

COLLEGE AVENUE

Volume 15 | Issue 2 | Winter 2019
A Rocky Mountain Student Media Publication



Reclaiming Ivy

Why vintage American fashion is still cool

Fridays for Future

Correspondence from the Fort Collins homefront for global climate action

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Letter from the Editor



Dear readers,

There's a perk to the job of editor-in-chief: It's conducive to stoking the creative synapses in one's mind. This quarter's cover spread focuses on the reinterpretation of traditional American fashion while underscoring one of the bigger themes prevalent during editing: the storytelling powers of style.

Originally, this edition of College Avenue intended to explore Americana -- What is so appealing about American culture that it forms the basis by which we understand the world? But as our pages knitted themselves together, each story embodied a certain element of personal style. Though we started this issue as a study of American culture, I've realized since that our latest work is a monument to the many ways our humans imprint value onto the objects and symbols within a culture. As of late, I've found that

I get excited when explaining the importance of style in our lives. It's the all-around reflection of one's personality unto the objects and symbols they create for themselves -- a quality which I find inherently American.

After all, the best stories are the ones we hold dear to our hearts. Whether worn on a sleeve, jamming in a band or shouting with defiant solidarity, style exists everywhere and anywhere. This year's second issue comes a little later than usual and with a flair for the unorthodox, but that's an attitude we encourage at College Avenue.

Gabriel Go
Editor-in-Chief

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CELEBRATING 150 YEARS



Part of an ongoing series celebrating Colorado State University's 150th anniversary.

csu150.colostate.edu

SLiCE celebrates CSU's history with Service Challenge

SLiCE is encouraging the CSU community to take part in the Rams 150 Service Challenge.

As Colorado State University celebrates its sesquicentennial, SLiCE – Student Leadership, Involvement, & Community Engagement – has partnered with the University to launch a large-scale, yearlong service initiative to commemorate the historic milestone.

The Rams 150 Challenge encourages the CSU community to compile 150,000 volunteer hours as well as 150 distinct service programs/volunteering opportunities within the sesquicentennial year, from August 2019 to June 2020.

"We have a strong culture of involvement here at CSU," SLiCE Director Pamela Norris said. "Celebrating CSU's 150th birthday by launching the Rams 150 Service Challenge is a fantastic way to bring our community together and showcase the positive impact Rams are making."

Service can include departmental or student organization projects as well as campus-wide efforts, such as School is Cool, Fall Clean Up, and Ram Ride. Additionally, volunteer work with nonprofits and other community entities will be accepted.

SLiCE also will provide a variety of volunteer opportunities, including C.A.N.S. Around the Oval, Mobile Food Pantries, CSUnity, and Project Homeless Connect. Many volunteering opportunities can be found on SLiCE's new Service Happenings site.

SLiCE provides an important connection between students and their surrounding communities by connecting student organizations, student leaders, and student volunteers, and making the campus a better community and a more involved place. To learn more, visit slice.colostate.edu.

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LOG HOURS: service150.colostate.edu

QUESTIONS: Sarah Stephens, sarah.stephens@colostate.edu

CSU LORE QUIZ

How much do you truly know about CSU's lesser-known lore? Answer a few questions to see how you rank as a Ram Fan.

- 1 CSU was paid \$100 from the railroad company so tracks could continue to run through campus. T F
- 2 All ram statues on campus have their rumps pointed south toward the University of Colorado in Boulder. T F
- 3 The Old Main Bell that rang the start of classes and celebrated football victories was stolen, buried in the ground, then sold for scrap during World War II. T F



.....

● 1. TRUE. In 1874, Colorado Central Railroad paid CSU what is about \$2,000 today so the train tracks could have the right-of-way. ● 2. FALSE. Although it would be funnier if it were true, this bit of lore seems to stem from a high-profile statue by Moby Arena being "strategically" placed. A local radio host even investigated it in 2018, but ultimately found it inconclusive. ● 3. FALSE. In 1919, the bell was stolen by students and buried in a farmer's field, then moved to a campus fraternity house, across state lines and back again, then ultimately dropped off in 2016 on the Alumni Association executive director's driveway.

Visit csu150.colostate.edu for more fun CSU lore and information.

