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**THE MUSIC ISSUE.**

Between Bluffs: Anything and everything in between

By AIMEE ALEXANDER
Managing Editor

Between Bluffs is the kind of band whose music can’t be described with just one word. Eclectic. Folky. Rock ‘n’ roll. Country. The crew at the band’s Nov. 18 Ale and the Witch gig appeared to be just as diverse as their sound.

*How would you describe your sound?*
“I try not to,” said lead singer, and USF St. Petersburg student, Jerrod Simpson. “What we’ve been trying to do is stay within the range of folk music, but we cram as many genres through that funnel as we can.”

Simpson said the band’s sound is closely tied to Americana and roots. “It’s modern roots music.”

Each song they play seems to surprise and delight their audience—from their country-infused version of the Beatles’ “Dear Prudence” to their folk-rock cover of Pink Floyd’s “Another Brick in the Wall.”

“We are all about contradiction,” Simpson said.

*How did you meet?*
“Drummer Joe [Russek III] and I are friends from way back. Our dads both worked in construction,” Simpson said. “Justin Davis and Brad Myers are also longtime friends, “pretty much since we were kids,” Myers said. Davis was the best man at Myers’ wedding.

Simpson was hosting open mic night at JolliMon’s Grill in Dunedin, where he met Myers. He mentioned he was looking for a studio. “Justin said he had a studio—M.O.T.H. Studios—and we went from there,” Simpson said.

“When we first got together in Feb. 2010, we were doing indie rock and garage band stuff and it became a fusion of all those sounds,” Simpson said. “And this year, we added Vicki Scuteri because she’s awesome. She plays the violin.”

*Who inspires you?*
Simpson’s musical influences run the gamut from Bob Dylan and the Beatles to Iron & Wine, Elvis Perkins and indie-rock band Menomena. Simpson began writing all of the band’s songs and still writes the lyrics. The band has since collectively written more songs together.

Scuteri originally hails from New York. In addition to the violin, she is a classically trained pianist and saxophonist. She met Simpson a few years back at Bella Brava, where she was performing. He told her he was looking for a fiddle player and thought she would be perfect. They stayed in touch and in January of this year, she joined the band. She also divides her time between seven other bands. Bluegrass, classical, R&B and funk are among her influences.

Davis plays the stand-up bass, guitar and banjo. His musical inspirations stem from classical, jazz, Miles Davis, Jimi Hendrix and bluegrass.

Drummer Russek always had music in his life. “My dad was a drummer, so I had no choice,” Russek said. His influences include punk rock, ’70s progressive rock and “lots of garage band stuff.” His experience with Between Bluffs has broadened his musical tastes. “It’s been a lot of fun,” he said. “I got turned on to newer music.”

“What got me into music? Blind Melon and grunge,” Myers, guitarist and mandolin player, said. “I got into jazz music a little later on. I never listened to it when I was younger.”

The band gets together when they can but it can be challenging at times. Russek lives in Ft. Myers and sometimes their gigs become opportunities to debut un-rehearsed material.

*How many albums have you released?*
The band’s debut CD “Mountain Nearing” was recorded and produced at Davis’ M.O.T.H. Recording Studios in Clearwater. Davis explained M.O.T.H. is an acronym for “my own two hands,” and it seems to emulate the band’s frame of mind.

“We are totally self-managed and produced,” Simpson said. “We have a do-it-yourself mentality.”
Just winging it in St. Petersburg

The Tampa improv troupe Dear Aunt Gertrude performs in downtown St. Petersburg, bringing zany insights to childhood classics.

By CHRISTOPHER GUINN
Contributing Writer

An angry employee in a hot-dog costume screamed at passersby, including a blind man, to convince them to buy some hotdogs. After 15 years on the job his bellignerece is aimed for the failure of the business.

All this makes sense in the world of improvisational comedy, where the audience willfully suspends disbelief to experience the imaginations and quick-wit of the players.

The American Stage Theatre Company in downtown St. Petersburg is taking a stab at improv on Sunday nights as part of its “After Hours” series. The theater wants to be the place for improv in St. Petersburg, said stage director and production coordinator T. Scott Wooten.

Wooten had to bring in additional chairs, the biggest crowd yet at the theater for improv, to the second-floor bar and lounge that the theater is calling its “lobby cabaret” to provide more seats for the standing-room-only audience at the Nov. 20 performance of “Shel.”

