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Fashion Shows

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BEGIN TRANSCRIPTION

[00:03 - 01:42] Paul Wozniak: Okay, let me hear it. [applause] This is not a golf match. This is a fashion show. Let me hear you get a little bit louder. The models are right back there. [applause] You are going to see some fantastic things tonight. And we are so glad that everybody is here. My name is Paul Wozniak. I'm from TRI 102.5. I'm so glad to be here hosting the Colorado State University Fashion Show for the second time. Really great to be back here. [applause] They're going to see some amazing things tonight for sure. This is going to be a great show because this is sort of a culmination of a great education. They've had to put together so many things, not just sewing, not just the creativity, but all the logistics that go into this. And if you think about it, with these creations that you're going to see tonight, it's not just the three years they've spent here, it's a lifetime. You have some, uh, you have some children in the show tonight. Any parents here? [applause] Parents, you're going to see things that your kids have been dreaming of since they were just little kids. If you're friends, any friends of designers here? [applause] oh, you're hanging out with them. You're going to see things. They were cooking in their head. And I am so glad to be a part of this. Like I said, I work at TRI 102.5. I hope you'll give our radio station a try. I'm very proud of it. Let's get ready for the show. Tonight's show is called Hot Off the Press Designers Edition. It's coordinated and produced through the efforts of Colorado State University senior and junior apparel and merchandising students. Selected after an application process-process, they were chosen based on academic standing, demonstration of leadership, and an interest in special event organization.

[01:42 - 03:29] Paul Wozniak: This year's design show highlights original works of the student apparel design and production concentration, and the Department of Design and Merchandising. Seniors, the students enrolled in this course have completed a series of projects built upon the skills

and knowledge acquired throughout the college career, to better understand clothing design, and the production process. Featured tonight 19 remarkable lines. I saw them in rehearsal. They're great. They really are. The designers, with the guidance of Dr. Eulanda Sanders, have gained experience developing product technical packages using computer aided design programs, to assist in pattern drafting, garment sketches, textile designs and websites for their final lines. Beginning with a trend analysis and market research, the designers define the target consumer they are designing for and finish the class with the creation of five outfits that makes their line come to life. Each designer has created a line with its own style and unique flair. A huge part of this production is dependent upon the generous donations the department receives each year. Grateful for the donations as well as the sponsorship from George Berg with Construction Research Incorporated, Malcolm [phonetic] and Deborah Berg with Plum Creek and Crossroads Dental Group, Jess Shoaf [phonetic] with Aspen Realty Exchange, Wally Adamchik, and the Berg on that family. The department would also like to thank members of our local community featured in the program for generous donations and support. Without them, we could not host this amazing event. Please see the names of the businesses in the program. And I say this a lot whenever I'm hosting events. If you're here, you might as well spend your money at these sponsors businesses because they obviously believe in something that you believe in as well. [applause] So please, talk with your wallets, okay? [giggles] We'd also like to give special attention to the hairstylist at Tijuana Hair Design for their contribution and hard work with the hair, and to the makeup artists for their time and expertise.

[03:29 - 04:26] Paul Wozniak: Tijuana Hair Design's continued support and dedication to the Design and Merchandising department is greatly appreciated, and you are going to see some wonderful, wonderful hairstyles tonight. Congrats to you, lucky winners! Okay, sounds like your hands are working, but when these models come out here, these are not professional models. Even though some of them look like it. Let's make sure that we make them feel loved, okay? They come out here, they might be a little bit nervous. They're going to feel a lot better seeing your smiling faces, and hear the round of applause. So now on to the main events. Out of the 19 student lines, a group of judges has selected nine of these lines for awards that will be presented tonight, after the show to the to the designers and the audience tonight. Without further ado, put your hands together as I introduce and let's see what is hot off the press. [applause] [♪] That tonight's gonna be a good night. That tonight's gonna be a good night. That tonight's gonna be a good, good night. Woo-hoo! [♪]

