It is possible to keep overhead down low while reaching a larger audience⁶.

I will now spin this in a different direction.

What about the diluting of the market and other problems (those not dealing in morality or purism) with the e-reader?

The Better Business Bureau has issued reports of e-reader scams including, but not limited to the following: e-books filled with useless, poorly written information sold at a bargain point of only a couple of dollars (often malware is attached to these files to collect your credit card information), single books given different editorial spins and sold under different titles/pseudonyms, material being plagiarized from currently accessible websites, then being packaged into e-books and sold, writing competitions that offer to publish a novel/essay through digital means where the entry price is higher than the actual cost of self-publishing, e-readers spanned with ads with hyperlinks to malware sites, etc.⁷

Despite these problems, understanding the appeal of these products is simple: they are smartly packaged, aesthetically appealing, and new. We (the collective) love new. The e-readers appeal to a human need—or fetish—for commodities (I warned you we would return to Marx) and are constantly being reissued with new names, colors, etc.

1. Primarily in regards to capital vs. labor predictions (the plight of the proletariat, and related, the eventual irreversible state of capitalism), I will note cultural references with brevity, as this is a cultural issue (to be represented shortly), but I do not wish to dilute or marginalize this issue with others. We will return to Marx shortly.

2. Predicted that the media would control modern day society. Proof should be unnecessary to any culturally cognizant individual, but in order to militate any confusion in this sort of platitude of speech I will cite a few examples.

1. Media influencing trends (finge, fashion, etc.)
2. "The New and Improved" (see: iPhone 5 [and its minimal differences from the previous model])
3. Media control of news (see: politically charged companies leasing certain ways/portraying left and right in conjunction to affiliation)

3. Media control of news (see: politically charged companies leasing certain ways/portraying left and right in conjunction to affiliation).

4. "Does this eliminate a sense of region or intimacy? Am I marginalizing new readers if I address a particular student body? Am I marginalizing our student body if I address in the broadest terms possible? Is somebody from Kansas reading Tempo, and neglecting their regional publications, therefore undermining the hard work of his/her community, or are we (the collective) creating an even bigger community—that of the entire human collective?"

5. On the subject of self-published authors and malware: Is self-publishing helpful to an already diluted market of authors? Perhaps there is a reason that we don't normally walk into a bookstore and see a book featured by that guy in your creative writing class who is always the heavy hand to critique, but automatically assumes a heavy defense at the slightest criticism of his short story about a dog licking his feet. When this creative writing friend (this is always the same guy who says "I love writing, but I hate to read") comes to class and plugs his new book during workshop, and tells you it's only going to be $0.99 for this weekend, and that you really need to do him and yourself great favors by picking it up, and you oblige out of the rare principle of nicety and your new diary-like e-book is ridden with viruses, causing your Nook/Kindle/etc. to never function properly again (leaving you stuck right at page 13 wherever page you stuck all in your assignment for [insert professor here]'s) class, was it really worth it? This is a rhetorical question.

6. But at what cost? Do we/will we (as in the publication world, not our human collective) increase focus on web presence, therefore ignoring/reducing print, in return hurting the printing world? Do we/will we willingly assist in killing the tangible form? Is this killing a form of art? This is, in a nutshell, the argument of access vs. aura. Making things readily available at any moment is, inevitably going to tear away at the purism aspect. We (back to the collective) cannot have tangible versions of everything available at a moment's request. Digital information was the answer to that problem. So while we lose the aura of opening a book, and all of the accompanying sensory data, we gain access to an infinite amount of information. The access vs. aura debate can, in broader terms, be thought of as infinite vs. finite, for any time we dilute something to such volume, it is sure to lose a sense of quality; this also proposes the argument of quality vs. quantity, though each argument must be examined as an agent of the individual need.
features, etc. (do you really think they didn't have most of this stuff in mind for the current model? [what isn't in color these days? (I'm looking at you, Nook Color—very clever)]. But that's fine. I needn't remind you that my point here is not to be didactic; again, I am only introducing ideas to schizophrenically argue other ideas to myself (and hopefully a following readership). I am trying to establish the appeal of these machines; they are fantastic when you are on the road, have limited room (but a large reading habit), as well as a multitude of other reasons I need not explain, for you likely own one for whatever reason best suits you.

But what if e-readers were bad for the economy?

We return the realm of inquisition of morality with the issue of author payment for these e-books. While there has been a marketplace/author battle in the past pertaining to the acquisition of royalties, the newest issue to examine appears to be the actual price point of the "books". Perhaps I am wrong to speak for the majority, but I find it difficult to believe that a reader might pay the same MSRP for an e-book as they would for something tangible from a brick and mortar store, or even an online shop. This has caused a stir in the publishing world, forcing authors to reduce their work down to under a dollar to make sales, meaning at a normal price point, up to fifteen e-books must be sold to account for only one tangible one.

I have purposely overused the word tangible up to this point for the sake that I have hoped to provoke questioning within the correct usage of the word. There is absolutely nothing intangible about the e-reader, nor its stories (in any less way that words on a page are). The difference is that now we have two different devices to read with. For those

... with strong objections. The e-reader is the future of reading—argue whatever you want, but the e-reader is the future of reading.

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*I would argue that the only counter-argument to this based solely upon objectivity (if such a thing exists) is that extensive reading on screens has been proven to cause vision problems. As time flies and technology progresses, screens are slowly getting smaller and smaller. Evolution may prove one day to make these adjustments, but at the current rate of progression, it is almost unavoidable that we (our collective) will see great vision problems in the future.

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You Have the Right to Remain Silent. Use it!

Shawnie Polley

I’m sure that almost, if not everyone, has heard that phrase at some point in their life.

The quote above stems from the self-incrimination clause of the Fifth Amendment to the Constitution. It states, “No person ... shall be compelled in a criminal case to be a witness against himself...” Self-incrimination is defined as an accusation that incriminates oneself.

By “Pleading the Fifth,” you invoke your Fifth Amendment rights, and thus save yourself.
In today's world, technology plays a detrimental part in almost everyone's lives. The most popular entity today is undoubtedly, social media. What does this have to do with the Fifth Amendment, you're wondering? An increasing problem today self-incrimination on social media.

Self-incrimination on social media sites (i.e. Facebook, Twitter, Instagram, etc.) can be defined as plainly as this: posting illegal or inappropriate things online. What is deemed inappropriate is distinguished by the individual, but let's just say, you wouldn't want mom to see these things.

The purpose of the Self-Incrimination Clause of the Fifth Amendment is to protect your privacy. It's gradually becoming a more severe issue among college students and teens especially, because we tend to want to share our "wild nights" with all our friends online. If you think about it in the grand scheme of things, the internet is forever and public. Although there may not be "internet police" that make it their business to go out an arrest every underaged kid with a red cup in their profile picture, you can get yourself in trouble with what you say or post online.

It's quite obvious that the majority of social media users express their most honest opinions online; I mean it's my page right? I can say what I want to right? I have the right to free speech...right? Wrong. The most prominent problem that arises from being "yourself" online is finding a job. Like I said, technology is detrimental to our lives; That being said, employers look to Facebook especially, as well as other social media sites, to see who you really are.

The problem with speaking your mind online makes itself known when you are representing someone or something in conjunction with yourself. Although yes, it is your page, you may also have your job, school, and who knows whatever else listed in your about me and inappropriate things. Many also have a person, or people, whose job is specifically to check employee's social media sites for inappropriate things.

Besides your views and opinions representing the companies you are affiliated with, there are also the issues of drugs, alcohol, and harassment. In my experience, the biggest enabler of drug and alcohol use being posted online is Instagram. Instagram is a relatively new app and now website that is nothing but photo uploads. Its intention was this: "It's a fast, beautiful and fun way to share your photos with friends and family." At this point it's become an advocate for people to share themselves doing outrageous things from getting completely shitfaced and 'poppin molly's' to divulging nude pics of their exes. Facebook and Twitter more or less have the same issue, but are more commonly associated with harassment and cyber-bullying.

I remember during my sophomore year in high school, someone created a fake Facebook profile and basically aired everyone's dirty laundry as well as defamed innocent people. You may think this situation is a trivial as high school kids gossiping like they always do, but that was definitely not the case. I can say from experience, because I was attacked on the page, that it sucks to feel like the whole world (or Facebook world) is against you. In this instance, this story made the news because these things were being said publicly for everyone to see, as opposed to the girls gossiping in the bathroom between classes.

In all honesty, some people are just extremely sensitive, as opposed to others. What you may feel is a joke, or should be taken lightly, may cause someone else to cry themselves to sleep every night for the next month. In this instance, you can and will be charged with any number of things relating to cyber-bullying, cyber-stalking, and cyber-harassing, so it is important to watch what you say. My advice is to think back to your childhood when your mother told you, "If you don't have anything nice to say, don't say anything at all." It's better to keep quiet than end up with a charge over something as trivial as bitching out your ex-best friend on Facebook.

Location, location, location. Location is becoming a serious issue as well, because essentially you are tracked by GPS everywhere you go. Although you may not be posting anything inappropriate, your location services can get you in trouble. Say for example, you take the day off of work. Then you post a completely innocent Facebook status about watching sports, but your location is enabled. So while you told your boss you were out sick, he can see you tagged your status to the local pub around the corner, and now you've been caught in your lie. The best way to avoid anyone knowing where you actually are, (and stalkers for that matter), is to make sure all location services are off on all your social media apps.

Although it may be overwhelming to think about how long you've used social media, and what you could have posted in the past to self-incriminate yourself, and how you could possibly clean it up without deleting your profile all together, never fear, Facewash is here. Facewash is an app that essentially cleans your Facebook page. It was created with the ability to recognize derogatory words, and will scan and bring up anything bad. The hope is for it to soon be able to recognize inappropriate photography, as well as a twitter compatible version, and also for it to be made international.

There are many similar apps but one in particular is Reppler. Reppler is slightly different, and more advanced, and was designed to manage your over-all online image. This app has many abilities including telling you the with what you are perceived on social networks. The app is very innovative and will bring up alerts for inappropriate content, as well as your own personal 'Reppler image score'. Reppler is compatible with Facebook, Twitter, and LinkedIn, and will link them all together to see how you are perceived as a whole on social media. The goal of the app is to help people maintain a consistent, professional image online.