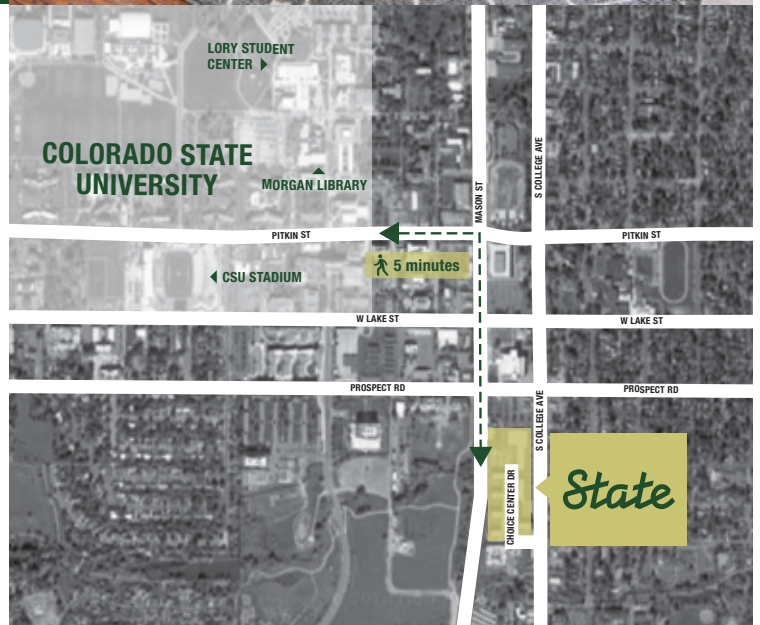
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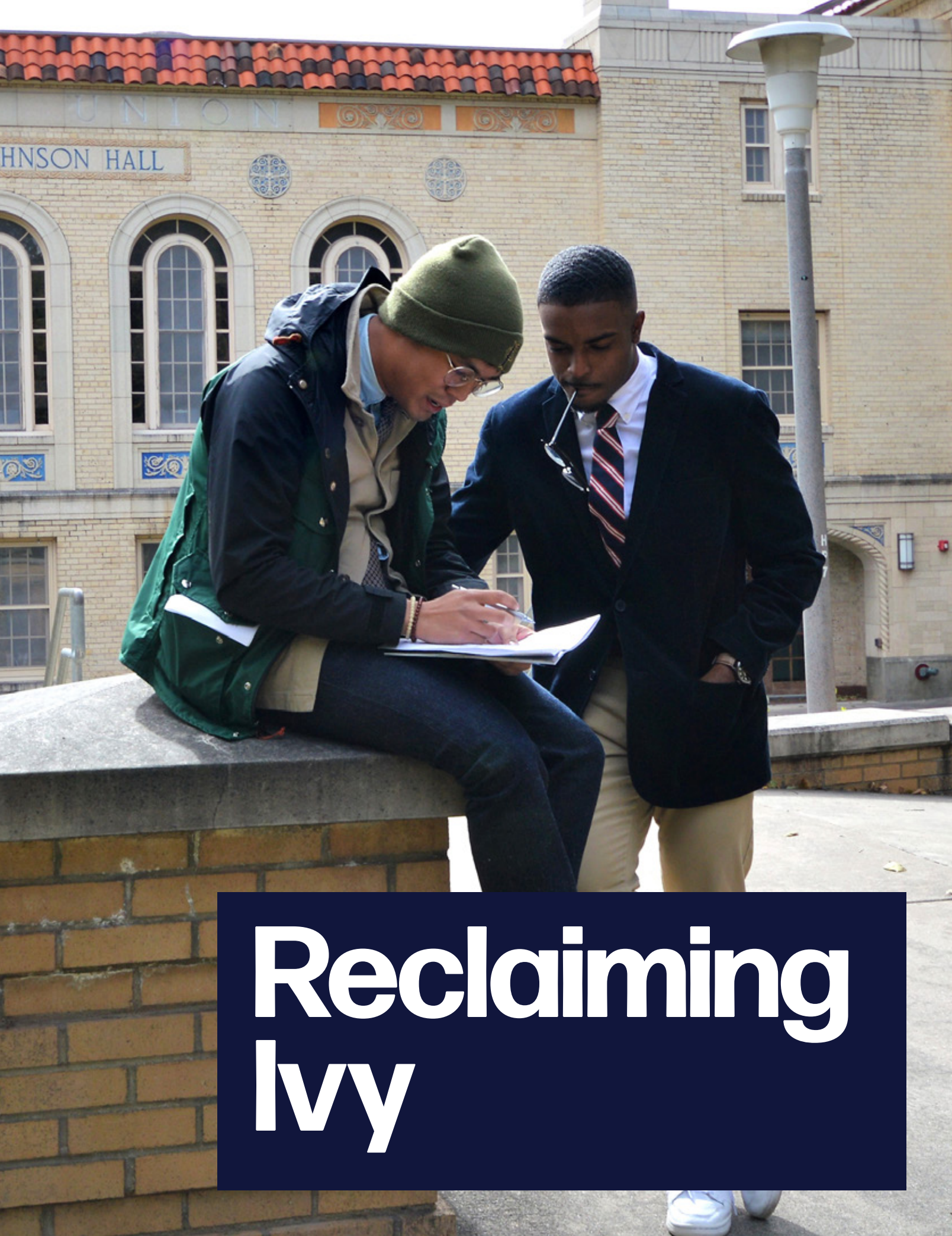
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Reclaiming Ivy

Cover Feature



Why it's still cool to dress preppy

By Gabriel Go

In 1965, a group of Japanese photographers and fashion designers published a photo book celebrating one of the era's most fashionable subcultures: the American Ivy League student. Titled *Take Ivy*, the book is a treasure trove of authentically American fashion. The photographs featured young, mostly white college students dressed in their everyday uniform: Oxford cloth button-down shirts were paired with khaki chinos or madras-cloth shorts, then layered underneath Shetland wool sweaters and hopsack blazers, finally punctuated with crisp white socks and freshly shined penny loafers from G.H. Bass. And that's not mentioning the ever-present necktie, tied in a four-in-hand knot and loosened for a comfortably lazy opened collar --- tres chic, tres americaine.