“Shel” is a show by the Tampa-based troupe Dear Aunt Gertrude that uses the poetry of Shel Silverstein as a jumping-off point for the improvised free-association wackiness.

Show creator Amy Huebschman said she got the idea when her sister moved and needed to get rid of boxes of books. Among them were the two most famous collections by Silverstein, “Where the Sidewalk Ends” and “A Light in the Attic,” which Huebschman then introduced to her child and got the idea for the show.

From that comes varied and whimsical skits, such as two people sitting on a bench keep having their serious conversation interrupted by rude people scoothing by; George W. Bush explains cyclical cycles (a bit led off by Silverstein’s poem “Poemsicle”); and a man unhappy with his new unicycle that has a face rather than a seat.

The No. 1 rule of improv comedy is to never say “no.” This leads to moments of anarchy when an off-stage player shouts something like “10 years later…” and suddenly the scene shifts and the actors on stage have to go with the flow.

The idea of “yes, and…” is very fundamental to improv and when you first start out, it is essential not to break it. … The idea is for all the players to make each other look good and keep things moving,” Huebschman said.

Improv not only requires collaboration and good faith from the players, but from the audience, as well. When a bit is going poorly, the players are willing to suddenly pull the plug on it; the narrative and the audience’s expectations have to shift with it.

“Not having a plan or knowing where you are going with something takes a lot of confidence and trust. I find sometimes that the hardest thing is just putting up on stage without any idea of where things are going. However it is also exhilarating and exciting, especially when things turn out well,” Huebschman said.

“Hanging a lantern” on the process like this isn’t a full stop, but one of the more endearing elements of the form. Improv is permanent. Two shows with the same gimmick, like the reading of children’s poetry, will be vastly different experiences.

Improv comedy is the ultimate “you had to be there” performance art. The actors are not afraid to make fun of their most memorable lines, good or bad, so that by the end of the show the disconnected bits build a foundation of in-jokes that form into one coherent show.

Dear Aunt Gertrude usually performs at The Box Theater in Ybor City, where they also host improvisational comedy lessons throughout the week.

Information about future improv comedy acts at the American Stage Theatre can be found at its website at AmericanStage.org. Tickets are $15 in advance or with a recommended $5 to $15 donation at the door.

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Front desk not in original RHO plans

RHO, continued from front page

sants knew their work hours would decrease. She hired only one student this semester for Flori-
dowork Study. The summer student assistants knew their work was seasonal. She said no one was asked to leave his or her job. But Klisanin said the front desk was not in the original plans of RHO, and that it was an afterthought.

At the Florida Housing Officers meeting, other universities are not staffing for security reasons, she said.

“We don’t promise [the residents] security,” Klisanin said. She encourages the residents to make smart choices. “It’s ultimately up to their choices. … You can’t just let people in behind the door. We need true security,” Klisanin said.

Klisanin said there is “rationa-

ly change, noting the drawbacks of having an unlimited amount of withdrawals. Cole wrote it increased student debt, reduced student ability to secure and maintain financial aid, and impacted students’ ability to graduate.

Potter agrees the “long-overdue policy” will change students’ attitudes. When students start a course without a strong intent to finish, there’s no urgency or effort, Potter said.

“It’s not good for the university when kids don’t finish their degrees,” Potter said.

Universities across the state have varying withdrawal policies. At Florida State University in Tallahassee withdrawals are unlimited, but at the University of Florida in Gainesville students are limited.

Cole said the policy change shouldn’t affect many students, because data indicated about 15 per cent of USF Tampa students had more than five withdrawals.

Only in extenuating circumstances will more than five withdrawals be permitted to students. If students reach the withdrawal limit, the registration system will block further course exiting.

The policy change is part of USF’s Student Success “Take 15” Campaign, which encourages students to enroll in 15 credit hours per semester, promoting a four-year path to a bachelor’s degree.

Graduation rates central to new withdrawal policy

By JANE MCINNIS
Contributing Writer

While the new withdrawal policy limits the number of classes undergrads can withdraw mid-semester, administrators behind the change say the policy was enacted to good graduation.

“Keep in mind that the policy was in no way meant to be punitive,” said Katharine Cole, the associate dean of undergraduate studies at USF.

Cole spearheaded the policy change after collecting data about undergrads’ withdrawal numbers from the last two years. Cole found that “very few students who withdraw from more than six courses ever end up finishing their degree,” she said.