These types of apps were created with the sole purpose of protecting you so take advantage of them! It is extremely easy to avoid incriminating yourself online; Keep your profiles clean! Another alternative is to have an account under a fake name, if you really want to speak your mind and not be scrutinized, and for all the really dirty birds out there, you can always delete your account all together. Everybody doesn't need to know everything about your life, and most likely they don't care anyways. When posting things online, think of your mother. If you wouldn't want her to see it, don't post it!
An Abysmal Descent Into Virtual and Physical Reality

John Lessick

With expanding virtual space to socialize, it is no wonder why, or to what extent, humans use the Internet. They use it to chat with friends, notify coworkers of important news, and expand their network of professional contacts; so why not also use it to pay men and women money to perform nude in a video chat room? Through the screen, users can go further, and further into, a chasmness electronic void. Forget porn tubes, and even the antiquated practices of visiting gentleman's clubs or escorts, now customers can go online for their nude revue. But is the digital void any better or worse than the physical abyss? In magnetismus homage to Dante, Marlowe, and Pym, I took my own descent into the grotesque. I do not know if this is a story of resurrection — I do not know if such a story could be told — this is the chronicle of my journey into the depths of physical and virtual reality...
When I was a teenager, my father often reminisced aloud, among other things, about the good ole’ days, socializing with men in the Bethlehem Steel factory in Baltimore, MD, where he worked during the late 1970s. He told me how he and the guys would bring their alcoholic foreman a six pack, get their work done early, and head straight for the strip club. The idea of a place where men could be men after a hard day’s work and ambidextrous women picked quarters off the ground without hands or feet burned inside of my pubescent brain like an oil-well fire raging away in the desert landscape that was my adolescent sex life. I couldn’t wait to grow up, find a trade, make good with the boys, and charge off to the lecherous sewers of heteronormative male bonding.

Then I turned sixteen, and I engaged myself in a perpetual war of the roses. With each passing girlfriend, casualties amounted, v-cards lay wasted on both sides of the battlefield — over and over, again and again — some were never there to begin with. Amongst the blood stains, I didn’t really care about paying just to look at naked ladies anymore. Then I got older, lost my boyish physique, the war ended, and seeing action started taking more effort (like long term engagements). The idea of a place where I could pay to watch girls perform on stage sounded better than an LTE. And reaffirming my heterosexuality with a bunch of buddies sounded even better, but history got in the way.

College, for one, had its roadblocks. I wasn’t going to find the same camaraderie my father boasted about. The dry, sycophantic relationships I had formed with my classmates were not very fruitful. If I could convince my peers to come out, I don’t think they’d get it. I didn’t want to hear them complain about the inherent “misogyny” in looking at girls toil against a large metal pole while they shaded me for financing “tape-culture.” Male bonding was not as I imagined from my father’s descriptions of the steel mill, but the strip clubs, they were still there — yes, no? Yes, yes they were.

There are 13 listings for strip clubs in Myrtle Beach on Google, though to be fair only three are actually within the city limits, this point the mayor of Myrtle Beach John Rhodes stated in an interview with WBTV3 deferring the guilty allegations of sleaze along the Grand Strand to, well, the rest of the Grand Strand. Even with John Rhodes’ help I had to narrow the Google search down.

I work a relatively blue-collar part time job, and I thought my blue-collar co-workers were reliable sources. They were; I had struck a goldmine. All Google gave me were addresses and telephone numbers. These guys told me where I could get a private dance for $60, where performers could climb to the very top of a stripper pole with only the use of their legs, and at which ones you were liable to get shot. A college aged co-worker, Swen Fontaine, told me a story where his hat was taken by a stripper who then smeared the hat all over her body, leaving the hat in such a condition he was compelled to throw it away in the men’s washroom! Fontaine had his stories, but what about me? With the information I gathered, I felt ready to make a decision and to build some memories.

A few days later, nihilistic curiosity burning inside of me, I went out with my roommate to a few gentleman’s clubs. I had $60 in one dollar bills. By the time I got through the front door, I had tipped the doorman $10 (I wanted to seem like a big-shot) — I signed a fake name to the guest registry, and I had $50 dollars left. I ordered two bottles of Budweiser lager — one for me, one for my roommate — a token of thanks and good will for joining me on this subterranean voyage to the vestige of the so-called good ole’ days. Now I was down to $30.

Locating a cluster of open chairs near the back of the bar (the only place left to sit), shivering from the icy temperature of that cold cave of lust, we nursed our $10 lagers under the celestial glow black lights, hanging a bouquet of our remaining one dollar bills halfway out of our shirt pockets, hoping the magdalenes would flock to our red vinyl covered seats to give us a table dance. Nope, nothing. With the scent of the five dollar beverage we downed in the parking lot, cheapness oozed out of us, and they could smell it.

Gazing through the liquid haze, I noticed something uncanny. I looked at the sleazy hoard hugging up the front rows, and in that greedy lot, I saw my father — not my literal father — just men who reminded me of my 56-year-old dad. As Justin Bieber’s “Beauty and A Beat” blared from the PA system, the pudgy, golf-shirted lobster heads took turns and hung crusty ting any imaginable chance for arousal. We left the lapidic wasteland, and that night I gave up strip clubs forever — or until I turn 50 — who knows? I wanted the memories my dad boasted about, but I didn’t want him in them. I’m not knocking other people’s relationships with their fathers. I know that some people like doing this kind of stuff with their dads, but the memories I want of my father are coaching soccer practice and taking me to Flyers games, not sharing sloppy seconds on a stripper.

The next day at work I talked to Fontaine who shared similar sentiments. He told me that strip clubs “were both the best and worst things in the world.” I didn’t share his ambivalence, but he mentioned an alternative; it involved the Internet. He told me he had gone to a website and paid a South American woman $40 to shove a —— into her ———, I didn’t believe it. At first chance, I signed online.

After I logged onto the site, I browsed through pictures of models who were “currently online.” I read their profiles to see what kind of stuff they did — did they put — up their ———? I admit in high school and the early days of Myspace and web cams, my horny sixteen-year-old friends and I routinely trawled the Internet for women. A group of us huddled around a desktop computer looking and skipping through 20 or so profiles looking for the one girl whose profile said “online now.”

We’d then spend the next four hours trying to convince her to show us a “nood”, and if we were lucky, she would sign on to a webcam and flash us her bare chest. Those were my good ole’ days, so it’s no wonder I ended up here.
When I found a girl I thought was hot (who would put a —— in her ———) I entered her "room." A room is essentially a chat room with an awkward naked girl sitting on a dirty bed with a Bob Marley tapetstry hanging behind it (typical undergraduate dorm room) with the webcam angled and lighted in a way that favors her more attractive characteristics. Most just sit there, looking sad, staring into the computer screen while waiting for the occasional tip sometimes taking breaks slightly off camera to smoke a cigarette or drink a beverage. When tipped, she'd flash her breasts or show her butt for a few seconds and then cover up, regressing into the lifeless, emotionally dead, working girl that she was.

Tipping is easy for a user — you pay the site money and receive tokens in return. To tip the performer you hit a button that says "tip," put in the amount of tokens you want to tip, and an automated celebratory sound bites sounds off from your computer's speakers after which other users post dirty emotions, thanking you for your monetized sacrifice for the good of the collective.

There are the more professional girls who have their act more together. These girls are professional strippers making an extra buck in between shifts and/or full time cam performers. They have dark tans, big breasts, white teeth, and the friendly personality of a chain restaurant waitress or bank teller. They are usually engaged with the text chat that is going on, and telling eBAG87: "200 more tokens until the oil show!" In the text chat, there are also users having conversations completely unrelated to imminent dispersal of oil — they are trash talking their bosses, arguing about football, and predicting the outcomes of America's great recession.

The attention paid to the model was always contingent on how many clothes she still had on or what she was inserting into her body. This was more of what I had expected from the strip club — only cheaper — way cheaper. You might blow 60 to 90 dollars in a cam room and feel horrible about it in the morning, but I've heard stories of men dropping hundreds — sometimes thousands — of dollars, and in the morning — if they're lucky — they wake up with nothing more than a complimentary T-shirt, calendar, and an itchy groin. Of course, you knew behind the screen your companions were beating the living hell out of the unemployed, but you didn't have to see them. I felt a strange silent energy coming from the septic cyber circle jerk, but I didn't have a tangible mental image of anyone but the performer.

Though I hadn't been witness to any —— going into any ———, I now had a first hand experience of what the cam world was like; but if a cam site is the newer generation's version of visiting strip clubs, was this also our generation's version of stripping? I could hear a premarital confession coming out of a voice of some vague image of a woman I might be in a long term relation ship with one day.

— Now, honey, before we get married, I need to confess something. Back in college, I did a little camming to make some extra money. I could see the fight now — jealousy, male privilege, and double standards on my side — an attractive bust, a cute smile, and female congeniality on her side. The phantom fight had a clear victor: she would win, whoever she was. To prepare for the future, I needed to come to terms with this sooner than later, I contacted people my age who performed as cam models to shed some light on the lifestyle.

The first person I contacted forwarded me to a girl he was friends with. I sent her a real matter of fact email. She said she was apprehensive but was confident she could be a competent representative of her trade. Two days later I met her and her boyfriend at the Market Common Barnes & Noble — their choice. I could tell I still didn't have their trust — a normal reaction under these circumstances — we set up the interview in a gazebo near the Piggly Wiggly and began.

— Hello, what is your name, or what name do you want to use?
— I'll use my performer name, Iris.
— Can you tell me what you do and I guess the basics to it?
— I rely on webcam modeling — online adult performance — for income. I tend to work through a webcam portal, which due to significant pay cuts is only viable over working independently for high traffic and exposure reasons. These sites generally involve hustling customers through public chat, which is accessible for free. From there they can either tip you for brief tease performances — this could involve flashing, showing your feet, putting on an outfit, smoking, briefly brushing them or catering to some specific fetish — or move you into private chat, where they pay anywhere from six to 20 dollars per minute (based off of my site's rates) for an in-depth performance. There are performance restrictions for most hosting sites, some of which entail fistings, usage of hot wax (which I think is a bizarre rule), blood, vomiting or the appearance of any animals on screen. Independent modeling is more a matter of working off a set list of regular clients with appointments that are booked in advance. They pay for a specific period of time, oftentimes sending the money through PayPal as a "gift" (a loophole used to get around PayPal's adult transaction policies), and unlike using a webcam portal, you spend no time interacting with a customer beyond that set amount.