[04:43 - 12:51] Background Music: [♪] Down down down down down down down down. Take me take me outta here it makes me. Feel so, feel so na na nana na. Baby baby here we all crazy. You don't have to worry na na nana na. It was cool [unintelligible]. We were chilling, to rise up. [unintelligible] Girl you're moving way too slow. So follow me down, which way. I'll show you around,

okay. There's a place we gotta go. Follow me, follow me. Fa la-la-la-la. Follow me, follow me. Fa la-la-la-la. Ah ah oh oh. Ah ah oh oh. Ah ah oh oh. Fa la-la-la-la. Dancing, walking clock keeps on tocking. They sing, they sing la la-la-la-la. Gentlemen and ladies, animals and babies. We sing, we sing na na na-na-na. So follow me down, where to. Out of this town, with you. Girl you're moving way too slow. So follow me down, which way. I'll show you around, okay. There's a place we gotta go. Follow me, follow me. Fa la-la-la-la. Follow me, follow me. Fa la-la-la-la. Ah ah oh oh. Ah ah oh oh. Ah ah oh oh. Down down down down. Oh okay. ♪] [verses are repeated several times] [Drum beats] [chanting in indigenous language] ♪] We gonna bounce it till the beat cut off. We gonna rock dis muthafucka till the wheels come off. ♪] [verse is repeated several times].

[14:20 - 16:03] Background Music: ♪] I. I am unwritten. Can't read my mind. I'm undefined. I'm just beginning. The pen's in my hand. Ending unplanned. Staring at the blank page before you. Open up the dirty window. Let the sun illuminate the words that you could not find. Reaching for something in the distance. So close you can almost taste it. Release your inhibitions. Feel the rain on your skin. No one else can feel it for you. Only you can let it in. No one else, no one else. Can speak the words on your lips. Drench yourself in words unspoken. Live your life with arms wide open. Today is where your book begins. The rest is still unwritten. Oh, oh, oh. I break tradition. Sometimes my tries are outside the lines. We've been conditioned to not make mistakes. But I can't live that way. Staring at the blank page before you. Open up the dirty window. Let the sun illuminate the words that you could not find. Reaching for something in the distance. So close you can almost taste it. Release your inhibitions. Feel the rain on your skin. No one else can feel it for you. Only you can let it in. No one else, no one else. Can speak the words on your lips. Drench yourself in words unspoken. Live your life with arms wide open. Today is where your book begins. Feel the rain on your skin. No one else can feel it for you. Only you can let it in. No one else, no one else. Can speak the words on your lips. Drench yourself in words unspoken. Live your life with arms wide open. Today is where your book begins. The rest is still unwritten. Staring at the blank page before you. Open up the dirty window. Let the sun illuminate the words that you could not find. Reaching for something in the distance. So close you can almost taste it. Release your inhibitions. Feel the rain on your skin. ♪]

[16:03 - 16:00] Background Music: ♪] Lights out, shoot up the station. Tv's dead where's there to run? Watch everybody come undone, lights out. Won't make it easy, won't make it fun. Won't let them see now, how they have one. Still I'll go another round. Darlin'. Don't got to worry you're locked in tight. Darlin'. Now don't you worry turn out the lights. Wiped out, no concentration. They got us basking in a storm. I watch it as it loses form, I doubt. They even see me, guess what I want. A casualty but I am up front. And I know what it's about. Darlin'. Don't got to worry you're locked in

[33:06 - 33:25] Background Music: [♪ If I was a boy at sea. I would be swinging from a broken tree. I would be down on my back looking up at stars at night, and if I could get back to reach the saltiest of evergreens. You know that I would turn back just to fight the whites of iron eyes. When I hear that wind and I think of Spring. Underneath an open window a carved out sign and, often I would fight with my mind. Saltwater brine where you hung your crown. When you washed your eyes in last night's tea. I thought you might come out from the dream to find that. Underneath the pine grew a patch of thyme, that I burned for six days in the sun, 'til I heard the distant sound of drums. Oh the queen had come and the King had died, and my forehead burned but I closed my eyes, and my forehead burned but I closed my eyes. Before I go I've got to run, down the street, to the market cove where I could, find six seeds to bring back to the yard, and plant underneath the birch tree. No white skies or red sunlight. In the saltwater brine. My forehead burned but I closed my eyes. Whoa. Now you've got to go. If I was a boy. ♪]