The new policy allows undergrads with less than 60 credit hours three classes to withdraw from, and those with over 60 credit hours are granted two.

“You don’t think about how much that costs,” said Robert Potter, associate dean of graduate and undergraduate studies at USF.

With in-state tuition at $153.49 per credit hour for undergrads at USF, five withdrawals average to over $2,300.

Cole sent out an email to all undergraduates regarding the policy change, noting the drawbacks of having an unlimited amount of withdrawals. Cole wrote it increased student debt, reduced student ability to secure and maintain financial aid, and impacted students’ ability to graduate.

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Universities, state government address illegal downloading on campuses

By ARIELLE STEVENSON
News Editor

The Tampa Bay Business Journal recently ranked USF 23 out of 25 universities in the country for illegal downloading. The list was compiled by the Motion Picture Association of America and included 447 copyright infringements. USF is the only Florida school on the list that was drafted at the request of the U.S. House of Representatives Committee on the Judiciary.

In March, Orlando Rep. Ric Keller introduced a bill allowing colleges to use federal funds in an effort to reduce student piracy. Last year, The New York Times reported recorded music sales decreased about 10 percent in 2009. The report came from the International Federation of the Phonographic Industry, which noted the 30 percent fall of music sales worldwide from 2004 to 2009.

USF Tampa's newspaper, The Oracle, reported in 2007 that the Recording Industry Association of America sent USF 124 pre-licensing letters to students charging them with illegally downloading through the university’s network. About half of those students were sued by the RIAA.

Students who got caught found themselves in hot water because of the Internet-use agreement and acceptable-use policies required for Internet access on the USF network. Students can choose not to comply, but are then unable to use the network.

Regarding music downloading, the copyrightied material portion of the agreement outlines what constitutes piracy: “Within the Internet culture of unlicensed use, theft of intellectual property is rampant. Unauthorized Internet music archive sites (using multiple formats, such as .wav files, or MP3 files) provide illegal sound recordings online to anyone with a personal computer.

Music can be downloaded and played indefinitely, without authorization, or compensation to the artists. Other music pirates use the Internet to peddle illegal CDs.”

Trying to cope with the mass access to music piracy through sites like The Pirate Bay and Demonoid, USF joined forces with Ruckus Network, Inc. The software program gives students free access to USF’s network to download songs from a library of 3 million tracks.

Students could only listen to the songs from Ruckus on campus and couldn’t download them to disc or play them anywhere else without paying. Ruckus didn’t gain much traction with students and eventually disappeared. Now, Campus Computing uses a program called Red Lambda, which monitors file sharing on the campus network.

Try downloading once and the policy outlines what will happen essentially a slap on the wrist: “If you download from a P2P website through the USF campus network, your Internet connection will be disabled and you will receive an email from the Incident Response Team regarding USF Network Terms of Service.”

BitTorrenting, a peer-to-peer sharing software, has stirred much debate because technically it’s a sharing program and not a direct illegal download. The software takes miniscule bits of information from all over to form a single file. As far as USF’s acceptable use policy goes, BitTorrenting falls under P2P and is therefore a violation.

Abuse the USF network and chances are it’ll be more than a slap on the wrist. The Crow’s Nest attempted to speak to one student who had settled out of court (to the tune of several thousand dollars) for illegal downloading but wasn’t allowed to speak about the incident as part of the settlement agreement.

The university’s file sharing website states that although Ruckus is no longer available, students can still legally access sites like Pandora, Slacker Radio and Last FM.

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Florida tour planned for June 2012
BAND, continued from front page

What’s on the horizon?

Another trip back into the recording studio is in the works. “We are shooting for May,” Simpson said. The goal is to release their new CD before they play the Orange Blossom Jamboree May 17 to May 20—a 4-day music festival in Brooksville, Fla.

The band is planning a Florida tour for June 2012—two weeks in north Florida and two weeks in south Florida. “We are going to hit up every major city,” Simpson said. The band’s next show is slated for Dec. 3 at the Hideaway Café in St. Petersburg.

For more information, visit their website at www.betweenbluffs.com.

artv@crowneststpete.com

Students head to downtown bar for rollercoaster beats

By AMANDA STARLING
Contributing Writer

The moment the doors swing open, instant bass roars. The room is crammed with dancing bodies and darting laser lights. Old horror movies flash across the television above the bar. The room is filled with 18-year-olds and 20-somethings.