— Do any of your clients feel emotionally attached to you?
— Many webcam customers are men who are too embarrassed to go to strip clubs or escorts, often because they find it less morally damning or they have a fetish considered too odd to approach someone with in the flesh. This sort of personal exchange does make them become attached as customers so often do in any other line of sex work, and I've had a number of men claiming that they love me, buying me gifts, telling me their full names.

— How do you feel about this?
— There's a very honest, explicit exchange going on when it comes to sex work. To them I'm an idealized pixellated lover, and to me they're a wallet. If they feel that endeared to me, then I've done my job well. I care about them only in the way I'd care about anyone else as a person.

— You said you're a "pro-sex feminist" can you explain what that means?
— Women are discouraged and shamed for expressing themselves sexually and for using their bodies as a means of income, sometimes by other feminists who believe that sex work only lends itself to the patriarchy. There's a lot to say about this ideology, but for simplicity's sake I'll limit it to claiming that I'm a proponent of women's rights and believe that sexual expression, openness and the choice to work in the adult industry is integral to that.

— Is webcam modeling better or worse, as a worker, than stripping?
— Lying in bed and talking to a screen for 12 hours at a time can get very disso ciative, but it's less emotionally draining than stripping in some ways. At a strip club you're doing strenuous work and continually partying, and you're absolutely obligated to maintain the image that you're enjoying yourself with other cam girls You would never expose yourself to any other situation. Despite this, camming is incredibly tedious, and much more personal — customers are much more apt to proclaim everlasting love and constantly demand your time over the Internet than at a local strip joint.

— How much money can you earn on cam?
— I've had days where I've made 500 dollars for six hour's worth of work, other days it can be absolutely nothing. You determine your own hours and camming caters to a global audience, so there is always money to be had. Your earnings stretch as far as your emotional capacity to perform does.

— Would you suggest this line of work to other women?
— I wouldn't discourage it, but I wouldn't actively press it either because I know that some people are just not comfortable with it. The most I'd do is make them aware of it, let them know that it exists as a job and if they want to do so they can look into it themselves.

— How do you get on with other cam models?
— We talk amongst ourselves, and it's generally better to be friendly than not. Knowing other models leaves more room to collaborate on shows with multiple performers, which can be very financially viable. There's a sense of solidarity when
it comes down to it because sex workers as a whole are oppressed. My resume is essentially empty because it's socially damning to put myself as a sex worker. We're represented in an intensely negative light by the media, and many assume that our occupation makes us tragic, mentally ill, or desperate. If I'm stripping and I fall and get hurt, I'm not getting workman's comp. Most of us are happy to have each other, and we bond quickly — our time in the dressing room is generally spent helping each other with cosmetics or learning pole tricks as opposed to brandishing hot curling irons at scanty clad arch nemesis.

— What kind of variety of clients do you get?
— You get 19-year-olds maxing out their mommy's credit cards, you get janitors, CEO's of biocomputer development companies, English professors, exploration divers, you name it. The reasons why customers come to webcam models is just as diverse as our reasons for working.
— Are models full-time or part-time?
— Many people are part-time, as it's nice supplementary income, especially for students and those with outside careers. I'm an artist and don't intend to establish myself in the corporate world, so I have the means to be full-time myself.
— How about male models as working, how do they do?
— Males usually don't make as much as females. It's different for them — as a general rule, as a woman you'll get paid just to be naked no matter what you look like. Male webcamming has a demand for very specific types: Muscle-bound monsters, twinks and bears are the most apt to make money, and there isn't much room for those who don't fall into those categories.

Gathering what I had from Iris, I met with my second contact Eric a few weeks later. Eric is good friend who I've known for a while. Our rapport really helped me get the interview and we were able to talk more casually about the topic. Eric wasn't currently working as a cam model, but he and his girlfriend had just done a four month stint together in the industry. Eric's feelings about the job were mixed.

— You will want to kill yourself sometimes.
— Really?
— Yeah, I don't really care who you are, you're human, and you get the best and worst out of people, you're naked, you're vulnerable, and what people say to you affects you. You can have someone give you nothing but compliments, and then, other people will criticize the hell out you, it's going to hurt.
— So people just come in and start talking trash?
— A good amount of people who come in are only in there to cause problems, or to see people do sketchy stuff. Remember, Internet users can see anything they want by clicking search on Google, so when these people are in a cam room, they want to see some sketchy stuff. Real, real sketchy stuff. And performers never see themselves doing the sketchy stuff, but if they want the money they'll get roped into doing just about anything.
— Who made up most of your audience?
— I've had a few girl costumers — one was actually cool — we'd go in private (private chat) and she'd ask me to pee, I made most of my money just peeing.
— Like on yourself?
— Well most of the time they just want to see you urinate, it's weird, but easy. Eventually she asked me to urinate on myself. And I had to ask myself: "Is this any worse than working an entire shift at McDonald's? Hell no, a shift at McDonald's is going to be way longer, harder, and you're not going to make nearly as much as you deserve. So, in that respect camming is awesome."
— And the rest of your customers?
— Gay dudes, nothing against the gay community, but the majority of the customers are dirty because, you know, they're dudes. Being a straight male, it takes a lot of detachment to perform for them but a job's a job, you do what you have to. From my experience, dudes are — ed, straight dudes included, they just want to see some really extreme stuff."
— How has that affected how you look at women, like do you have a better understanding of what it's like to be objectified?
— Absolutely, man. It sucks, I feel bad for them because I've been there. It was eye opening, it actually really affected how I treat women. I have a lot of respect for them putting up with horny dudes. Man, horny guys, I don't even know, they can be real horrible. You'll never know as a dude until you've been on the receiving end. It's how we're brought up — cavemen."
— How is the money?
— As far as money, the sky's the limit, honestly, you can make some serious money. You might not last, everyone has their burn out point, but I've seen girls make a solid grand in one night. And the ones who can do it without sacrificing too much and can keep going with it, make even more."
— Are any of the clients decent?
— I'm just guessing a number, but 5% are cool people. And they're really cool. Not everyone is a creep. People use it for some legitimate reasons. Some people are too ugly or fat, or are too insecure about it, to go out and meet someone. This doesn't make them bad people. Other people work weird hours, don't go out to bars, but want someone to talk to. A lot of people are combat wounded veterans, coming back from Afghanistan and Iraq, they're just handicapped. For some, it's their only chance at a sexual experience for whatever reason, and these people are cool people. But for every person on there that isn't a creep, who is a genuine and good person, there are just as many, if not more, scumbags that just log in to be horrible human beings for an hour. Either way, you gotta be cool, and interested in them, or you're not going to get paid."
— So you wouldn't suggest this as a part time college job?
— I'm not saying that at all. But, if you're going to do it, it can't be your major source of income. You're going to be stressed out the whole time about making money, it's going to drive you to do weird stuff, I've seen it all, man. I'm talking retarded, physiologically dangerous, things. If you're relying on the job to pay your rent, then you're going to end up doing dangerous things. When I was doing it I had two jobs, a mainstream job and the webcam, but just so happens I made more money on camera; it just worked out like that. If you're going to do it, just remember you can't undo it. It's like getting a tattoo. If you're in college just do college, hopefully you'll make 30K afterwards. But if you don't have college and you can't find a way to make 30K, something part time, and camming part time, can get you 30K if you work.

After talking with Iris and Eric, I saw everything from a more humanizing vantage point. I couldn't help but feel sort of guilty. Not in a patronizing way. Both of them seemed very confident, and intelligent, people who knew exactly what they were doing. I don't feel guilty that they "have" to work these jobs. I'm not Uncle Sam; I didn't create the Almighty dollar, I'm just good at wasting it. They chose the job with a sound mind, and I have to respect it. Eric was right, why let a CEO of McDonald's urinate on you when you could make a lot more money doing it yourself? And Iris was right, if you enjoy sex, to shun it would be very counter intuitive. Both of them said if the money wasn't there they'd be doing something else. If we live by an economic system that demands collected capital, I can't tell people what's a good or bad way to gain said capital — nor should anyone else. However, was it worth it for me to fall in line with the online herd who consumed the images of our two friends like glutons? I didn't exactly fall into the 5% that Eric was talking about — so for that I feel guilty. I don't need to reaffirm my sexuality in a group at a strip club. And I don't need a virtual space to do it either. I'll have my own good ole' days, and they don't need to be a simulacrum of an older generation's. At the same time, if I did feel that I needed to do that, then I guess there is a right way and wrong way to go about it. You don't treat the girl or guy at the drive-thru like scum — if you do, you've probably ingested more bodily fluid than any sex worker by now — so why act that way towards anyone?

"I'm just guessing a number, but 5% are cool people. And they're really cool. Not everyone is a creep."
John Lesnick
Marcello Garofalo and Brandon Rudolph are two Coastal students making shockwaves this year. Garofalo and Rudolph, along with faculty members Arne Flaten and Jeff Case, will be representing their recent work at the Computer Applications and Quantitative Methods in Archaeology (CAA) 2013 conference held at The University Club of Western Australia in Perth, Australia.

Originally from Cleveland, Ohio, Garofalo, a first generation Italian American, is a confessed espresso snob who refuses to patronize shops that serve their coffee out of paper or styrofoam cups. His high culinary standards may be why in 2004 his own restaurant, Modica Gelateria and Italian Cafe — which he owned and operated in Charleston, SC — was named one of the best restaurants in America by Gourmet Magazine. That’s not all the acclaim to come Garofalo’s way. In 2012 he was the AIGA INSHOW winner for the Modernism: A Design Retrospective poster. In addition to his recent award, Garofalo is spearheading the operations and identity of Coastal Carolina University’s Athenaeum Press. He is the lead designer of Athenaeum’s first publication, an artbook featuring augmented reality. When he’s not working, he’s spending time with his six year old daughter Fiona, who he says keeps him focused and grounded in his work.