Call it "Ivy League," "Preppy," "Traditional American" or "Yuppie." These are just some of the names, subcultures and style tribes which have adhered, in one shape or another, to the style tenets of old school America. Ivy League fashion harkens back to the 1920s study halls of Princeton, Harvard and Yale, where young, well-off students from the American upper-class sought ways to dress more casually while still conveying wealth and power. It's no coincidence then clothes most associated with Ivy League style --- suits, blazers, chinos and loafers, for example --- are also tied to notions of privilege.

If starter pack memes are any popular indication, the Ivy League style connotes a sense of arrogance and showoff-yness that doesn't endear itself to everyday wear in the 21st century. Dress codes have relaxed considerably since the 20th century, and the pow-

er connotations inherent in Ivy League-style clothes make the style seem stuffy and even unnecessary. Earlier this year, Goldman Sachs announced that, in order to attract younger employees "raised on a sweats-and-hoodie Silicon Valley-style ethos," the Wall Street banking giant would now make suits and ties optional. Goodbye pinstripes, and hello khakis.

But all of this shouldn't be taken as an indication that dressing Ivy is outdated. In an Oct. 28 panel titled "American Style: Ivy, Trad and Prep into the 21st Century" in New York City, menswear industry leaders and authorities --- like *Esquire's* Nick Sullivan, the magazine's creative director, and American fashion designer Todd Synder --- spoke at length about the evolution and "democratization" of Ivy League fashion.

By "democratization," Sullivan is referring to another inherent, less exclusive quality of Ivy League fashion: its adaptability when consumed by cultures other than its WASP roots. Artists like Miles Davis proved that button-downs and loafers looked just as good in a jazz ensemble as a Yale lecture hall, and Coco Chanel's 1930s takes on women's suits showed that men don't hold the monopoly on bespoke tailoring.

Ivy League fashion may have started at the top of privileged America, but the messages it carries have changed just as much as the country since the style's inception. Gone are the days when a young man simply bought a suit so he could fit in with his peers. Now, anyone can wear a suit and do so to stand out and express themselves in through the storytelling dimensions of style.



ARIZONA STATE
JANUARY 1, 1909



Appropriate Appropriation: The Black history of Ivy League fashion

By Avery Martin

When considering cultural appropriation, Coachella attendees donning head-dresses and unflattering images of individuals partaking in offensive costumes often arrive in the mind. We're looking at you, Justin Trudeau – don't worry, you're certainly not alone.

High-end fashion brands borrow patterns and sacred designs from the tapestries of indigenous people with nonchalance. Urban Outfitters mannequins in the suburbs mirror the fashion of inner-city youth. These are the facts.

Cultural appropriation, at its core, is deemed an insolent, unoriginal act often seasoned with the special herbs and spices of prejudice. Of course, not everyone that partakes in the appropriation of existing culture is an insensitive vulture. Sometimes, appropriation is more so an act of adaptation. Some of these cases occur when historically marginalized communities take on the fashion styles of dominant social groups - not in an act of subservient assimilation, but in the name of cultural reclamation.

Jazz legends and today's NBA superstars alike elevated prep and traditional fashion far beyond the east coast Ivy Leagues universities they originated from. Uniforms of Harvard business students and the suits of Wall Street prowlers found themselves in smoky LA clubs and post-game interviews. Rather than replicating these looks, these vanguards of both yesterday and today create a standard of cool.

The Birth and Burial of Cool

There was once a time before hip-hop. Though difficult to believe, trunks of middle America sedans have not always rattled to the rhythm of booming bass and hi-hats.

In the era BK ("before Kendrick,") there was jazz, the first authentically American art form - also known as hip-hop's well-dressed, cigar-smoking grandfather. Through time, jazz took on many forms: cookie cutter to

Avant-garde, from popular to underground.

Regardless of what record sales may indicate, jazz hit its true prime in the 1950s in spite of its competition with its more popular cousin rock & roll. Jazz was not intended for solely the popular, though. It was bespoke for the cool. Just as it talked the talk, jazz walked the walk and looked the look throughout the '50s and later through the 1960s.

Thanks to the efforts of the era's civil rights activists, Black Americans were taking hold of American culture as their own. Though only a few decades removed from the days of minstrels, emerging jazz artists and enthusiasts of this era elegantly disassembled the stereotypes formerly attributed to Black people. These individuals married Ivy League with the unadulterated flair of Kansas City, New Orleans, Harlem and African ancestry.

The coolest of the cool to sport these fashions is the one and only chief: Miles Davis.

If you are unaware that Miles Davis is one of the best musicians of all time, don't look to be educated any further on his music here. Just know that Davis' trumpet playing, composing and arranging was just as great as his style. Like his musicianship, Davis fostered his fashion sense early on.

"Dr. Davis (Davis' father) would buy his son fashionable clothing throughout his teen years," authors of *Clawing at the Limits of Cool*





Farrah Griffin and Salim Washington wrote.