People go to hear the bass drop. People go to the bass drop. People go to hear the bass drop. People go to hear the bass drop.

“Acropolis is out and Fubar is in,” said freshman Nikki Hester. DJs from all over the area—Spew Heifer, Zayklen and Sirkit—drop by for a few hours to crank out their creations for the massive group. It is a social event for friends to dance and listen to something unique and difficult to replicate.

“We get a fun group to go and it’s a great atmosphere when you’re with good company,” said freshman Shannon Fouts.

Dubstep began as a movement of music in South London. The genre is characterized by a techno-like sound, relying heavily on a climatic build up of beats with a sudden drop of bass—like a roller-coaster with a big drop.

Over the past decade, it has slowly leaked into the mainstream through heavy dance beats in pop singers’ recordings, such as Rihanna, Britney Spears and Usher. Dubstep and house producers such as David Guetta and Plastixian have remixed tracks to pop music, though trending in Americanized stylings is Skrillex.

“I don’t usually dance in public but I will if I’m with friends. I’ll drop the bass then,” said freshman Stefanetti Gelle.

Students can get in to Fubar for a cover charge of $2 for 21-and-up and $5 for under 21.

“We rage until they kick us out,” said freshman Justin Shaffer. “I pretty much feel accepted, as at any dubstep event with the people. As for the music, it’s pretty good. The DJs definitely keep everyone happy.”

Fubar in downtown St. Petersburg offers students a place to get their dubstep fill.

Nov. 28, 2011

Students can use websites like Pandora to listen to music without breaking any rules.
Holiday music arrived early this year. The festive music is charming—just the sort of thing to ease us into the seasonal spirit. But some songs may cause road rage rather than car sing-a-longs. Here is a list of the five songs that could vie for most annoying holiday tune—sure to have you reaching for earplugs in no time.

I Want a Hippopotamus for Christmas     Gayla Peevey             1953
This is possibly the most random Christmas song of all time. Who really wants a hippopotamus for Christmas? Peevey must have missed the terrifying pictures of the animal in her “Zoobooks” when she was growing up.

The Chipmunk Song (Christmas Don’t Be Late)     The Chipmunks            1958
Before there were CDs there were tapes. When a tape became damaged, the ribbon spit out of the stereo causing the song to speed up while the voices became warped. That is how this song sounds.

Wonderful Christmastime                        Paul McCartney            1979
You can’t run and you can’t hide. This song will play on the radio, in the malls, and at the grocery store. Once the flaky keyboard notes begin to play, you’re in for three minutes and 45 seconds of “simply having a wonderful Christmastime.”

Jingle Bells         Barbra Streisand             1967
Remember how some songs may cause road rage? Barbra Streisand’s “Jingle Bells” is the perfect example. Maybe the album’s producer challenged Streisand to that game of saying something 10 times fast, because that’s the only excuse for this song.

The Christmas Shoes       Newsong               2000
Nothing gets you into the merry holiday spirit more than horrible rhyme schemes and cheesy lyrics. For example, “His clothes were worn and old/ He was dirty from head to toe/ And when it came his time to pay/ I couldn’t believe what I heard him say.” There is also a music video and made-for-TV movie where that came from.

By AMANDA PRETULAC
Arts Editor

opinion

Fantasy football: Theme song edition

By HANNAH ULM
Contributing Writer

You know how baseball players each have a song they walk out to? Well, for the music issue I decided to pair some strong fantasy players with their perfect intro songs.

Aaron Rodgers: “All I do is win” by DJ Khaled & others. Lyric sample: “All I do is win, win, win no matter what.”

Ray Lewis: “Don’t push me” by 50 Cent. Lyric sample: “’Cause I can’t control my temper, I’m fitting to catch a felony.”

Tom Brady: “Are you gonna go my way” by Lenny Kravitz. Lyric sample: “I am the chosen, I’m the one, I have come to save the day.”

By HANNAH ULM
Contributing Writer

Annoying tunes of the holidays

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For more information call: 1-800-662-7286
Or visit: www.FloridaOrchestra.org
The criteria of a legendary musician

By TARA MCCARTY
Creative Director

The history of American music is rich with individuals who will always be remembered because of their talent, appearance or success. Some are called rock stars, some famous and some legends. But how many are actually legends? What dictates legendary status?

A few months ago I was talking with a coworker on the subject. We were trying to pin down the criteria someone would have to meet to be considered legendary.