Rudolph has an equally unique and inspiring backstory. The interdisciplinary business, technology, and design major was born and raised five minutes away from Princeton University in West Windsor, NJ. He became interested in technology at an early age, later working for several tech departments of electronics retail stores. He started his academic career as an economics major in the Wall College of Business. It was in those first two years he worked for Louis Francios on Coastal Carolina’s football video crew. He defines his association with Francios as a “love/hate relationship” due to Rudolph’s affinity for acquiring and disdaining expensive equipment. During the second semester of his sophomore year, Rudolph ran into dire financial problems. This dramatic situation caused his academic career to suffer as he had to frequently move while trying to make ends meet, until eventually he becoming homeless for a brief period of time.
Behind The Tech

“The natural interface that has been created is based on simple human gestures transcending language and culture. Human development starts with the recognition and interpretation of nonverbal communication or body language. We can argue that this is the most natural way for us to interact with one another and speculate this to be the basis popularity behind today’s user interface design. An advantage to gesture learning is a breakthrough of the language barrier. Having a user interface that responds to movement enables learning in the most ethnically diverse classrooms and has the potential for collaborative online learning on a global scale.” Marcello Garofalo

Rudolph spent the next year getting back on his feet and refocusing on his family, education, and future. Taking advantage of his technical proficiency, he acquired two student worker jobs on campus. With lessons learned from the harsh realities of life, Rudolph strove forward in these positions with ambitious inertia. He began amassing an arsenal of new media products such as building websites and designing posters. He also created flash animations, promotional commercials, and assembled weather stations around campus. Compounding his new skill sets into one interdisciplinary major, he began working with Professor Jeff Case who brought him up to speed with design techniques and software. Shortly after his return he enrolled into Ashes2Art, where he met Garofalo.

Ashes2Art is an upper level interdisciplinary course that focuses on web design, research, digital panoramas, essays, 3D renderings, and video animation. Ashes2Art was conceptualized by Dr. Arne Flaten and Professor Paul Olsen in 2005. The program is in its second stage, which focuses on Delphi, Greece. In the past, the program has focused on Renaissance Florence. The third stage will focus on Greco-Roman Egypt.

Garofalo and Rudolph are currently working on the Cyrene Treasury, an ancient structure that existed in Delphi, the project they will be presenting at the CAA conference in Perth. I went to their headquarters where Rudolph, Flaten, Garofalo, as well as faculty member Susan Bergeron were working to get more information on the project. Sue Bergeron was brought in to the project because she had first hand experience at this sort of endeavor. At the University of West Virginia she, and her team, worked on a virtual replica of historical Morgantown, W.V. According to Rudolph her help was essential.

— None of this could be possible without her help.

I walked into the recital hall in Edwards. I felt like I had intruded on something. I had — the team was wrapping up tests on their gesture-based learning platform — but at least they were expecting me. Garafalo saw me and invited me down toward the stage — he looked exhausted — I sat down in the front row. I got a glimpse of Rudolph toiling with a laptop and another piece of hardware I would later learn was the Microsoft Kinect. I sat in front row, Flaten behind me and Bergeron to my left. Although we sat partially in the dark, circuits of illuminating energy encompassed us — which I felt — originating from the team’s genial enterprise. Despite their genuine attempts to feign modesty, I felt surrounded and humbled in their presence. While Flaten and Garofalo attempted to explain what it was they were doing, I sat there pretending to understand the mosaic of technical jargon and theoretical abstractions they tossed at me. I kept hearing the term “gesture-based learning platform.” I had a faint idea of what that could be, but I was confused. Rudolph began setting up a demonstration, while Flaten broke it down into more accessible terms. Using the specific hardware (the Microsoft Kinect) a user can interact with the program like a Wii, but without a controller, with hand movements, and vocal commands. They compared it to the computer technology in Steven Spielberg’s feature film Minority Report. And for you, reader, that is the best description I can offer.

Brandon started his presentation. On stage there was a large screen that displayed a first-person view (FPS, or, first-person shooter perspective) of the Cyrene Treasury at Delphi — designed by Garofalo. As he stood in front of the Kinect he began making gestures by moving his hands. He began manipulating the user’s perspective. If he
wanted to get closer, he commanded the computer to go closer. If he wanted to zoom out he commanded the computer to do so. If he wanted to walk around to the other side of the structure, he would tell the computer to go to the other side. Watching Rudolph shouting commands at the computer screen was amusing. Flaten, making jest at some minor glitches, said “bad dog” — referring to the computer as if it was genuinely sentient. What was also remarkable was the ability to dissect the structure. He was able to take a pillar off of the ancient structure and view it piece by piece and block by block. I was told that the ability to do this displayed just how meticulously detailed Garofalo’s model was. Rudolph praised Garofalo’s work.

— This is, if not the most, one of the most detailed models of this structure. To me it looked like an elaborate educational video game, but Rudolph assured me of the contrary.

— What we’re doing goes beyond the physical nature of creating a digital environment with models inside for someone to “play” with. It’s a step toward a metaphysical state of being.

Throughout the entire demonstration there was always an underlying, if not explicit, notion of biomechanical singularity (i.e., cyborgs). Rudolph explained to me what their goal is.

— What we’re doing is a stepping-stone towards our separation of human computer interaction in its current form and is an evolutionary progression towards unlocking and expanding upon the capabilities and creativity of our minds, for knowledge is more powerful than any physical object.

He also explained the difficulty of the task at hand, and what he hopes future students will do with the team’s work.

— There aren’t necessarily standards or a model for us to follow when creating this environment because the tech simply doesn’t exist, yet we have taken the risk. But our risk isn’t a means to an end for it’s not the final solution. I personally would love to be proven wrong because it’s at that point, I know our work has sparked someone else to think “how could I make that better?” and then have them act on it. Rudolph also explained the hurdles that exist for everyone in this field, as well as a utopian ideal he hopes is one day fulfilled.

— Technology cannot yet bridge the gap of finding a way to coalesce the physical and digital planes together. The problem needs to be further understood and tested. Once that time comes, our knowledge and insight could be projected or uploaded instantly into new digital forms of media, but not without the effort from others — knowledge should never be considered a commodity.

All members agreed that this was a stepping-stone project. Garofalo and Rudolph both hope to come back to Coastal as postgraduates and see to what level, and to what heights, students after them will take the project. They believe in transcendence by means of technology.

— Exploration of knowledge is key. I personally feel as though we, as a society, are on the cusp of transcendence.

For more information on the Cyrene Treasury and Ashes2Art visit www.coastal.edu/ashes2art
FASHIONABLY NERDY?
I remember paying $160 for a pair of J's. I needed a pair the day they were released. They were Team Jordans that flip-flopped; the left shoe was white, trimmed in red and the right shoe black, trimmed in red. I called them my conversation starters. I still have those shoes lined along the walls of my room with 20 other pairs of Jordans and Forces. I'm definitely not the only person who's paid what amounts to my cable bill for a pair of shoes. There are some who have gone to greater lengths.

Aficionados will fly halfway across the country and wait in line for two days, just for a pair of sneakers. To be fair, only 140 pairs were made, and they sold them all at one store in the country. Dedicated sites such as Kicks on Fire.com, Sneaker Nation.com, and Sneakerpedia.com keep "Sneakerheads" aware of the latest exclusives and re-releases. One of the premier sellers of kicks is Flight Club NY. Customers will find a streamlined site that's quick and easy to navigate. Pictures of any and every shoe, in any color you can think of are available for purchase. Just make sure you have your credit card ready, because prices can reach up to $1300.

Once thought of as a subculture of fashion, Sneakerheads can now claim a culture of their own. Conventions are held annually across the U.S., where Sneakerheads gather to compare, swap, and sell kicks out of their collection. It's a community where friendships and business deals are forged, and is even comprised of people like Jordan Michael Geller (yes that's his real name). He is the curator of Shoezeum, a 7,500-square-foot building in downtown Las Vegas, which is filled with his collection of 2,500 pairs of never worn Nikes.

Along with the Sneakerhead culture, Carnegie Mellon University in Pittsburgh offered a class titled, "Sneakerology 101" described as "a course that explores sneaker culture from its 1970s roots in New York City streetball to shoe design, manufacturing, child labor issues, and marketing". The course encourages students to purchase shoes that express creativity and individuality. This is a core tenet of the Sneakerhead culture; it isn't about spending $1300 for a pair of shoes, it's about creativity in the form of individualism.
FEAR AND LOATHING ON GRINDR

Grindr is a smartphone social networking app catering to an international gay male community. It first appeared as a black-gasmask-skull icon on luminescent touch screens in 2009 and is now the world's largest mobile network for man-on-man connection. It has magnified an already voyeuristic and sex-obsessed gay male community.
When I first downloaded Grindr as a single and lonely college student living in a beach resort town, I received messages from men with the typical erected penis or bare ass picture salutation. They had usernames like steelrod or bottomfeeder. My southern gentleness, sense of propriety, and fear of being ambushed in a hate crime prevented me at first from actually engaging with these electronic sexual phantoms.

But when the semester grew more difficult and I was stuck in academic isolation, I began reaching out to an ever-growing Grindr population. I had an intellectual inferiority complex and a general lack of personal efficacy. They were intense feelings. So much so I began enjoying the distraction Grindr brought as well as the attention. This was when my relationship with my iphone became caustic: my world was blanketed in a dense smog — a hazy screen of sexual and moral confusion. In many ways I was lost, which was remedied by men having the ability to pinpoint me using a built-in GPS tracker.

Once the tourists strolled into town, wild, thrilling, NSA (no strings attached), anonymous sex was as accessible as pressing a button. It was too easy. And so was I.

I met up with out-of-town vacationers escaping whatever or whomever. For all I knew, these men were escaping their wives and children. Sometimes I would be the guest star for gay couples looking for a sun-kissed local to spice up their holiday. And with every encounter I wrapped myself in bleached white hotel sheets — naked—in the company of strangers. In just a few months I transformed from a Scarlet O’Hara to a Blanche DuBois.

In short, I was a slut justifying my actions with five excuses: I was taking ownership of my body, I was embracing sexual freedom, I always used condoms, heterosexual rules of chastity were irrelevant to me, and I was single and could do whatever the fuck I wanted.

For some people, this may be fulfilling. But I hated every time I would give myself away so easily. For several months, I was a soulless username hiding behind a black-gasmask persona of indifference inside a gas chamber of loneliness and no self-esteem.