“Well-dressed children were a source of great pride to African Americans, not only because they were a demonstration of their parents’ prosperity, but also because personal style and grooming made a public statement about the ‘race.’”

As Davis grew older, the clothes that he purchased for himself were on par with what his father fashioned him in. His stylings appreciated from afar, and they became the core of the culture.

“Miles Davis, the coolest man on the planet during his Ivy-suited period was probably most responsible for both the ‘look and sound’ of Modern Jazz,” *Port Magazine’s* Graham Marsh wrote. “Miles used to get most of his Ivy clothes from Charlie Davidson’s Andover Shop in Cambridge, Massachusetts, just off Harvard Square.”

With an undeniable penchant for clothing that rivaled the looks of his Hollywood friends such as Steve McQueen and Dennis Hopper, Davis made his efforts to be heard and seen quite well known. Paving the way for current style royals, Davis set trends each and every time he graced a stage. “If Miles wore it, it was instantly hip,” Marsh said.

What else would you expect from the man

who recorded “The Birth of Cool?”

Then, the cool became hot.

Davis’ style became increasingly eccentric and Afrofuturistic - and the tribe always follows the chief. Movements of the late ‘60s drove the hippest Americans to trade seer-sucker sport coats and khakis for tie-dyes, furs, black turtleneck sweaters and even blacker berets. Natural hairstyles took priority over the arduous routine of hair-processors.

The second wave of American urbanization found individuals in marginalized communities embracing their own cultures rather than the “preppy” look of the dominant society, and this late-‘60s attitude continued to rise and bubble over into the modern era.

Carlton’s Lament

By the 1990s, many minoritized people considered Ivy League fashion as certified vanilla, corny and synonymous with one name: Carlton Banks. The most influential Black artists were R&B singers and rappers, no longer playing trumpets or wearing leisure suits and loafers. Hoodies, baggy jeans, Timberland boots, and Jordans fit the culture a bit more accurately.

So where did that leave the minorities with an affinity for prep? Well, that’s where

“When someone sees me in a suit in the food court, just eating some Panda Express, I’ve had people come up to me and ask, ‘Why are you all dressed up?’ or ‘Why are you dressed white?’”

Carlton comes in. Best known for his swinging, snapping dance and love for Tom Jones, “The Fresh Prince of Bel-Air” character Carlton Banks, portrayed by Alfonso Ribeiro, embodied Black prep.

The memorable suburban foil to the West Philadelphia-born and raised Will Smith, Carlton represented the antithesis of Black authenticity. His cardigan Polo sweaters tied around his waist were not “down with the culture,” and, until recently, weren’t seen as such.

For a stylish person of color who grew up in predominantly white Fort Collins, attends a predominantly white institution and pursues a career in a predominantly white profession, Tinotenda Makombe resonates with Carlton’s ethos to a degree. However, Makombe does his best to subvert the look. Makombe is a first-generation American, his family hailing from Zimbabwe.

“Being in the business school, it isn’t an out of the ordinary to see someone in a suit or dressed preppy around Rockwell,” Makombe said. “But when someone sees me in a suit in the food court, just eating some Panda Express, I’ve had people come up to me and ask, ‘Why are you all dressed up?’ or ‘Why are you dressed white?’”

Makombe’s defense: “I’m just dressed for the occasion!” His occasion? The opportunity to look good in a way true to Tino.

“Nothing should be considered anything based solely on race, just because it’s nice or looks good,” Makombe said. “That’s why I do it my way.”

Adaptation

Freshly braided locks fall upon Makombe’s forehead. A gold ring graces his nose and matching gold cross earrings sway from his earlobes. He sports a gold chain pendant of his home country around his neck.

An aspiring financing accountant, many wouldn’t deem Makombe as one who epitomizes traditional dress. He knows he stands

out, and quite frankly, he doesn’t care. He embraces it.

“When dressing up or fitting into traditional wear, there is a certain uniformity that’s anticipated, and I live up to it, but I also exceed it,” Makombe said.

With his jewelry, hair and top-tier taste, Makombe takes traditional prep to new heights.

Many other young black men have done the same. No longer corny, the most stylish NBA players such as Russell Westbrook, Chris Paul and LeBron James, as well as entertainers Michael B. Jordan and Donald Glover have given new meaning to the trad look.

The future of trad dares to pair tattoos with topsiders, locks with loafers and blazers with hoodies.

Oh, and this future is not solely reserved for men.





Dress down: the fashion future is fluid

By Maddie Steele

It's 2019, the revolutionary year that has taken a step towards equality and acceptance. Although we have culturally opened a wide range of multiple gender identities, there are still issues within the clothing spectrum that raises the question: Are clothes inherently gendered?

Clothes have always been a universal-shared platform to enhance one's appearance, express an emotion or communicate a message. The single act of wearing a particular piece of clothing communicates a message, making an individual and those around them feel a certain way. But artistic creativity and self-expression have also existed alongside a society's cultural values and traditions. For example, particular clothes have been categorized to fit within traditional gender roles. These traditional associations have not only been straight forward as to what genders "should" be wearing, but have postponed the sharing of fashion across gender identities.