To start, we tossed out the names of a bunch of well-known artists—Jimi Hendrix, Janis Joplin, Elvis Presley, Michael Jackson, John Lennon, Kurt Cobain, B.B. King, Stevie Wonder. These people are all famous and talented, but are they legends? There’s a thin but distinct line between a famous musician and a legendary musician.

The thing about having this discussion is you’ve got to put all your preferences aside and you’ve got to put all your assumptions aside. Here’s my friend’s my coworker.

He’s done some remarkable work and has been in the industry for over 15 years, but if I’m facing facts and being honest about them, he’s nothing the world hasn’t seen before.

In a 2008 article on Yahoo! a critic named the top 25 musicians who have been in the industry for at least 25 years and he considered legendary. People in the comments threw fits about who he had on the list and who he didn’t. They weren’t satisfied with his deductions.

The odds of there being a universal list of legends in music is impossible because the notion is too subjective. But in small groups, it can be discussed and perhaps even agreed upon.

My coworker, who’s got 15 plus years on me, was naming artists I’d never heard of. Don’t flip out when I say this, but, for example, I had no idea who Kurtis Blow was. My coworker argued that he was legendary, and I argued back that a true “legend” would be some people across the board of generations would know, even if just by name.

And so began our list of criteria to be considered before declaring a musician a legend:

• There are all types of genres, even more today than in our parents’ generation. Is the person known throughout multiple followings?
• What has more pull in making a person a music legend? Lyrics, style, appearance, personality, talent? Does having one or more of these traits put someone in the pantheon?
• Among the well-known names that are prime candidates for legendary status there are several who have had serious drug problems or died either because of these problems or in accidents. Do these incidents have something to do with them being considered? If an artist is troubled or dies in their prime, are they more revered by their fans?
• Does the number of fans, years active, albums or number one hits play a part? What about how much money the artist makes, his or her age or tour schedules?
• Has the artist emerged during a time of public dissatisfaction to be the voice of the people?
• Was the artist an entrepreneur for success? Did he or her kind set precedence?
• Did other artists follow in his or her footsteps?
• Does the musician represent something to his or her followers (legalization of marijuana, sex appeal, overcoming disability, equality, etc.)?

The last thing my coworker and I talked about was whether there are legendary musicians in this generation. Are the artists out now too young to be considered? There are so many genres now, it would make sense that the people leading the changes would be considered legends, but do people even know who they are or the significance behind the movement they’ve created?

The idea of legendary musicians gets even muddier in this day and age because so much of the industry is driven by money and promotion. I’m sure there are people out there who would say Justin Bieber is a legend, and while he was one of the first singers successful after being discovered on YouTube and has set all kinds of phenomenal records, I would deny him a spot on my list. There have been so many artists comparable to Bieber—Aaron Carter, Jesse McCartney, Lil Romeo—that I couldn’t justify it. After thinking about possible legendary artists of this generation, few entered my mind, one being Eminem. He was the first white rap artist to gain success. I think his experiences through heavy beats and well-earned lyrics. His controversial content has the attention of people of all ages.

Legends have to be people who have changed a genre forever, who transformed the shape of music and created a new outlet for expression. Legends have to have the power to influence.

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Upcoming shows

By ARIELLE STEVENSON
News Editor

Bonobo (DJ Set) with Craig Heinved, Blenda, Mr. Marley
Dec. 3 at 9 p.m.
Crowbar
1812 North 17th Street, Ybor City, FL 33605
If you missed Bonobo and their 10-plus person live performance last year when they came through, the DJ set is well worth a drive over the bridge. Bonobo’s music is something like electronic music by classical artists—beautiful and melodic but with beats that pulse forward. No dubstep here. My friends.

The Jackals
Dec. 10 at 9 p.m.
New World Brewery
1313 E. Eighth Ave., Tampa, FL 33605
The Jackals are St. Petersburg natives, female-fronted, gritty, sonically compelling. The best local music doesn’t sound “local” and just sounds good. They’ll be playing in Ybor City with Peter Baldwin, a soulful must-see-hailing from Orlando by way of Alaska and now pursuing music in NYC. If you are new in town or never knew there was a music scene, this is a must-see show.