Realizing this stopped me from looking up with Grindr tricks. I kept the app and decided to alter my profile. My new headline read: Not into hookups. The truth being I wanted a companion — a boyfriend — to disrupt the grinding cogs of meaningless sex.

I found my monkey wrench. We met on Grindr, met up in person, fucked, rinsed, and repeated for a couple of months. He was a music graduate from Northern Virginia who empathized with my starving-artist lifestyle. We texted each other constantly (outside of Grinde) and whenever his real name would pop up on my phone as a text message or phone call, I felt like I was having a real connection.

June came, and I ventured up to D.C. hoping to spend time with him. Because I traveled with my friends, the visit was somewhat chaotic and he seemed very anxious and completely different from the times whenever he would visit me. Aside from hiding me from his roommates and using me to help swipe a random reclining chair from some suburb in Fairfax, it wasn’t too long before realizing I was exactly the person I was trying not to be — the whore. Turns out, I was the other woman; his boyfriend was coming back the next day from Indonesia. Thus, I had to catch the first metro back to the city early the next morning.

That morning on the Metro, I slid past a flickering suburban as the sun flashed in between the homes built entirely too close to each other. The train burrowed into an underground pathway to urbanity like a cockroach running down a kitchen sink to escape the acid fumes of a pesticide. My head was heavy with embarrassment and disappointment and I focused on my outfit I had worn for Monkey Wrench. My slack shorts were pressed, my H&M shirt was new. Cockroaches engage in similar courtship rituals. They too expose their essential layers, their sexual organs, and flap their wings at a rapid courtship — flying nowhere. This is what I deserved.

The date was June 16, 2012, and I was walking towards a dorm-style apartment in Hyattsville, Maryland. My friend of a million years greeted me and informed me that our male hostess was worshipping the porcelain god at the home of some A-list Queen off U Street.

We arrived. Friend knocked. Friend knocked twice. Baling my fist, I knocked harder and obnoxiously longer. A guy finally answered the door, half-asleep, with dark bedroom eyes. We fetched hung-over hostess and took him home after being invited back that evening for a house party.

That night, the guy whose head was heavy with somnolence at the start of the day, struck up a conversation with another guy whose head was heavy with dolefulness. The guy who knocked loudly from a forlorn exasperation was sharing a real connection with the man who answered the door. And as we sat together talking on the patio, there was more electricity between us than all the scintillating smartphones glowing like fireflies around the party. This was real, I thought. We talked, we danced, and he took me home, and I broke his Ike bed.

But seeing as how it was Father’s day that morning, I had to catch the metro to visit my father in Fredericksburg. As I rushed out, I apologized for his bed and wrote down my number for him. After kissing him, I walked down the staircase of his apartment complex and out onto the streets of the city. People noticed my sex-hair, my shirt being inside out and backwards, the tag being directly under my chin.

Waiting for my train, I finally deleted Grindr from my phone. Sitting on the metro train, I took in a very deep breath of fresh air. For once, meeting a guy did not reduce me to a messy pile of small fragments. The smog over my reality dissipated along with the sad phantoms of a cellular alternate universe. The train slowed as the cacophony of metallic grinding screeched under my feet. Stepping off the train at the Metro Center, I walked through the milling crowds all heading towards their connecting line. I boarded the blue line and knew I had made a real connection.
"I totally blacked out last night", is a quick explanation that serves as a punch line to someone's previous night. Coastal students maintain a relaxing, "Salt Life" experience. There is a slow-pace lifestyle in the South that usually results in classes ending with a beach trip. In addition to this, there is the fast-pace nightlife, which not only exists at Coastal, but at most colleges around the country.

I'm not here to deny how attractive the partying lifestyle is or to advocate for prohibition, nor to depict any one person as an angel. Partying, and more commonly, underage drinking, is inevitable, whether you reside at a party school, a community college, or you have a glass of wine with your family at dinner. It is a way to socialize and a great way to create memories with the new friends you obtain at college. These are the only four years in your life where this recklessness is (somewhat) acceptable; the four years to have fun before the real world slaps you in the face. But when does this recklessness become too much? When does "black out" every weekend become a habit, and when is it time to take a step back?

Not everybody at a party school lives this kind of lifestyle, and this is definitely a common misconception. With this said, it is also true that most that do party do it frequently, and do it by binge drinking. Recent events have reverted my initial thoughts about the party scene; the casual attitude many have towards waking up not remembering a simple action they did last night is mind-boggling. The anticipation for a weekend to loosen up after studying for hours in the library is nothing new for college students and even full-time working adults. The anticipation to "make bad decisions" and to "black out" is something new of this generation. The drunken side of someone loves to make their sober side have awkward encounters the next day, loves to make them waste Advil on unnecessary headaches, and especially enjoys lowering test averages. The "freshmen 15" and degrading one-night stands may not be enough to open someone's eyes, but an arrest, broken tooth, or a quick trip to the hospital might change the mind of few.

Anyone can make what they want out of attending a party school. Many struggle to find that fine line between social drinking to consuming obscene amounts of alcohol, and many willingly choose to cross it. Many would be extremely offended by this stereotype that is put on by many college students. My sudden realization is this: does the end justify the means? This may be a little harsh for just wanting to go crazy on Saturday night; but you don’t think that "blacking out" will alter the course of your life until it actually does.

Michelle Legere
A Short Story by Pat Siebel

Hooks

A Short Story by Pat Siebel
Down downtown somewhere right around fifth or fourth, and
an intersecting street that isn’t the civil rights leader, or the main
street, but the one that’s a tree, or leaf of some sort—one of
those common downtown names anyway, there is a shop closing
down, shutting off its lights for the night, which you know be-
cause you are shutting off the lights for the night.

You say to the girls: please don’t forget, please hang your
outfits by the back door and please hang them neatly, with no
wrinkles; there has been somewhat of a problem with these
wrinkles recently. You twist your face, disapproving of your own
tone. The girls all go to the back room. They change, come out,
and hang their clothes on the respective clothes hook and walk
out the back door. “Have a nice night,” you say, “be safe and
I’ll see you all tomorrow.” They return similar, but emptier, less
meaningful sentiments while obviously holding back laughter,
and though their hollow tones are painful, you see to it, as al-
ways, that they get to their respective cars.

“I mean, I hate to say it,” Miranda (Friday) says, “well actually
I don’t, but I really hope Mr. (your name here) kicks it soon.”
Audra (Thursday) nods her head in agreement, taking the cig­
arette from her mouth as she looks down at her costume and
wonders what you’re into,” he says as he takes her by the
shoulder, if you take me to the back I can further detail my
preferences.” “Absolutely not,” you interject from the counter,
that won’t be happening here, as I’m sure you are well aware
that there is a No Touching policy here, correct? Don’t answer
that, it’s a rhetorical question.” The customer, you notice, seems
to feel the very disparate feeling associated with the interception
of intimacy. He walks out and Audra thanks you. It’s Thursday
night; Audra’s obsession is sophistication.

You are aware, very aware, the shop girls deeply, although
no fault could particularly be placed upon yourself for solely
holding the enterprise that they (the girls) have chosen (and still
remained) to be employed by, resented their employment by you
and Idée Fixe. You (as you strived to be) were accommodat­
ing in every possible way, including salary as well as any other
business-related responsibilities, but you are also aware that they
are young, and in being young, are flawed in their knowledge
of the world in any and most all matters, but mostly that of
elder wisdom and the realization that cognitive processes seem
to subconsciously work within the confines of reason, and if
they have chosen such an occupation (for whatever reason they
guide themselves to believe), reason would have it that they had
a deeper, unrealized desire for such things.

Audra and Miranda pull out of the parking lot in the same
car. You wonder whether Leslie (Tuesday) feels ostracized in
such events, as it is apparent by their (Miranda/Audra) outfits
changes after work, that they are heading uptown for the night.
She (Leslie) pulls out behind them and heads in the opposite
direction. Poor Leslie, you think, as you take a final view of the
world before closing the door and securing the padlock.

Above Idée Fixe, in a small loft, is a wife, and as you turn
the store speakers down, the clacking of footsteps becomes
so intensely dominant that you follow both their rhythm and
direction as the result of pure subconscious boredom. You move
from the back door, down the small hall where four hooks sit in a
neat little row, each with a small picture and a costume, past a row
of spare mannequins, through a door to the sales floor, where the
footsteps move from fetish gifts to videos, back to fetish gifts,
where you and the wife dance in perfect parallel unison.

Some days the wife comes into the shop during the day with
baked treats for the girls, and in a quite opprobrious manner,
they speak of you and the degrading manner of which they (the
girls) have chosen (themselves, under all the faculties of free
will) to be portrayed while on the clock at Idée Fixe. “I don’t
blame you at all,” you once heard Miranda say to her. From the
loft, a second set of footsteps traverses across slightly quieter,
but in an exact replication of the pattern the wife had just taken.

In the back room four hooks hang on a wall. It is 11:50
according to the clock, and Audra’s obsession is sophistication.
You take Thursday’s costume down and drape it over the man­
nequin. You are in Manhattan, 1961 on 57th street, embraced by
a lover’s arms. It is the first dance on your wedding day. You are
surrounded by green fields and friends and family, and they are
all cheering under the midday sun, popping bottles of champ­
agne. Everybody is soaked and laughing as corks fly through
the air. Holly Golightly dances across the silver screens of
America. You are twenty-three and the world is an offering. You
lead her to a dip toward the floor. Morning comes.
Apps Everyone SHOULD HAVE

1. Prey – Prey is an app available for both Android and iPhone that is used to keep track of your devices such as your cellphone, laptop, and tablet in the event one is lost or stolen. When the app is installed, it waits for a signal sent via internet or SMS message indicating it no longer in your possession, and allows you to do a whole slew of things once the device is located. A few key features of this app include: GPS location, the ability to access your laptop’s webcam to photograph the thief (if stolen), hide data, remove saved passwords, and fully lock down your device so no one can do anything with it. There are plenty of other features specific to each device, but this is definitely a must-have.

2. Avast – Avast is a mobile security app that provides a FREE antivirus for Android phones (iPhones don’t get viruses). Similar to Prey there are features to protect from theft as well as several other features. The “web shield” features will warn you of sites infected with malware in your browser, and allows you to add a firewall to rooted phones for added protection. Android users need to download this app ASAP.

