Get ‘real’ with ‘Real World’

By Erica Bolinski
Copy Editor

This is the true story of five Real World alumni, picked to visit Rider to share their experiences with the student body. ‘It’s about what happens when people stop being polite and start getting real.’

Last night at 8 p.m. in the Student Center Theater, Puck from San Francisco Season 3, Colin and Ruthie from Hawaii Season 4, Aneesa from Chicago Season 11, and Steven from the current season in Las Vegas, visited Rider to answer students’ questions about their lives before Real World, what happened during the show, and how it has affected them after.

Buses were set up in Daly’s Dining Hall last week so students could submit questions to The Real World cast members. They were also given a chance to speak to them during the show.

Andrea Brooks, lectures chair of the Student Entertainment Council (SEC), had hands on contact with bringing The Real World cast members to Rider.

“We contacted an agent, and in the beginning of the year asked students if we were to have Real World members, who would they want to come and which they liked,” said Brooks. “So from that we narrowed down the different casts and looked to see which cast members had available time. So they were the five we got.”

In the fall of 2000, Danny from Real World New Orleans came to Rider for World Aids Day to talk to students about AIDS and Hepatitis B. He received such a huge turnout, that SEC thought bringing Real World back during the midst of such a booming reality TV phenomenon would be a great idea.

“I think we’ve all grown up on MTV watching Real World. It’s something that a lot of our students enjoy,” said Brooks. Reality TV has blown up to be such an incredible thing on campus, and Real World, being that it was the start of the whole reality series ever, it’s really cool to come and see real people who were actually on TV in this situation and to sort of see how they are in person, as opposed to TV.

SEC obviously knew exactly what Rider students wanted because the event was completely sold out, selling 375 tickets within the first two days they went on sale. There was also a feed for the overflow of students who did not get their tickets in time and who did not want to miss it.

The cast members were available afterwards to sign autographs for fans. They were offered the opportunity to attend SEC’s first Nighttime Diversion’s test pilot, which was a very successful event as their current program, Daytime Diversions, a recurring event throughout the year developed by former SEC member, Jessica Franko.

“I started daytime diversions in the spring of my sophomore year (2000), and I just wanted to have a fun little marketing campaign for the daytime chair for SEC,” said Franko. “It brought in a lot of people because they associated Daytime Diversions with SEC.

SEC was glad to be able to give Rider students a Real World experience. This was the true story of 375 students, who chose to attend a sold-out campus event to find out what happens when people stop being polite and start being real…”

‘How I Learned to Drive’ both offends and intrigues

By Kevin Tobin
Staff Writer

WARNING, PARENTAL ADVISORY: How I Learned to Drive may offend those with concrete preconceived notions of social behavior. The comedy, directed by Miriam Mills, presents a difficult topic to its audience members—pedophilia between family members. Although there are many comic moments made throughout the play, this issue often overshadowed and prevents many members from recognizing the levity in certain scenes.

Mills made it very clear that the play’s intention was mainly for shock value—to initiate questions within the human psyche and its impulsion to emotional responses on specified social beings. This is a difficult play for many to view, let alone accept; however, these are current issues that plague us daily.

What justifies love? What is plausible as genuine and where is a line drawn? Should there even be one? Mills reveals that this play evokes more than just a trivial situation but also creates one intricate concept about the world.

The world, as learned through experience, is not black or white. It is assimilated through various perspectives of the visual spectrum. Most likely, if audience members were offended by the contents of the play then the larger message was neglected.

Drive is a microcosm of the social world in which we live in; full of tribulations and innate concerns among parental figures.

‘How did YOU learn to drive? What did you learn as a child?”

It is socially accepted in our culture to feel rather than to think. Mills explained that the reason Hitler existed was because people felt and didn’t think. Drive uses a device to stop the emotions of the audience sporadically through the play.

For every incident of ‘molestation’ a step back is taken to allow the audience to break from their automatic reactions and contemplate the purpose. The play stops the action in order to achieve a hiatus of emotional response and inflict trivial intellect upon its observers.

It is these incidents which reflect the world on a smaller scale. The dilemma represented in Drive is a dilemma that is present in worldly issues. Initial responses are not always the mature decisions that they are believed to be. Humans possess the unique ability to determine what is morally satisfying and what violates the nature of morale.

This play is intriguing in that it is designed to pose questions rather than automatic answers. Hitler based an entire army on the emotional entity of people by distracting them from their own ability to think. How did YOU learn to drive? What did you learn as a child?