Radiohead
Feb. 29
St. Pete Times Forum
401 Channelside Drive, Tampa, FL 33602
If you’ve ever jammed to “Creep” or sobbed to “How to Disappear Completely,” do not miss this show. Radiohead is only making a selected 12 stops on their United States tour for “King of Limbs.” The last time Radiohead came to Tampa was in 2008, touring for “In Rainbows.” Tickets are expensive, but if you’ve already drunk their Kool-Aid then selling out wouldn’t be too far fetched for a seat. Get tickets as soon as possible because they will sell out. Tickets are $66.25 to $83.50 (including all taxes, fees and first-born children).
The case for Christmas
Looking on the bright side of ‘Christmas creep’

It’s easy to think that something has gone horrifically wrong when Brenda Lee belts the open-airing lines to “Jingle Bell Rock” right after “Monster Mash” stops spinning at midnight on Nov. 1.

Every year, the Christmas season cannabilizes another week or two in October or November, and is met with cries and lamentations from the American people. This phenomenon has been dubbed “Christmas creep”—the proclivity for department store, television stations and radio broadcasters to throw up the tree and pull out the holly before the Thanksgiving turkey is cooked.

Despite the holiday season being one giant celebration of food, merriment and gifts, people seem to really hate this.

There are the usual arguments: Christmas brings out the worst in people. This point is often made until January. There’s a simple boost to the economy. More than a million Americans actually care about the gift cards that many people purchased in November and December. That doesn’t account for the gifts that many people get for Christmas and hold onto until January. There’s a simple way for people who despise the consumerism to avoid it: Don’t buy anything.

Christmas pushes religion down non-Christian threats. America is somewhere between 60 and 79 percent Christian. The non-religious account for another 15 to 38 percent, Jews account for about 2 percent, and about 0.6 percent of Americans are Muslim. Should all of those non-Christians have to suffer through a dogmatic two months every year? No.

Good thing Christmas is almost secular.

Modern Christmas in America is very much about gifts, family and tradition, and not very much about Jesus. Aside from a few overplayed songs about the birth of Christ (we’re looking at you, “Little Drummer Boy”) and Linus’s “lights, please” speech on A Charlie Brown Christmas, this has become a very non-religious season.

The most popular traditions—Christmas trees, poinsettias, the red suited and jolly belled interpretation of Santa—are derived from secular origins, and religious scholars still debate whether the historical figure Jesus was born in December. Those who complain about spotting religious stuff in early November are usually complaining about the bells and red boughs that show up in stores, and those are hardly religious.

It’s unfortunate that some let these things ruin the splendor of Christmas. There is something magical about it. At a time when popular politicians can not only get away with telling the poorest Americans to get jobs and fend for themselves, but to receive support for those statements, Christmast stands out as a time when Americans actually care about other Americans.

Food pantries receive more money and volunteers, shoppers pick out and donate gifts to children they’ll never meet and people happily give what they do not need to the less fortunate. That is the spirit of Christmas.

The earlier that starts in the year, the better.

Editorials@crownsneststpete.com

Always wear sunscreen
By ARIELLE STEVENSON
News Editor

Looking back to the 18-year-old that left Largo High School to start college here in St. Petersburg in 2007, I have some advice for my younger self. Lessons, acquired only through experience.

Blow student loan money before the semester is over and then learn how to manage it better in the future. You won’t learn this lesson until a whole month of food consists solely of ramen noodles and Kraft Mac & Cheese.

Do not buy your books at the campus Barnes & Noble. If you read no other sentence in this newspaper but this one, remember it. They charge way more than anywhere else because of the bookstore advance everyone gets through the university. The university, bookstore and publishers are ripping you off. Buy them online for less than half the price, including shipping. On that note, support the Campus Book Room and Starbucks.

Try not to pay for parking. I survived four and a half years without a parking pass and went five days a week most semesters. There is free parking on Fourth Street and Fifth Avenue South. Legend has it, the Tavern and Campus Grind don’t tow. I spend money there every time I park, just in case.

Date and learn what you like in another human being. Don’t waste time on someone who brings down your GPA. If you do, let it be a lesson that motivates you to kick ass in school thereafter.

Take classes you aren’t advised to take. You have to be your own advocate in a university with too few employees and too many students. A few weeks before my freshman semester, I marched into the journalism department and demanded classes because I had already worked a bit in the field. I brought a demo reel and clips for proof. It worked and I got my classes. Make the university work for you. That’s how I discovered a passion for Southern history and English.

Respect yourself and others. Do not bad talk anyone—it is a small world and it will come back to bite you on the backside eventually.