3. Onavo – Onavo is an app available to both Android and iPhone users that was created primarily to conserve your data usage. This app extends your data plan. It has the capability to track what uses the most data, reduce roaming charges, and restrict certain apps to Wi-Fi use only. This app is essential for anyone that uses their phone for everything (most likely everyone who is consistently paying data overages).

4. Pulse – Pulse is also available for both Android and iPhone users and is one of the best news apps out right now. Unlike a typical news app, with Pulse a user can customize news pages to receive only news on topics that interest them. Users can choose from a range of categories such as news, humor, lifestyle, photography, food, and so much more. This is a modern take on media that allows you to get what you want, not what the media wants you to get.

5. Yelp – Yelp is the best app to find almost any location. From restaurants to bars to movie theatres, Yelp will find it and give the address and even reviews if available. Some features also include menus and prices of services provided, hours of operation, etc. Yelp is the go-to app to find just about anything in your city; it’s a necessity for a college student away from home. This app is available for both iPhone and Android.

6. Gas Buddy – Gas Buddy is an app, free to Android users, that essentially
finds cheap gas. The app will use your location to find the cheapest gas near you, in list form or map view. The app runs based on info provided by users in an area that earn points for submitting cheap gas prices. With these points you can then win prizes. For example, free gas!

7. Textalyzer – Textalyzer is perfect for the known “drunk texter”. This app is iPhone compatible, and for just 99 cents this app will prevent you from texting something you’ll regret in the morning. Before you engage in your festivities for the night, just create a “forbidden list” — people you want to contact but in your right mind — you know you shouldn’t. This list requires a series of tests to unlock it, and will protect you from making a complete ass of yourself and feeling like an idiot in the morning.

8. The Weather Channel – Obviously, the Weather Channel app is the counterpart of the Weather Channel’s television station and website. This app proves to be one of the most accurate weather apps around, as opposed to the widgets that are preinstalled into smart phones. This app is free for Android and iPhone, and living in a state that has sporadic weather changes it is extremely necessary.

9. Google Drive – Google Drive is a part of Google’s extensive list of services they offer. Google Drive allows you to create, upload, share, and manage all your documents in one place. The new mobile app now allows you to do all of this on the go. By signing in to your Google account you will be able to access your documents already saved in Drive, and it is free to Android and iPhone users. This app is great for college students and keeping up with all our work.

10. Advanced Task Killer – Advanced Task Killer is an absolute necessity for the ever-dying Android phone. This app will show all apps that are running in the background, and upon selection, ‘kill’ them. This will free up space on your device to make it run more smoothly, as well as preserve battery life. (Because we all know Android’s battery life is virtually non-existent). This app is free to Android only, and every owner of an Android device should have it.

11. Blackboard Mobile – The Blackboard Mobile app is the mobile counterpart to the Blackboard Learn website used here at Coastal, and many other institutions. This allows most of the functions of the website such as assignments, drop box, grades, etc. This app is also free to both iPhone and Android users, but there’s one catch: if your institution does not grant the mobile app access, you will have to pay to use it. Coastal haven’t given access, but we may be able to change that because this app is a necessity for keeping up with schoolwork on-the-go.
TEMPO'S MOST HATED PEOPLE ON THE INTERNET

Andrew Mendoza
The Smoking Gun, a website that publishes sensational crimes news, featured Andrew Mendoza, a convicted horse rapist. The Smoking Gun reported that Mendoza told police “I was trying to make the horse have a baby ... I was thinking it would have a horse-man baby.” He added, “I ain't going to lie, I blew a nut in the horse. I then got off the bucket and put my clothes back on and left. I promise that I have not been back over to the horse since that time.” What makes the story worse is Mendoza’s reason. Mendoza wanted to get back at his wife for not coming home early enough by cheating on her with a horse. Mendoza later killed himself in prison, becoming posthumously awarded one of Tempo's worst people on the Internet.

Scott (X)? Sparks
He calls himself “the tattooed Leo DeCaprio,” buttttt, he’s essentially just an even more douchéd-out Ryan Scheckler with really expensive tattoo work, but to be fair at least Scheckler has a talent. Living his life as the epitome of all post-hardcore shitastrophes, he takes more Instagram selfies than our assistant editor Tom Shanks. Of course, he has his fair share of supporters who I can only assume are living proof that the Internet really is a secret weapon of mass lobotomization. A former outspoken proponent of “Straight Edge” movement (face tattoos included) the cool guy incarnate can be found on Tumblr lightin' up with his bong hittin' homies. Edgebreak aside, his contrived persona has made him a target of unwavering hate, earning him a spot on this list.

Hunter Moore
Internet entrepreneur/new-jack alternabro, Hunter Moore, rose to fame with his website www.isanyoneup.com, which branded the slogan “pure evil.” The site started as a submission-based pornographic website consisting of mainly young female alternative music groupies and the occasional d--- pic of bass player of an Every Time I Die rip off band. Controversy arose when the site became a popular platform for revenge porn, slut shaming, extortion, and cyberbullying. In 2012, IAU was officially shut down, but Moore has maintained his Internet celebritism, using it to finance other adult business ventures. Moore’s complete lack of shame is both admirable, and disgusting, thus setting a place for himself on Tempo’s worst people on the Internet.

Pastor Fred Phelps
We don't want to give Pastor Phelps too much publicity so we'll make this short and sweet. His personal website is called www.godhatesfags.com. You know the gist of the guy by now and, if you don't, good for you.
WALK THE MOON | SELF-TITLED

Who doesn't love upbeat, fun music that inspires you to act like a kid again? Whether you do or don't, you should definitely check out Walk the Moon. This indie band is from Cincinnati, Ohio, and they have a unique style that will definitely get you moving.

I came across the band while listening to an “undiscovered artist” playlist. WTM's song “Anna Sun” came on and I immediately remembered hearing it in the past at some point. Upon further research I discovered the song was featured on the May 2011 playlist at American Eagle Outfitters, where I work, and that's where I had heard it first.

“Anna Sun” released as a summer anthem in 2011, with a fun video full of face paint and carefree field frolicking. The song opens with the following lyrics that basically describe “the morning after?” Screen falling off the door door hanging off the hinges / My feet are still sore my back is on the fringes / We tore up the walls we slept on couches / We lifted this house we lifted this house.

The video starts with scenes of an 80's style house party full of people having a great time and letting loose. As the video transitions, the lead singer exits through a door and into a field. Throughout, the scenes flash from the adults running through the field, to them as children doing the same. The entire song screams, “don’t be afraid to play.”

A particular lyric that stood out to me says: We got no money, but we got heart. If you're a college student, or rather anyone struggling in this economy, you can definitely relate. Although money does matter, this says to me that money isn’t everything, and you can still have a great time without it.

The song is named after Professor Anna Sun of Kenyon College, but strangely enough it is not about her. One of the band members simply thought she had a “cool name,” and asked if they could use it as their song title.

WTM consists of four members — Nicholas Petricca (lead vocals, keys, synthesizer), Kevin Ray (bass), Sean Waugaman (drums), and Eli Maiman (guitar). Although Petricca is credited as lead vocalist, all four members contribute additional and backing vocals. The band name comes from a song by The Police titled “Walking on the Moon”. The group has released three albums since their debut. The Other Side: B-Sides and Rarities was self-released in 2009, as well as I Want! I Want! in 2010. Their most recent album, self-titled Walk the Moon, was released in 2012 by RCA. They have also released several EP's since they began. In 2008 they released The Anthem EP and Anna Sun EP in 2012.

On January 22, 2013 the band released Tightrope EP, their longest extended play yet with six tracks. The EP of course features the song “Tightrope”, as well as another track also originally released on the album “Walk the Moon”. It also features three new recordings including an acoustic version of “Tightrope”. The final track is a live cover of the Talking Heads original “Burning Down the House”.

“Tightrope” was originally released on the Anna Sun EP in 2012 and was used in the Hewlett Packard ENVY 4 Ultrabook commercial, where students pass around a laptop like a hot potato. Like “Anna Sun”, the video features the cast covered in face paint, and generally having a great time.

Overall this band is spectacular when it comes to making music. With a sound and style all their own, and the mentality to revive your inner child, I have no doubt that you’ll be seeing them in the mainstream very soon.

PARAKEET | SHONEN HEARTS

Hmm, what can I say about Parakeet’s first self-released Shonen Hearts EP that every media outlet, or publicist, hasn’t already said? Well, comprised of members of Yuck and The History of Apple Pie, the indie rock trio displays an uncanny knack for “dream fuzz” (this is an actual term in the industry) and lo-fi production, but, no, that’s been done. I could say, the six tracks are lavishly spread out, containing washed out guitars, poppy drums, and ethereal vocals, but someone somewhere has written about that already. I could say that even though they’re from London, England, they really do the “90’s LA/Seattle thing” really well, or “I can’t believe this isn’t a west-coast band”, but, no, they’re all taken by someone somewhere. I don’t know who, I don’t know where, but I know they are out there.

OK, I’ll say this, they’re not the most original band you’ll ever hear, they’re not the best band you’ll ever hear, but they’re not the worst, and if you like collecting music, and you want to hear six more songs of a band that sounds like other bands that you like, you’ll probably like this band.

I’m sick of sensational music reviews. And, I apologize to Parakeet. In another magazine, or blog, they would have either called you the best, or worst, thing to happen to music. But, in reality you’re just really, really ok. And to you, the reader, they really are just really, really ok. And you should listen to them because really, really ok is hard to come by these days. Other bands, who play chainsaw-dream-pop, usually have something really, really not ok going on with them — and, this band doesn’t have something really, really not ok going on. The EP is for sale on their Bandcamp page where, in case you don’t believe that they’re really, really ok, you can stream it before you buy it.

For fans of: Portlandia, fixed gear bikes, single speed bikes that look like fixed gear bikes, bands that release “limit edition” cassettes, people who still like Ray Ronaldos (or any of Sonic Youth) seriously, skinny jeans, coffee shops, knowing more underground bands than their friends who — in most cases — are indifferent to music, pretending it’s 1993, pretending it’s 1997, pretending it’s 2006, shoegaze, indie-pop, chainsaw pop, etc., etc.
Peace to Ron G / Brucey B / Kid Capri / Funkmaster Flex / Lovebug Starsky / The Notorious B.I.G.