[33:25 - 33:25] Background Music: [♪ Fear and panic in the air. I want to be free from desolation and despair. And I feel like everything I sow. Is being swept away, well I refuse to let you go. I can't get it right. Get it right. Since I met you. Loneliness be over. When will this loneliness be over? Life will flash before my eyes. So scattered and lost, I want to touch the other side. And no one thinks they are to blame. Why can't we see that when we bleed, we bleed the same? I can't get it right. Get it right. Since I met you. Loneliness be over. When will this loneliness be over? Loneliness be over. When will this loneliness be over? ♪]

[33:26 - 34:03] Background Music: [♪ Dial up my number now. Weaving it through the wire. Switch me on, turn me up. Don't want it Baudelaire. Just glitter lust. Switch me on, turn me up. I want to touch you you're just. Made for love. I need la la la la la. I need ooh la la la la. Calls up and round me. Teasing your poetry. Switch me on, turn me up. Oh child of Venus you're just. Made for love. You know I walk for days. I wanna waste some time. You wanna be so mean. You know I love to watch. I wanna love some more. I'll never be the same. A broken heel like a heart. I'll never walk again. ♪]

[52:27 - 53:01] Background Music: [♪ What an amazing time. What a family. How did the years go by? Now it's only me. Tick-tock. Tick-tock. Tick-tock. Tick-tock. Tick-tock. Tick-tock. Tick-tock. Tick-tock. La, la, la, la, la, la, la. Like a cat in heat stuck in a moving car. A scary conversation. Shut my eyes, can't find the brake. What if they say that you're a climber? Naturally I'm worried if I do it alone. Who really cares?'Cause it's your life. You never know, it could be great. Take a chance 'cause you might grow. Oh, oh-oh. What you waiting. What you waiting. What you waiting. What you

waiting. What you waiting for? What you waiting. What you waiting. What you waiting. What you waiting. What you waiting for? Tick-tock. Tick-tock. Tick-tock. Tick-tock. Take a chance you stupid ho. Like an echo pedal, you're repeating yourself. You know it all by heart. Why are you standing in one place? Uh-huh. Born to blossom, bloom to perish. Your moment will run out 'cause of your sex chromosome. I know it's so messed up how our society all thinks, for sure. Life is short, you're capable, uh-huh. Oh, oh-oh. Look at your watch now. You're still a super hot female. You got your million dollar contract. And they're all waiting for your hot track. What you waiting. What you waiting. What you waiting. What you waiting. What you waiting for? What you waiting. What you waiting. What you waiting. What you waiting. What you waiting for? I can't wait to go. Back and do Japan. Get me lots of brand new fans. Osaka, Tokyo. You Harajuku girls. Damn, you've got some wicked style, go. Look at your watch now. You're still a super hot female. You got your million dollar contract. And they're all waiting for your hot track. What you waiting. What you waiting. What you waiting. What you waiting. What you waiting for? What you waiting. What you waiting. What you waiting. What you waiting for? I can't wait to go. Back and do Japan. Get me lots of brand new fans. Osaka, Tokyo. You Harajuku girls. Damn, you've got some wicked style, go. Look at your watch now. You're still a super hot female. You got your million dollar contract. And they're all waiting for your hot track. What you waiting. What you waiting. What you waiting. What you waiting for? What you waiting. What you waiting. What you waiting. What you waiting for? What you waiting for? What you waiting for? Take a chance you stupid ho ♪]