As dress codes and the dated traditions they imply continue to relax, there's no stopping anyone from challenging gender stereotypes. It exists to break through gender roles, evolving into a neutral style that cultivates one's understanding of themselves in society.

Men's apparel for generations has been represented as a way to flaunt their status and power in the social hierarchy. Women, on the other hand, were pushed to wear long dresses and cover their bodies to go outside or to work. But, when tasks became more laborious, women couldn't perform difficult chores because of long dresses, sparking a transition for more comfortable clothes. Elizabeth Smith Miller, became known as the first woman to wear pants in public in 1851 according to Love to Know. Her risky decision became a rebellious inspiration for women to defy the sexist

norms at the time. Miller was also known for her feminist ideologies, fighting for women's suffrage, and her act of defying the norms of fashion at the time compelled women to fight for both social and clothing conditions.

In the 1930s, Coco Chanel not only changed men's fashion but empowered women in the working class during the Great Depression according to Quartz. She helped promote formal wear for both women and men such as "power suits." For years, Chanel was known for taking male clothing and morphing them into feminist art: "A girl should be two things: classy and fabulous," Chanel said. Her sense of style become a trending topic for women at the time, and it was a massive social statement on the state masculinity and femininity. Chanel's style became a hit after Marlene Dietrich, an American singer and actress, was photographed in 1933 in a Chanel suit: suit pants in a comfortably loose, high-waisted fit paired with a blazer.

The suit was certainly a curiosity and a controversy all in one. Dietrich presents not only elegance to represent her platform at the time, but casual confidence that made her an icon in that generation.

Today, trending fashion statements --- and no, I'm not talking about male rompers --- include mashups of both male and female formal wear as one piece. The inspirational figure who defined what gender-fluid style can do to the public eye is actor Billy Porter. The actor wore a tuxedo jacket with an elegant black

"We are all our own individuals and showing our style also tells a story of our character and who we are. We have the freedom to wear whatever we want."



velvet gown to the 91st Academy Awards earlier this year. Porter erased the idea of gender roles entirely and rewrote what it means to wear a dress in our generation. According to Porter in a Vogue Magazine interview, “when a man wears a dress, the sea parts. This look was interesting because it’s not drag. I’m not a drag queen, I’m a man in a dress.”

At Colorado State University, students can be seen wearing styles past generations would have never dared to put on. Fashion major Phebe Potter, entails her perspective while studying apparel at CSU.

“I believe with the idea of gender-fluid style, we have integrated more of a diverse range of fashion and made it more acceptable for non-gender clothing,” Potter said. “I see the direction of gender-fluid fashion going to be more known in our culture and more brands implementing a gender-fluid collection.” Though genderless fashion styles aren’t academic subjects at CSU, a few CSU students create and produce collections with designs that work for both women and men, according to Potter, who said she believes this groundbreaking innovation in fashion that accommodates and suits both men and women is the wave of the future.

“I see genderless style going in the industry to eventually soon have most major companies producing gender-free clothing,” Potter said. “We are all our own individuals and showing our style also tells a story of our character and who we are. We have the freedom to wear whatever we want.”

With the fierce diversity of fashion styles being meshed into our culture, we are slowly redefining what it means to wear clothing for every gender. Although some sexist ideologies still linger in our society today, many in our generation are breaking the gendered barriers and introducing a new horizon of what gender-neutral clothing can do for communities.

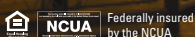
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by 

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Fridays For Future:

A FOCO APPROACH TO CLIMATE CHANGE

By Kendall Martin

The words “Fridays 4 Future” and an arrow drawn in yellow sidewalk chalk point the way to a group of students, parents, alumni, and staff gathered on the steps of Colorado State University’s Administration Building. Signs in the crowd read “What I stand for is what I stand on” and “planet over profit.” Speakers pass around a megaphone to share experiences, thoughts, and knowledge about the issues of climate change and environmental injustice. The crowd buzzes with energy.

Instead of celebrating Homecoming festivities Friday, Oct. 4, protesters gathered to support the second Northern Colorado Climate Strike, demanding that CSU divest support from fossil fuel companies. Names of these corporations --- Anadarko Petroleum, Noble

Energy, ConocoPhillips and Chevron --- are advertised at Canvas Stadium, triggering outrage from community members who pride themselves on being part of a university that focuses so strongly on sustainability.

The Fridays for Future movement started as a call to action from 16-year-old Swedish activist Greta Thunberg. In 2018, she spent her school days outside the Swedish Parliament, holding a sign that translates to “school strike for climate,” and the message quickly spread across the world. While speaking at the United Nations in September, Thunberg accused world leaders of inaction: “We are in the beginning of a mass extinction, and all you can talk about is money and fairy tales of eternal economic growth. How dare you?”



Thunberg’s movement has continuously gained traction and is the reason behind The Global Week For Future, which occurred between Sept. 20-27. Over 7.6 million protesters marched in 185 countries in defense of the climate, according to the strike’s website.

“This strike is about making sure that everyone has their voice heard, everyone is able to advocate and be informed for themselves and actually understand what is going on around them,” said Ehret Nottingham, a CSU student and lead organizer of the Northern Colorado climate strikes. “If that can happen, then we can change the world.”