Russell Alston

The Mt. Rushmore of the mixtape game contains the faces of these five DJs praised by Biggie. In the 90’s, DJs Greg Street, Clue, Kay Slay, Envy and Tony Touch would be considered the bearers of their torches. Each dropped star-laden, major label albums based off of the amount of CD’s they were selling out of the trunk of their cars. They were the creators of careers, acting as “street” A&R’s for labels looking for their next star. The relationship flipped in the spring of 2002 with an artist from New York.

With the release of Guess Who’s Back? in April 2002, Queens MC 50 Cent introduced a novel approach to the mixtape genre. Featuring original production and no “DJ,” 50 also used the album to introduce G-Unit — another fresh idea. Guess Who’s Back? would end up in the hands of Eminem and the rest is old hat.

A new era was born, with the rapper and DJ quickly adapting. No longer would artists scratch, claw and grease to get their tracks on to already crowded mixtapes. Six or seven of the songs would only be good anyway, out of 22. Two more factors sped up the growth of mixtape culture. First, the digital age began to bloom; high speed Internet access increases storage space and adds easier methods for creating and maintaining websites allow DJ’s to produce and distribute more product. Second, CD burners became common on home computers. Now fans can download the latest Clue tape from home, not out of the trunk of a car.
Mixtapes come in a variety of styles, but there are three major types

The Prototypes
The exclusive/freestyle heavy types, mastered by DJ Clue, are star-studded affairs where the majority of tracks are “exclusive” to the DJ for that tape. Freestyles are also a component, where newer MC’s deliver lyrics off the top of their domes over the current popular rap beats.

Blended tapes occur when the DJ takes the acapella from one song and blends it with the instrumental of another, creating a new hybrid song. Blended tapes often carry themes associated with movies or TV shows. Green Lantern, one of the elite of this genre, recently released Master Class, a mixtape that takes audio clips from The Wire (the best television show ever made) and uses them as interludes between songs. The clips often carry a motif associated with the blended song.

DJ Drama spearheaded the artist branded period of mixtapes. One artist carves the album by handling interludes and supplying the majority of songs. Branded mixtapes mimic studio albums and allow the artist to build a fan base while honing their craft. Drama’s Gangsta Grillz series contains more than 30 artist-hosted titles and is responsible for the careers of hip-hop luminaries T.I. and Young Jeezy.

Change the Game
Websites sprang up quicker than a Wal-Mart to accommodate the flood of music, the good and the bad. Livemixtapes, Hip Hop DX and DatPiff are just three of the thousands of url’s offering free mixtapes. Getting one out of a home studio and onto the web became easier than sending an email.

No DJ took advantage of the digital age like Drama. In fact, on January 12, 2005, sheriff’s deputies raided his Atlanta based studio, confiscating laptops, hard drives and thousands of CDs. Drama and his Aphilliates Music Group were charged under Georgia’s Racketeer Influenced and Corrupt Organization Act, better known as RICO.

Usually reserved for drug kingpins, the act states, in part: “It is unlawful for anyone employed by or associated with any enterprise engaged in, or the activities of which affect, interstate or foreign commerce, to conduct or participate, directly or indirectly, in the conduct of such enterprise’s affairs through a pattern of racketeering activity or collection of unlawful debt.”

The Aphilliates certainly fit the description, delivering mixtapes to mom and pop stores across the Southeast. There is a flaw in the applying of this reasoning, however. Mixtapes are technically for promotional uses only. That Drama was making money, paid to him by label executives, lead to another evolution in the genre, which in turn placed the DJ on the endangered species list.

The New Breed
In February 2009, Drake dropped So Far Gone as a free download on his “blog.” In the first two hours, 2,000 copies were downloaded. The album featured two top ten Billboard singles (a first for a new artist) and earned the Canadian MC a Grammy nomination for “Best I Ever Had.” All before joining Lil Wayne’s Young Money imprint. Others took notice of this blueprint, and began to build their own careers.

Before releasing his gold selling debut album good kid m.A.A.d city, Compton MC Kendrick Lamar released five mixtapes, all free downloads. His first tape, however, earned him the label deal with Top Dawg. With each release, Lamar built his craft along with his fan base. Footage of him battling any and all takers is all over the Internet, as well as cameos in videos for more established artists. Once he released Section.80 as an independent album on iTunes, his label finally took notice — nine years later.

YouTube, responsible for the slow death of videos on television, also assisted in birthing the career of Harlem, N.Y born and bred ASAP Rocky. In an interview for HipHopDx.com, Rocky explains that his mixtape Deep Purple “wasn’t me at all...I didn’t have nothing to do with that, it was done all the way in Paris.” Seems a fan took a collection of YouTube hits and refashioned them into a mixtape. The cut “Purple Swag” became a hit, gaining entry onto radio playlists in New York, along with a video shot and directed by Rocky. Sony/RCA soon came calling with a two-year, $3 million record deal, before he dropped his first “official” mixtape Live.Long.A$AP.

The new breed of rappers are continuing the evolution of the mixtape game and music in general. 17-year-old Joey Bada$$ from Brooklyn was noticed on the dubious hip-hop website World Star Hip Hop, “I put my contact information at the end. I was like 15.” His debut mixtape, 1999, released in the summer of 2012 initiated an on-going bidding war for his solo services. West Coast representative Casey Veggies maintains caseyveggies.com, where his entire catalog is available for free download. Links include his Tumblr page, where fans can see pictures of Veggies backstage and in the studio, as well as pictures with his parents. Audio clips and videos of interviews, performances, studio sessions and more are available. This is the type of promotion and fan interaction allowed to independent artists in this post digital age.

The post digital age carved a new avenue that bypassed the DJ. The mixtape game is alive and thriving as a result, with the output being careers. DJs chose another route that is just as successful. They are now radio hosts, producers, A&R’s and VPs of record companies, working and signing label deals with artists that walked in their footsteps.
PINA

When high-tech directing intersects with art, the result can be extraordinary. Pina is a German art film which discusses a woman who left behind an imprint of love on the souls she touched. It is the winner of best documentary at the Academy Awards in 2011 and discussed dance as life. The late choreographer Pina Bausch revolutionized dance by arousing talent dancers didn’t know existed within themselves. “We became the paint to color her images” a fellow dancer divulged to the camera crew about the friend he lost, and the genius dance lost. This 3D movie captivates audiences by showing the streets where she walked and the subway where she dreamed. The dancers perform moving performance art across Germany to show that art is indeed everywhere.

The movie teaches its viewers that inspiration is ubiquitous, from the clack of high heels down a tiled floor to the sun hiding behind a single cloud. The movie showcases that art is honest and dance is no exception. In Pina’s opinion, talented dancers are ones who evoke emotion which is more important than a statuesque woman in a pink tutu. While many hire young beautiful dancers, she did not participate in ageism, but used it as a muse. She sought out emotion rather than beauty, stamina to age. Pina used personal power to drive her dream of classic consistent beauty. Instead of using paint, clay, or a camera she used the human form as her medium.

Even if a dancer is doing the same dance that someone else created and performed, one cannot imitate it simply because it was Pina’s dance. Every dance must be different to be honest, and that’s exactly what Pina tried to do. Moreover, everyone make their dance their own. As a person, shyness captivated her, and thought spoken language was impeding. The dancers she casted came from all over the world and many did not speak German. So they spoke with their bodies and created a language that was independent from any constraining rules.

In the movie Pina states, “There are situations of course that leave you speechless. All you can do is hint at things. Words can’t do much more than evoke things. That’s where dance comes in.” This moving documentary intersects the digital age and art to truly captivate a person through dance. A series of dances are broken up by stories and secrets of the dance company at the legendary Tanztheater Wuppertal Theater. The juxtaposition of dance and interviews shows the everyday legend as a simple and humble person who led her life not on the stage catching roses after the performance, but embraced the magic behind the scenes.

Like all legends, the curtains must close, and with her final breath Pina stated, “Dance, dance, or we are lost.” This quote captivates her life and changed others perceptions of themselves and others. She truly loved people who were the fire which breathed inspiration. She encouraged her muses to show their souls on stage for the purpose of honesty, art, and humanity.

-BARBARA HOLLINGHEAD

HAPPY PEOPLE

Five issues ago we ran a story on Werner Herzog’s Rogue Film School, a seminar styled workshop hosted by the acclaimed German filmmaker. As I am a huge Herzog fan (there it is, the author’s bias), and this is the digital issue, I thought it appropriate to write a quick highlight of his recently released documentary Happy People: A Year in the Taiga. Filmed in 2010, Herzog’s film documents a small enclave of locals of the village Bakhita, near the river Yenisei, in the Siberian Taiga, whose cultures and traditions seem frozen in the Taiga itself — there is no telephone, running water, or medical aid. In many ways they are the antithesis of digital culture — unbeknownst to the villagers of Bakhita, their entire existence defies it.

Why these subjects caught Herzog’s fascination is obvious. Herzog himself grew up in a part of Bavaria deprived of the very same luxuries. Since his filmmaking career began, he frequently picked human subjects whose culture, language, or ecosystem lay on the brink of extinction. It is as if these subjects proved to be more authentic, closer to what he calls the “ecstatic truth.” Whether it has been hauling a full-sized river boat up a mountain in the Amazon, or filming on top of an active volcano, Herzog’s search for authenticity has led him to take extreme measures in filmmaking.

Over the course of the documentary Herzog follows Siberian trappers through all four seasons in the Taiga. With insightful commentary, he gives a world on the brink of cyber singularity a real life glimpse of the extreme alternative. The film has been screened at the Telluride and Vancouver film festivals where it has won the Official Selection awards at both. The film is now screening in selected cities.

-John Lznick
THE CABINET OF DR. CALIGARI

The Cabinet of Dr. Caligari is a German expressionist film released in 1920, that represents a shell shocked soldier coming back from World War I suffering from post-traumatic stress disorder. It connects to the digital era by showcasing the difference of society in present times and past. It is the first violent war movie during the modernist period. It is also credited as the first movie with the “twist ending.” The film was released before Hitler gained power, but the audience can see the development of the foreshadowing doom for Germany heading towards the World War II.

The doctor in the film represents Hitler, and the Somnambulist represents German society. The scenery of the film is jagged and rough, symbolizing the estrangement the Germans felt coming back from the war. The houses are diagonal and inconstant representing the mental distress of the soldiers. The only open area in the film is the town center. While the men returning from war should have talked to a therapist or counselor, their condition did not yet exist. The film also deals with the duality of soldier and civilian.