[53:02 - 53:58] Background Music: [♪ Get hot. Get too close to the flame. Wild open space. Talk like an open book. Sign me up. Got no time to take a picture. I'll remember someday. All the chances we took. We're so close. To something better left unknown. We're so close. To something better left unknown. I can feel it in my bones. Gimme sympathy. After all of this is gone. Who'd you rather be? The Beatles or The Rolling Stones? Oh seriously, you're gonna make mistakes, you're young. Come on, baby, play me something, like "Here Comes The Sun". Come on, baby, play me something, like "Here Comes The Sun". Don't go. Stay with the all unknown. Stay away from the hooks. All the chances we took. We're so close. To something better left unknown. We're so close. To something better left unknown. I can feel it in my bones. Gimme sympathy. After all of this is gone. Who'd you rather be? The Beatles or The Rolling Stones? Oh seriously, you're gonna make mistakes, you're young. Come on, baby, play me something, like "Here Comes The Sun". Gimme sympathy. After all of, this is gone. Who'd you rather be? The Beatles or The Rolling Stones? Oh seriously, you're gonna make mistakes, you're young. Come on, baby, play me something, like "Here Comes The

Sun". Come on, baby, play me something, like "Here Comes The Sun". Come on, baby, play me something, like "Here Comes The Sun". 🎵]

[59:28 - 01:01:14] Background Music: [🎵 The Eiffel Tower built to smaller scale. In the freshest oxygen I'd ever inhaled. I tapped a bottle against a safety rail. Killing time. And you were like a walking compliment. Tall in stature and exceptionally read. In dummy glasses and a cardigan. Oh, come on. And oh so empty were the faces. Of the dealers and the waitresses all around. You said that all these things you've learned to ignore. The hidden cameras on the casino floor. And what gets paid for behind hotel doors. Oh, come on. And you pretend every slot machine. Is a robot amputee waving "hello". And the people stare into their eyes. And they feed them little bribes and then they go. In the never-ending twilight. In a basement where the sun has never split. You said that you were lonely. And then we kissed like lonely people do. You said this city has a beating heart. That pushes people down the boulevard. And they're all hoping for a wish fulfilled. In a desert for a dollar bill. And those foolish dreams you know they plague me still. Oh, come on. And oh so empty were the faces. Of the dealers and the waitresses all around. And oh so empty were the faces. Of the dealers and the waitresses all around. They're empty. 🎵]

[01:01:14 - 01:01:53] Background Music: [🎵 You got a funny face and a crooked smile. Oh, you're a prince in some world but not in mine. Well, I'm never gonna find you. Oh, handsome like the other girls do. You parade around sulking. It makes me wonder, wonder what you're really about. And all the girls go. Ooh, ooh. And all the bedroom doors, a tradition of yours. Well, the notches in your belt make your pants tight. And all of your boys hanging around. I'll take the sloppy seconds or whatever, man. Oh, when you gonna start? Oh, boy. I guess the drama can be so cool. And all the girls go. Ooh, ooh. And don't you think you might be happier? Oh, oh, oh. 🎵]

[01:06:04 - 01:07:35] Paul Wozniak: [inaudible] Tony. Huh? [applause] Thank you, Tony. We appreciate it. So this is a major fashion merchandising design, but these lights, these cameras, the stage, um, the program, all these things took a huge team effort to DJ the sound. How about it? A lot of teamwork for this one. [applause] It's a good job. It's a great job. So, what did you think of the show? [applause] Huh? That's just amazing, you know. I mean, my hat's off. I'm in radio. My hat's off to the salespeople every day. But production creation's where it's at, as far as I'm concerned. So I thought it was really a job well done. I saw some really interesting things. Some stuff that I would wear for sure, notably the, uh, the snow line and the suit line, I thought was great. And, uh, [applause]guys throwing out cash, that was a lot of fun. I appreciated that, quite a little bit. So another round of applause for all of our designers. That was just wonderful. I enjoyed the show. It was really great. [applause] Now I'd like to recognize the student designers Doctor Sanders brought

in four judges, Deborah [unconfirmed name], Byron Edwards [phonetic], Lane Russel [phonetic], and Rebecca Thrasher [phonetic]. These judges had the difficult task of selecting nine lines out of 19 based on a variety of criteria. So we have nine different awards to give away. And this is Brooke, right?