Be respectful to your professors. There are certain teachers that just seem to speak your language—pillage their minds and reach out to them. Dr. Dardenne, Dr. McMullan, Dr. Arsenault, Dr. Armstrong, Dr. Hallock, Dr. Mormino, Dr. Silvia, Dr. Elliott and countless others. Professors are a wealth of information and generally care about your best interest and future.

Finally, I want to dedicate this column to my high school English teacher, Dr. Robert Elision who passed away a few weeks ago. Elision made me hungry to write and eager to push boundaries personally, academically and professionally, for which I am eternally grateful.

“Don’t think outside of the box, burn the box and stomp on its ashes.”—Robert Elision.

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Quotes & Notes

Quote of the week
“Music was my refuge. I could crawl into the space between the notes and curl my back to the world and it will come back to bite you on the backside eventually.”—Maya Angelou, American author and poet

Throwback
On Nov. 28, 1852, 429 years ago, William Shakespeare and Anne Hathaway hastily paid £40 for a marriage license. Six months later, their first daughter was born. On Nov. 29, 1922, 89 years ago, archaeologist Howard Carter opened King Tutankhamun’s tomb in the Valley of Kings with a chisel his grandmother had given him on his 17th birthday. Peering inside a small crack, he glimpsed many gold and ebony treasures.

We want to hear from you.
The Crow’s Nest will accept and publish, in print or online, letters to the editor at the discretion of the Editor-in-Chief.

Letters to be published must meet general standards for accuracy of facts and must not contain language that is offensive or libellous in nature. Anonymous letters to the editor will not be accepted for publication.

Email your submissions to editorials@crownsneststpete.com.
New downtown St. Pete location for World of Beer

Just in time for finals and breaks from holiday cheer, World of Beer opened its new downtown St. Petersburg location on Nov. 21. The up-and-coming franchise offers its standard 40 beers on draft and hundreds more available in bottles, and is open until 3 a.m. seven days a week. Specials run Monday through Thursday, and live local music plays every Thursday, Friday and Saturday night from 9 p.m. until midnight or 1 a.m. World of Beer does not offer food, but nine restaurants have signed up to deliver to the new location with no service charge, and a brick oven pizza joint is going up next door. Visit 4thstreet.wobusa.com for more information.

Photos by Daniel Mutter / The Crow’s Nest

Show off your pipes every night of the week

By HANNAH ULM
Contributing Writer

Why go to a karaoke night? You enjoy amateur talent. You like to laugh at the American Idol rejects. You know you can belt out Bon Jovi like a pro. You think the DJ is cute. You wish you had the courage to get onstage. You wonder how some people really don’t realize they’re tone-deaf. You want someone to serenade your friend on her birthday. You know it draws groups of drunk girls. Whatever your reason is, you know karaoke nights are fun. The Crow’s Nest has created a handy guide to St. Petersburg karaoke. Use this information to handpick your perfect karaoke night. Each venue has its ups and downs, but you know that it’s the personalities that make or break a night out. So gather the friends who will brave the stage, or at least join in on the chorus of “Sweet Caroline” (bum bum bum), and head out any night of the week.

Venue

<table>
<thead>
<tr>
<th>Venue</th>
<th>Days</th>
<th>Pros</th>
<th>Cons</th>
</tr>
</thead>
<tbody>
<tr>
<td>O'Maddy’s Bar and Grille</td>
<td>All Week</td>
<td>Seven nights a week</td>
<td>The drive</td>
</tr>
<tr>
<td>Crowley’s</td>
<td>Mondays</td>
<td>The regular singers</td>
<td>Small venue</td>
</tr>
<tr>
<td></td>
<td>Wednesdays</td>
<td>Low-priced snacks</td>
<td>Bright lights</td>
</tr>
<tr>
<td>Five Bucks</td>
<td>Thursdays</td>
<td>Sushi and sake</td>
<td>Location</td>
</tr>
<tr>
<td>Hiro’s Tokyo Steakhouse and Sushi Bar</td>
<td>Thursdays, Fridays, Saturdays</td>
<td>Cheapest drinks</td>
<td>Older crowd</td>
</tr>
<tr>
<td>Wilson’s Sports Lounge</td>
<td>Sundays</td>
<td>Popular with USFSP</td>
<td>Higher-priced drinks</td>
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<tr>
<td>Bishop Tavern</td>
<td>St. Petersburg 33704</td>
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