

Arts & Entertainment

Anna Brescia, who plays Annie Oakley, has a voice as delightful as the songs of the birds Annie shoots out of the sky, and spunky solos as deserving of praise as Annie's sharpshooting. Brescia's performance is complimented by Aydan Hansen, who plays her opponent-turned-love interest, Frank Butler; but just as Brescia can hold her own spotlight with grace and ease, Annie Oakley does not need Frank to shine, contrary to much of the show's narrative. Though Annie successfully proves to sexist hecklers

that girls really can shoot guns, and nobly rebuffs Dolly's (played by Hannah Johns, '19) blatant racism, her character still follows the trope of too many a fairytale: she can't be happy without winning over a man, no matter how much she has to change herself to do so. "You can't get a man with a gun," she laments; though, more accurately, she can't get a misogynist by being herself. Frank Butler ultimately comes around, finally deciding that his masculinity isn't quite too weak to put up with a wife more talented than him, and

the two walk off into the sunset together. Though perhaps a storyline too misleading for younger girls, the example Annie Oakley sets can likely be smugly chewed and swallowed by a Strong Meredith woman.

Silky-voiced Jacob Sen plays Tommy, whose clothes, hair, poverty, simplicity and mere existence are subject to many an unfortunate joke against Native Americans. The show's racist remarks and culturally appropriative dress are much a product of both the time in which it was written and the time in which it is set. Fortunately, most of the racism is met with criticism from the more honorable characters in the show,

and the one all-Native American character, Sitting Bull, is portrayed accurately and respectfully by actor James Poslusny—lacking both the redface and the song "I'm an Injun Too" that caused protests at the original 1946 musical.

The musical is directed by Cathy Rodgers, professor of Theatre. Leslie Castro, '19, is the show's assistant director. Meredith's 25-piece orchestra, including members of the community, plays the live score. Annie Get Your Gun will be presented by Meredith College Theatre from Feb. 13-17 at 7:30 p.m. and on Feb. 16 at 2 p.m. in Jones Auditorium.

Adult Jokes in Cartoons

By Nikki Wertz, Staff Writer

As a kid, do you remember being engrossed in your favorite cartoon and suddenly hearing giggles from the adults in the room? At the time, you didn't understand what was so funny and (if you were like me) didn't think this mystery joke was as funny as the many fart jokes you shared with your friends on the playground. Well, now you know what the big haha was all about and there's nothing wrong with that. You weren't being corrupted and your childhood isn't ruined. It just means you're now a knowledgeable and mature adult.

Adult jokes were sprinkled about our beloved childhood shows in an effort to be inclusive of the adults watching along. As dirty as some of these jokes were, they promoted family time as well as provided health and developmental benefits to the viewers. According to Psychiatric

Clinical Nurse Specialist Catherine MacDonald, a number of professionals found improved stress levels to be a common effect of laughter and humor. Jokes and laughter can provide stress relief and improve one's mood. The heart rate quickens for mere moments before the muscles relax, blood pressure lowers, and breathing steadies with simple laughter. The cartoonish settings of children's shows combined with both kid-friendly and adult jokes provides some well needed relief after a long day for adult viewers while simultaneously educating young viewers about the social world. Yes, I wrote it here. Dirty, disgusting, adult jokes are often educational. Unbeknownst to young minds, such dark humor may also be teaching them (as it taught us) how to appropriately respond to and cope with serious topics within our society.

Hey Arnold!, for example, was one of my favorite kid shows to watch growing up. The show was set in a low-income urban neighborhood and introduced young viewers to some memorable characters that symbolized major societal issues. Chocolate Boy and Miriam Pataki are characters that I remember pretty well. Chocolate Boy was willing to do anything for chocolate unfortunately similar to many drug addicts and Miriam Pataki was always so tired and gone because she was an alcoholic. Thanks to my mom, little seven year old Nikki wouldn't know about the adult issues that carried on outside our apartment in our own low-income neighborhood for a while. Looking back on that time in my life, I like to think *Hey Arnold!* helped my young mind make sense of it all.

At the same time, don't mistake this article as a free pass to mistreat and degrade whoever you want. Jokes can be just as crappy as they are beneficial. Understand that we often laugh at jokes that aren't closely related to us and our life experiences, so please joke responsibly. Don't go telling a joke to a bullying victim and expect them to laugh their butts off. Consider the possible ethical issues of your jokes before sharing them.

We sometimes take a good joke for granted or are quick to denounce it as unfit for human consumption, not realizing the purpose of them. The fact that you noticed these jokes doesn't mean you have a dirty mind or that the animators were trying to corrupt you. They were put there for a mature adult to see them and get a well needed laugh.

The Origins of the Notorious RBG: On The Basis of Sex Redefines Modern Empowerment Through a Vintage Lens

By Micah Clark, Cartoonist and Staff Writer

While some viewers might be expecting a movie of fierce feminine empowerment to the tune of Justice Ruth Bader Ginsburg's beginnings, *On The Basis Of Sex* takes a more honest approach to the judge's legacy. While her daughter radicalizes with the rising second wave of feminism, Ruth is forced to reconcile with the quickly changing culture around her. Through powerful women-led narratives surrounding progress and justice, *On The Basis Of Sex* is a vintage source of inspiration for the modern woman on the power of reclaiming her voice.

The woman America affectionately refers to today as the Notorious RBG, played in the film by Felicity Jones, was once a young law student with the passion and commitment to take on the very unworldly around her. Unfortunately for Ruth, the unjust world was not looking for her input. After securing a space as a freshman at the prestigious Harvard Law School, she is invited to a dinner with Dean Erwin Griswold (Sam Waterston) and the handful of other female freshmen. At the dinner, the female students are made to stand up

and explain why they are "occupying a place that could have gone to a man," setting the tone for the film. Though the women are allowed to be students, they are to be constantly aware they are not entirely welcome. When Ruth returned home from the dinner she returned to her husband in frustration about how disrespectful the Dean was and asked rhetorically why she had to justify her being in the program. That night would stand a reminder for the microaggressions Bader Ginsburg would face throughout the story, as well as her life.

Nevertheless, Ruth rises to success against impossible odds. After her husband, Martin Ginsburg (Armie Hammer), is diagnosed with testicular cancer, Ruth takes on his course load, attending and teaching his classes so that he might not fall behind, all the while raising her infant daughter and attending her own classes. After her husband graduates and takes a position at a legal firm in New York City, Ruth continues to fight to finish her law degree. She adamantly insists that despite having to relocate away from Harvard, she can and will finish

her degree at Columbia, a decision the Dean did not respect. Even after failing to secure support from Dean Griswold, Bader Ginsburg transfers anyway, ultimately finishing her coursework at Columbia University School of Law, but earning a Harvard Law Degree.

Once she has achieved her degree, reality comes in swiftly to

crush the legend-to-be's dreams. Door after door is slammed in her face, for reasons everywhere from sexism to antisemitism. In the end, the only job she is able to find is as a professor at Rutgers Law School, ironically teaching "The Law and Sex Discrimination".

As the years pass and the new second wave of feminism takes

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Comic by Micah Clark