The Fridays for Future movement insists that action be taken to fight climate change, but the Colorado subset has more specific demands: respect for indigenous land and sovereignty, environmental justice, protection and restoration of biodiversity, implementation of sustainable agriculture and a Green New Deal. A major component of the proposed “Green New Deal” is to convert the economy to “100% clean, renewable energy by 2030 and phase out all fossil fuel extraction through a just and equitable transition,” as stated in the list of Colorado Youth demands.

Around the world, widespread societal changes have resulted from these strikes, including declarations of climate emergencies, stricter policies, and new regulations, such as renewable energy acts. Some companies have adjusted their products due to consumer pressures toward sustainability; the rejection of plastic



straws is one of the most noticeable examples.

Fort Collins’ City Council declared a climate emergency in August. The declaration recognizes the “climate emergency threatens Fort Collins, the state of Colorado, the United States of America, all other nations, and indeed, the entire world.” The resolution includes a goal of an 80% emissions reduction by 2030 and carbon neutrality by 2050. Other aspects of Resolution 8191 include more widespread education on the subject and encouragement of other cities and states to follow in the city’s footsteps. Over 1100 local governments in 20 countries, representing 272 million people, have declared a climate emergency, according to The Climate Mobilization.

“I think [this movement] is a catalyst for change,” said Nottingham. “As people on the front lines, as people looking at their futures being destroyed, we have the duty and responsibility to ourselves and to future generations to stand up because the older generations

(Top Left) Ehret Nottingham with Greta Thunberg at a climate strike in Denver, Colorado. This sign is a replication of the one Thunberg held outside the Swedish Parliament building in 2018 instead of going to school.

Photo courtesy of Ehret Nottingham

(Top Right) CSU students holding signs approach a climate strike in front of the Administration Building on October 4th, 2019.

Photo by Kendall Martin



have failed to do so. We don't have the choice not to care because it's going to affect us."

For students like Andrés Better, who studies zoology, the strikes underscore the currency of environmental impacts on today's generations: "I want to study biodiversity, but a lot of species are now rare or extinct because humans have threatened them. Without these strikes and without people saying and doing something for the future, there would be no science for me to do because the species wouldn't exist."

"We need to take steps to ensure there's a future in which the global ecosystem is healthy and present," said Sean McLennan, a CSU freshman studying ecosystems science and sustainability. "All species are interconnected in a beautiful web of life, but human involvement and manipulation of these systems have destroyed its integrity and sanctity."

Climate strikes are organized, led, and attended mainly by youth, but people of all ages show up to support the cause.

"I think students are courageous for speaking out and taking time out of their busy schedules to turn out for events like this," said Diane Burton, assistant director of CSU's

"This strike is about making sure that everyone has their voice heard,"

-Ehret Nottingham

CSU student and lead organizer of the Northern Colorado climate strikes

Honors Program. "Things don't change unless people demand change." Burton, who attended the climate strike on campus with other staff members, adds, "Getting results takes time, continued attention, and lots of patience."

"If I could say one thing to people, it would be to get out and do something," says Nottingham. "Greta Thunberg... was just one girl in one place on the planet. You can be that one person, too. So go out and do it."

(Above) Protesters gather in front of CSU's Administration Building to protest the school's support for fossil fuel companies.

Photo by Kendall Martin



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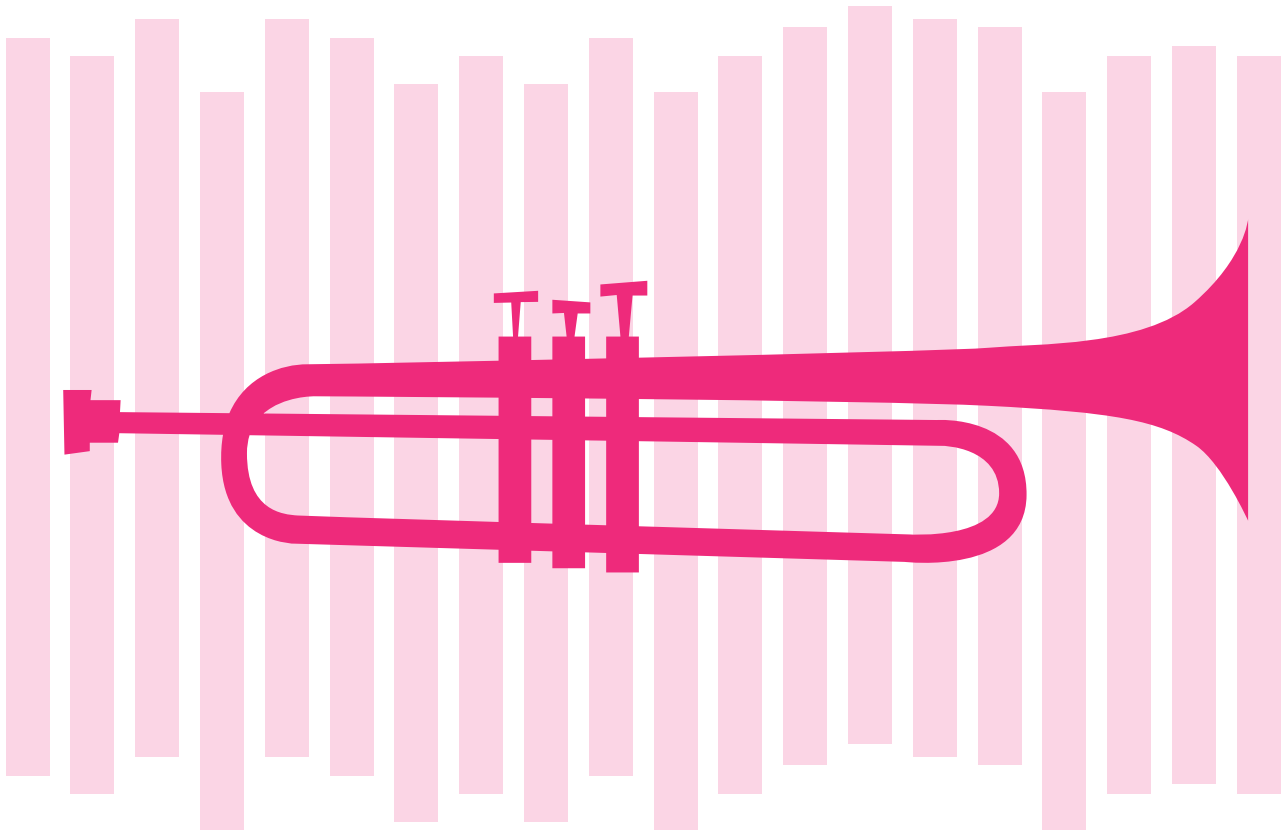
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SPEAKING SOUL