[01:07:35 - 01:07:35] Brooke: Right.

[01:07:35 - 01:07:37] Paul Wozniak: What's your name?

[01:07:38 - 01:07:38] Kara: Kara.

[01:07:38 - 01:08:46] Paul Wozniak: And Kara. Brooke and Kara. Round of applause for them. [applause] They're going to help us out with the awards. Let me just run down. I have the winners right here, which is very exciting. The award for best sales presentation goes to Melissa Still [phonetic]. [applause] Melissa Still. You can make your way out here. Is she here? There she is. Congratulations, Melissa. The award for best line concept goes to Allison [unconfirmed name] [applause]. Allison. Congratulations, Allison. The award for best construction goes to Ron Rod [applause]. Good job, Ron.

[01:08:46 - 01:08:46] Ron: Thanks.

[01:08:50 - 01:09:24] Paul Wozniak: [chuckles] The award for the most unique use of materials goes to Brittany Smith [phonetic] [applause]. Brittany wasn't here, but she said she wants to thank, [unintelligible] McGraw [phonetic] and Coach Lubec [phonetic]. [applause] The best use of eco-friendly textiles goes to Katia Moncada [applause]. That was an interesting line, very interesting. Is Katia here? Is Katia here?

[01:09:24 - 01:09:26] Audience: No.

[01:09:26 - 01:11:42] Paul Wozniak: No. Thank you. [giggles] The award for best art ware goes to Wild Rose Hamilton [phonetic]. [applause] Congratulations. The award for best historic inspiration goes to Nancy Maxwell [phonetic] [applause]. Nancy Maxwell. For best historic interpret- inspiration. Congratulations, Nancy. The award for best target market and most marketable goes to Taylor Lundgren [phonetic] [applause]. Congrats, Taylor. And now our final award for the evening. This one for best of show. Best of show. Unfortunately, it's not a vote, [laughs] but it goes to Ron Rod. Ladies and gentlemen, Ron Rod. [applause] Congratulations. Good job. I know awards are sitting there just so difficult to, uh, to narrow it down because everybody did a great job tonight. I mean, everything

was interesting to look at. And man, if I could sell like that, I can't sell a button. All right.

Congratulations to all of our award winners. And why don't we see each one of our 19 designers with one of their models? Come on out here. Let's strut our stuff on the catwalk for these people. They want to see you one more time. [applause] Our designers, ladies and gentlemen.

[01:11:43 - 01:12:06] Background Music: [♪ I got a feelin'. That tonight's gonna be a good night. That tonight's gonna be a good night. That tonight's gonna be a good, good night. A feelin'. That tonight's gonna be a good night. That tonight's gonna be a good night. That tonight's gonna be a good, good night. A feelin', woo-hoo. That tonight's gonna be a good night. That tonight's gonna be a good night. That tonight's gonna be a good, good night. ♪]

[01:12:51 - 01:13:49] Paul Wozniak: Congratulations to our designers. Thank you so much, to the models who looked absolutely wonderful tonight. Tijuana Hair Design did a wonderful job. Before we say goodnight for the evening, one more thank you to the sponsors, the DJs, the guys running the cameras, the lighting crew, everybody who helped to put this together. This is a huge, huge undertaking and I'm a critic of live events, I really am. I'll tell you if I don't think it was good, and I knew this one was going to be good from the rehearsal, just from the setup and the professionalism that these students showed me. Thanks again to the volunteers for all their hard work tonight. Colorado State University, the Design and Merchandising department. Students appreciate the continuous support from you, their families, friends, and community. Without you, the show would not be a success. Thank you once again for coming to our show. We look forward to seeing you for future department events. There are boxes where you can recycle your beautiful programs and we appreciate that as well. My name is Paul Wozniak. It's been my great pleasure to be with you tonight. Thanks, ladies and gentlemen. Good night. [applause]

END TRANSCRIPTION