“Pop Goes the Core”

*a pop music playlist for Core curated collaboratively with the experience of an elder & the vigor of a youth*

4. This Mortal Coil: “Song to the Siren” // It’ll End in Tears, 1984  
5. Imogen Heap: “Minds Without Fear” // Sparks, 2014  

**JL writes >>**

Marina Diamandis (a.k.a. ‘and the Diamonds’) wrote “Savages” in the wake of the Boston Marathon bombings; she read an article wherein the author expressed the difficulty of rationalizing how one man can run a race to save someone’s life (through charitable sponsorship) while another constructs a bomb to destroy life. The song asks a question posed by the social contract theorists, Locke, Hobbes, and Hume; are humans essentially good, and subsequently led astray, or essentially evil and animalistic? “Were we born to abuse, shoot a gun and run / or has something deep inside of us come undone? / Is it a human trait or is it learned behavior? / Are you killing for yourself or killing for your savior?”

11. Lana del Rey: “Summertime Sadness” // Born to Die, 2012  

**KH writes >>**

John Cameron Mitchell’s Hedwig and the Angry Inch is currently playing as a revival on Broadway after its initial run off Broadway in the 1990s. The Origin of Love is Cameron Mitchell’s gloriously camp reworking of Plato’s Symposium in a story about a disillusioned punk rocker transplanted from East Berlin to America after a botched sex-change operation. Only in America!


**KH writes >>**

I am an unabashed fan of Robyn and this song (for me) had to go on the list because as a teacher in the Core, I have the opportunity of teaching the books over and over and over again. An experience that is a little bit enlightening, a little bit maddening and always groovy. Like samsara!

19. Eurythmics: “Sweet Dreams “ // Sweet Dreams (Are made of This), 1983

**JL writes >>**

Shakespeare’s Hamlet may have departed from the Core for the time being, but “Madhouse” captures what eludes Ophelia in the aforementioned play. Kimbra discusses the madness of love, being driven nearly insane by her lover as she attempts to help him: “Chaos and disorder/ I’m a mess then I’m a messiah.” However, the bridge of the song reaches a kind of hope for the future (both sonically and lyrically) that poor Ophelia never finds in her own circumstances: “You gotta find that light shining in the dark times.” Kimbra, it seems, finds a way out while poor Ophelia resigns herself to death. ☯