*** with CSU's jazz ensembles ***



By Kailey Pickering

A smooth sound with unexpected twists and hidden turns, jazz is full of unpredictable harmonizing to form a completely unique creation. The music rose up with wisps of cigar smoke from the underground bars in Harlem in the 1920s. People were brought together by the exciting new tunes surrounding them. The sound embodied the people's free spirits of the time, beginning a conversation between musicians and the audience that began in New Orleans and has since traveled across the country, even to Colorado State University's own University Center for the Arts.

Within the UCA, we have our very own jazz ensembles. The jazz ensembles consist of 17 to 18 musicians made up of trombone, saxophone, trumpet, and a rhythm section. Jazz Ensemble 1 is the top ensemble followed by Jazz Ensemble 2. The combos are smaller groups that consist of around five musicians with an emphasis on improvisation and solos.

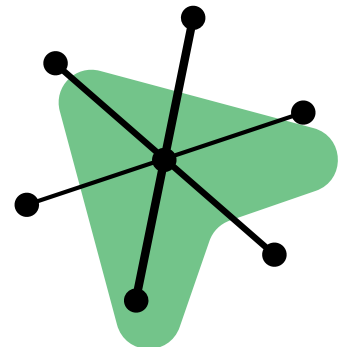
The ensembles have an atmosphere where students work on the fundamentals of jazz.

The ensembles help student musicians learn how to be a part of the jazz conversation, to listen and blend together. In the smaller combos, musicians begin to expand on their creativity by experimenting with aspects of the genre like solos and improvisation. Musicians use rehearsals to come together as a group, learning each other's patterns and sounds to blend together.

Shilo Stroman has been teaching music at CSU since 2008. Since last year, Stroman has directed Jazz Ensemble 2, and for five years prior, taught the jazz combos. He describes how each musician contributes to the music and has to be prepared for every piece.

Stroman explains that in music, it's as if "you're a red Lego and you have to go match with the blue Lego to make a house."

For years, Stroman and his ensembles have shared the craft by going to jazz festivals at Colorado middle and high schools. At the festivals, the ensembles hold clinics where the younger musicians are provided with feed-





JAZZ

back and tips on their style and technique for their playing. That's where Ian Maxwell, a drummer and a senior studying percussion performance at CSU, was first introduced to Stroman and the CSU jazz ensembles.

Maxwell has been a part of the jazz department for almost all his semesters at CSU. Maxwell explains jazz as "everybody having a conversation, and it's much more like watching a TV show and watching people conversing back and forth than it is watching a symphony or anything like that, which I think makes it extremely special." Jazz is an art where everyone fits together in just the right way and puts in their own creative power to make a sound into something more. Jazz can turn a variety of sounds into a meaningful story.

In jazz, everyone works together to make a sound completely unique and special to that group. Different versions of a song can be taken and performed by different groups, even in different years. In a way, each group has the opportunity to perform these pieces and can create different harmonies and melodies within the piece. Students have the power to play in a creative atmosphere, testing their own tunes and ideas. By fitting all these pieces together the musicians are able to create their own tune. With this ability to change and create, there can be millions of different interpretations of the same song. Songs from years ago can be taken and spun with others' creativeness to create something unique.

One of the most exciting parts of jazz is the pieces of improvisation that add flair to the tunes. Improvisation has made jazz stand out since the genre surfaced. Stroman explains that during improvisation, "You're taking pre-existing vocabulary, knowledge, and experience, but you're improvising at the moment. You're creating a new melody at the moment."