After World War II, expressionism in painting and films attempted to convey a feeling more than a representation of reality. The digital age moves from canvases to cartoons to the technological world. In Germany, the art reflected the lugubrious period and the extreme debt to France. Expressionism's purpose was to radically convey emotion and meaning rather than the physical reality. The Cabinet of Dr. Caligari is also credited for the first twist ending in any film, but it was not intentional. Originally, there was more of a sense of dueling, as in the protagonist is actually the midnight murderer. Yet the producers thought it would be too gothic.

This type of duality of murders at night is an analogue to the night terrors of sufferers of Post-Traumatic Stress Disorder, which the soldiers encountered upon arriving home. It also discusses the conscious and subconscious in human form. Two best friends fall in love with the same woman, but decide they will let her pick between them. Yet, the protagonist's mind kills his best friend and ironically, he still does not marry his lover. The movie shows that in this time period there is nothing to resolve and there is not a concrete ending, similar to Germany at this time. It is unsettling due to good vs. evil and the conflict between the two. One must project their own opinion on the film due to its subjectiveness.

A current film heavily influenced by The Cabinet of Dr. Caligari is Tim Burton's Edward Scissorhands. Both films discuss the figure of authority: the unrelatability and unpredictability of the power they possess over the protagonist. Both movies have an anti-climactic romance with no real ending or resolution. Edward Scissorhands shows the banality and artificialness of current American culture. The disheartening emotional journey of both films captivates audiences.

—Barbara Hollingshead

MAMA

After watching the previews for Mama, I was super-excited to see it. It seemed right up my alley: a creepy ghost story. And at first it was. Victoria and Lilly, two young sisters abandoned in the wilderness by their father after he kills their mother, are creepstastic. The years they spent in isolation turned them into animals, who crawl around, squeal to communicate, and are violent when approached. The cabin where they were left is where “Mama”, a ghost that takes care of the girls, is introduced.

Unfortunately, Victoria and Lilly’s behavior is where the creepiness ends. Their uncle Lucas and his girlfriend Annabel take the girls in to rehabilitate and raise them. The girls’ psychologist is convinced that Mama is a figment of their imagination, but she soon proves him wrong. I wish she didn’t. As soon as the entity that is Mama manifests herself, there is immediate disappointment. She is fake to the point of cartoonish, and all the scary movie music in the world couldn’t make you afraid of her. There is also quite a bit of confusion in regards to who Mama actually is. She is not Victoria and Lilly’s biological mother, but the story of her character is told so sporadically through the psychologist’s investigation and dreams and visions of Annabel’s, that you don’t get a concrete idea of her identity or why she is even with the girls in the first place.

I feel like with the cool concept and the girls’ acting skills, the story had so much more potential than the final product. If you’re going to base an entire movie on a character who is supposed to instill fear, spend a little more time on her so she actually scares people, or go the Paranormal Activity route and don’t show her at all.

—Lindsay Falberg

Spring 2013 | 61
**THIS IS HOW YOU LOSE HER**

As I was reading Junot Díaz’s second collection of short stories, *This Is How You Lose Her*, I found myself confused. Not confused by the subject matter, or thesaurus decision (which is certainly not Díaz’s style), but rather I was confused by the litany of reviews that bowed down before the collection.

The collection was published by Riverhead Books in 2012, and while this is his second story collection, it is also Díaz’s first release since his Pulitzer Prize-winning novel, *The Brief and Wondrous Life of Oscar Wao*. Díaz’s first collection, *Drown*, introduced a Dominican family, focused around a teenage named Yunior. Díaz uses the same host of characters in his latest collection, and this is where my confusion really begins with the work. I can’t answer why every story sounds so similar, but not in a way that creates style, more in a way that makes you flip back pages to the last story you read, and make sure you weren’t re-reading something you already knew.

The first story I went to was the shortest one in the collection (naturally), Alma, and it ended up being the story that included the phrase, “This is how you lose her.” This is one of the better stories in the collection. It’s a second person clinic, and very voice-heavy (which certainly is Díaz’s style), and like most of the stories in the collection, involves a relationship that’s in some kind of transition. This particular story involves Yunior and his girlfriend, and is one of three second person stories in the collection (there are nine in all). The other story that I enjoyed was *Invierno*. It was a first person narrative from Yunior’s perspective, in which his family has just moved from his home in Santo Domingo, in the Dominican Republic, to New Jersey. They moved to the Northeast in the dead of winter, and Yunior’s mother, who is simply referred to as, Mami, wants desperately to return to the Dominican Republic, and finds herself on the edge of leaving, walking out into the snow and leaving her children in the apartment. Yunior and his brother, Rafa, decide, after much deliberation, to head into the snow and try to follow their mother, wherever she is going. The story is a nice change of pace from Díaz’s thick voice and slanged prose. I only wish there were more stories like it.

Too often the stories in this collection are on the verge of cliche. There’s something about them that seems familiar, and some say relatable, but the familiarity almost feels like a gimmick after a while. It’s nice for a collection of stories to blend well together, Joyce’s Dubliners, for example, but there’s something about Díaz’s new collection that doesn’t blend. It’s like a cake that has an unbearable amount of sugar.

*Owen Macdonald*

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**A GAME OF THRONES**

It is common knowledge that really good books often get made into movies. Harry Potter, Lord of the Rings, and *Twilight* come to mind. A new version of this has recently come about: turning books into television shows. Most people know *Game of Thrones* as a show on HBO; they are surprised to discover that it is based off of a projected seven book series called *A Song of Ice and Fire*. There are currently five books published with the sixth planned for a 2015 release. The first is entitled *A Game of Thrones*, and this is where the TV series received its name. I prefer books over shows and movies so I read the series instead of watching it. Actually I didn’t even found out that it had been made into a TV show until I was well into the third book. Someone showed me the first episode, and it did not compare to the book.

The series is set in a world with two continents—Westeros and Essos. Westeros is the continent of the Seven Kingdoms, and this is where most of the action takes place. It is told through different viewpoints of characters and has three different stories going on. The Seven Kingdoms has erupted into a war over the Iron Throne after years of peace, and the land is divided as several houses stake a claim to be king. In Essos, a princess whose family was the original crown holders of Westeros has risen after exile and is determined to take back her rightful place on the throne as heir. Finally, there is the impending danger to the Seven Kingdoms from the Outside, a wooded area in the north blocked off from Westeros by a gigantic wall that is manned by men of the Night’s Watch. A group of undead beings called the Others live there and are determined to kill anyone they meet, and everyone who dies at their hands becomes one of them. They’re basically zombies. Of course there is much more going on—dragons, gigantic wolves, and dark magic along with battles of war and love.

I loved the series. It was maddening (I actually threw one of the books across my room at one point), downright crazy, oddly relatable, and so addictive I could barely put them down and was furious at discovering I have to wait for the next one to come out. For those of you who read one book a year, try *A Game of Thrones*. I guarantee you’ll be stuck dying to read the next four. Or if you’ve been following it on TV, see how the books compare. With five awards and nominations, they’re definitely worth it.

*Rachel McKiell*
In the year 1874, a man named Nathaniel Bishop set out on a geographical adventure spanning 2500 miles, from Quebec to the Gulf of Mexico, in a paper canoe. His non-fiction book, *The Voyage of the Paper Canoe*, offers us insight into his journey along the waterways of the eastern seaboard, and although the fifteen chapters of the book have some interesting details about his journey, there is one particular chapter of interest to three of Coastal's students. The chapters of the book describe Bishop's travels in different regions on his journey, and chapter eleven covers Bishop's travel south to the Waccamaw River, and into Charleston. His book gives us all a look into post-Civil War South Carolina, and now these three students have “re-interpreted the text through a more contemporary eye.”

These three students, two photographers and a designer, have taken Bishop's voyage as a guide to their own journey through the Waccamaw River. In this age of advancing technology we are able to gain a new perspective of the river, and how much it has changed since Bishop made his trek through it in the nineteenth century. The book features photographs of the river, the wildlife, and people they came across, along with passages from chapter 11 of Bishop's book. Much has changed since Bishop's time on the river, and these three students want to document it and share it with everyone.

In keeping with the revitalization and reimagining of Bishop's text Marcello Garofalo, the book's designer and videographer, has introduced a non-traditional element to the printed book; an augmented reality.

— The augmented reality portion of the book will allow the viewer's of the printed publication to enter into a world that better explains Bishop and his journey. This will be done through a virtual means. The collaborators chose five locations specific to Bishop's journey, as well as their own, and five photographs that match these locations.

The book is being published by Athenaeum Press, and will be it's first publication. There is quite a bit of work going into the book, by the three students that began the reinterpretation, and by some of the faculty. One professor in particular is working on a digital companion to the book. Dr. Jen Boyle, an Associate Professor of English, is working with her English 312 class on the completion of the digital companion.

— What 312 students are doing is producing the full text of the South Carolina chapter of the book online, along with accompanying annotations and background. There is quite a lot in the chapter to do with cultural and social aspects of the region, as well as some commentary on race relations. Students want to bring this material forward as part of the project. The digital companion will also feature some interactive components that will allow readers to use social media technologies to contribute images, writing, and other secondary materials back into the online text and an accompanying interactive map that shows key points of Bishop's journey through our local area.

Dr. Boyle isn't the only professor that's using the book as an opportunity to teach her students. Another English professor, Professor William Hensel, is planning on leading a group of creative writing students on an excursion on the Waccamaw River from Conway to Georgetown during his Maymester class this summer.

— The class is a Maymester English 201, Introduction to Creative Writing, and students will be taking two kayaking trips per week on the Waccamaw River and writing poetry, fiction, and nonfiction about their experiences. Because we will be following Bishop's route from Conway to Georgetown, the class will respond, in writing, to some of the images from Chasing the Paper Canoe. I'm mainly hoping for a few things: that students learn how to document their experience in three creative writing genres; that they edit and revise their individual pieces for a final portfolio; that they learn about, and incorporate into their writing, the river's geographical, commercial, and ecological history; and that they recognize the exciting possibilities in “traveling local.”

—Esteban Walter
Spring 2013 | 53
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