"The unique thing about jazz is that it's really one person on a part so each person plays a really unique role in the ensemble."

The listening and blending still play a huge role as the soloist creates new melodies, as they must blend it into the sounds surrounding them. It's a challenging part of the genre but has played a huge role in the music since the soloists first started in the jazz clubs of the 1920s.

Anna Varosy, a junior at CSU studying music education plays the trombone in the jazz ensemble. Varosy sees something special in jazz. She explains, "The unique thing about jazz is that it's really one person on a part so each person plays a really unique role in the ensemble."

"Jazz also has a really unique history, where a lot of the music was made to be a social event rather than 'this is going to be in a nice concert hall,' it originated from a bunch of musicians coming together and just making music for fun," Varosy said.

Varosy's view of jazz being a unique social gathering brings a new light to the event. The conversations held in the clubs and bars of the Roaring Twenties still thrive today through players like Varosy and Maxwell as well as directors like Stroman. The conversations float from player to audience, from instruments to ears, and from open-air to the heart.



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Behind the

SEO



JUNES

of the CSU Drag Show

By Taylor Sandal

Three hours before the 2019 CSU Drag Show, a dozen students are already lined up outside the doors. Three hours before the show, and backstage is buzzing as drag queens and kings, professionals and students, transform into larger-than-life characters.

Mirrors line the wall as performers focus on getting just the right look for the big show; around a thousand people were expected to attend the event, which happens every semester and serves as a fundraiser for the Pride Resource Center. Underneath the makeup lies a hidden truth about this seemingly glamorous lifestyle of drag entertainers.

Evelyn Evermoore, co-host of the 2019 show, is known for sewing every stitch of their costumes, many of which were showcased through multiple outfit changes throughout the night. Evermoore's self-made aesthetic relies on unique costumes, wig styling and makeup.

"Drag looks so glamorous, like I'll be in a sequin gown with giant hair and jewelry, but the sequins on the inside are cutting me up. I'm usually corseted which means I can't breathe," Evermoore said. "The heels hurt, the wig is on too tight. Drag is pain."

Awarded Distinguished Costume Designer in addition to Comedic Entertainer of 2018,

Evermoore entertains in drag for a living but participates in CSU's Drag Show for free. Evermoore is one of many professional drag performers who volunteer their time and energy to the CSU Drag Show.

"It's worth it every time to feel the love from the audience and get up on stage and just have this vulnerable moment," Evermoore said. "This means something to me, and watching people relate and connect to it is worth it every single time."

Mira Pusateri, the producer of the show, admits to working up to 40 hours per week leading up to the event. On top of being a full-time horticulture major, Pusateri handles the ballroom reservation, funding requests and emails, among countless other tasks to make the show happen.

"If I don't do it, who else will?" Pusateri said. "There's been times where I'll do drag show stuff rather than homework, which in the end





(Above) MaveRick Smith performs at the CSU Drag Show "Scream Queers" on Oct. 20, 2019

Photos by Taylor Sandal

can bite me in the butt a bit. But anything to make this show happen."

As the first female producer of the CSU Drag Show, Pusateri has a drive for activism. The Los Angeles-native grew up in a supportive gay community, and the move to Fort Collins proved to be a stark contrast.

"I came from Los Angeles. It's super gay there, so gay," Pusateri said. "And then I come here and I stand out when I used to not. My beliefs are extreme when it used to not be ... When we advertise the drag show, there are people who scowl and are in disgust."

For Pusateri, the drag show is a way to increase queer representation in Fort Collins and to raise funds for the Pride Resource Center scholarship, which supports students in the LGBTQ community. Without the CSU Drag Show, there wouldn't be a scholarship.

The Halloween-themed show compelled audience members to cheer and throw dollar bills onto the stage during performances, the customary way to show appreciation as an audience member at drag shows. The money collected from the night would typically be given to the drag entertainers, but instead, all proceeds go to the scholarship fund.

"A lot of the people I know within the Pride Resource Center are alienated from their family and are in financial struggle," Pusateri said. "Sometimes, their parents will not pay for college for them because they're transgender. And

that's exactly where that scholarship comes into play and why it's important."

Come the day of the show, the hard work that goes on behind the scenes pays off. Attendees can expect a fun, entertaining night full of representation.

The CSU Drag Show is also unique because the performers have the opportunity to make an impact through education. The "Ask A LEverwhor" segment of the show provides students with a chance to ask the professional queens any question at all, ranging from silliness to seriousness about what it's like to be part of the LGBTQ community.

"Taking the time to use our platform to educate people, talk about issues that are going on with our community, and creating change is one of the most important things that we do as entertainers and community leaders," Evermoore said.

Evermoore embodies the idea that drag is more about the idea of "men in wigs," and drag entertainers can be leaders in the LGBTQ+ community making an impact.

For Pusateri on the night of the show, their role as producer is transformed into a performer. Pusateri's drag character "Auntie Depressant" was adored by the crowd.

"If I can organize a whole ass drag show, what can't I do?" Pusateri said. "For me, it just seems like an everyday thing. I'm honestly so proud to be a part of it."

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