

College Avenue

volume five: issue one fall 2009

arts & entertainment

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one singer's journey to the height of perfection

making the cut

actors fight for the spotlight

buzzworthy

be your own music producer

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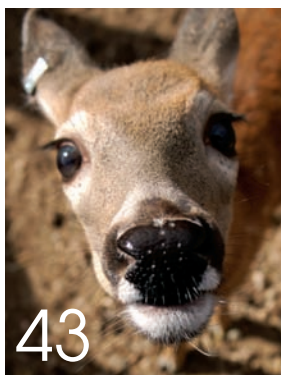


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corrections

in volume 4 issue 3, an incorrect photo cutline for the story "enemy in our midst" misspelled ingrid aguayo's name wrong on page 41. *College Avenue* regrets this error.

letters to the editor

as the magazine produced by csu students for the csu and fort collins community, we would like to extend an invitation to our readers to submit letters to the editor ranging from 50 to 150 words with your feedback on the magazine. this is your magazine, and we would like to know what you think of the content, design and anything else. all letters to the editor must be typed in a word document and attached to an e-mail, which should be sent to csumag@lamar.colostate.edu.

mission statement

College Avenue is a magazine produced and operated by CSU students. our mission is to serve the csu and fort collins community with innovative and engaging coverage of relevant issues. our staff is dedicated to providing balanced and accurate reporting as well as visually stimulating design and photography to a diverse audience. above all, we strive to maintain our integrity through professionalism and this standard of excellence.

opportunity for employment

College Avenue is accepting applications for reporters, photographers, designers and copy editors. pick up an application at the front desk of Student Media in the basement of the LSC.

College Avenue is a magazine produced and operated by CSU students intended as a public forum.

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letter from the editor



Drama. Passion. Angst. Expression.

This is what the arts has to offer our campus and community. It is about finding the inner playwright, dancer or opera singer. We all have it in us, and I commend the students, staff and faculty who spend the long rehearsal hours to bring us this unique form of entertainment.

In this issue you will find the arts in everything from food to the body to the traditional arts. After researching and learning about of these devoted people, I want to tie on ballet shoes and sing an aria, even though my only fan may be my shower curtain. But it doesn't matter how good or how bad you are, just get out and do something. You don't have to injure yourself or strain your vocal chords; go to a play, go to a recital, anything!

We support sports, school and occassionally go to class, so why not add some culture and drama to your schedule? We are still in this tough time economically, but there are a lot of free performances and you will find that the laughing, tears and applause will be well worth your time and few dollars.

That said, I must thank my wonderful staff, who have devoted their time and energy into making this magazine come to life. From tackling interviews and photoshoots to the late nights spent at the computer pulling designs together, my staff has exceeded all of my expecations – and they do it all for free.

Like the arts, it is about the devotion to something you love, and especially thanks to my managing editor, I hope you can tell we love creating *College Avenue*.

The magazine has certainly seen many changes since last year, some that we didn't expect and some that we hope you will love. I am most excited to see collegeavenuemag.com come to life! Make sure you check it out and read all of the exclusive content this magazine couldn't hold, plus lots more.

Without an audience, readers and fans, the arts and *College Avenue* could not succeed. You all need us and we all need you. It all comes down to the support, love and experiences you gain from something new.

We are always here for you and we want to know what you think and what you want to see in *College Avenue*. Send your comments about anything to: csumag@lamar.colostate.edu.

Bringing you something new,

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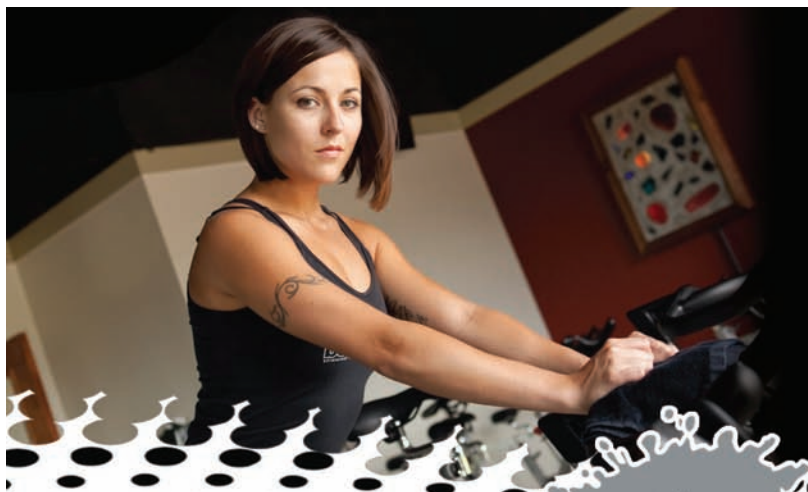
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by philip lindeman

Going with the Grain

local craftsman makes art of guitars

For many people, music is an art form. From Beethoven on a grand piano to Hendrix and his Fender Strat, musicians are revered for their skill and the mastery of their instruments.

But what about the people who create those instruments?

In a small workshop on the eastern edge of Fort Collins, covered in sawdust and surrounded by exotic woods, Michael Bashkin is creating art. He is the owner of Bashkin Guitars and a full-time luthier. Luthiers are expert craftsmen, like carpenters, who specialize in creating and repairing stringed instruments, according to the Guild of American Luthiers Web site. Since opening his shop in 1998, Bashkin has worked to bring 41 years of life into his craft, building custom acoustic guitars for enthusiasts around the world.



“When you get into the high-end, handmade market, you have to be firing on all cylinders,” Bashkin says. Luthrie is a careful combination of art and science, something that is a constant challenge, he adds. “I had no money and no experience,” says Bashkin of his humble beginnings. He moved to Fort Collins 15 years ago, working as a research associate in the Natural Resource Ecology Laboratory at Colorado State University while attending graduate school for forestry.

It was during this time that he took an interest in lutherie and began an unpaid repair apprenticeship at the former Fort Collins shop, Osprey Guitars. Bashkin credits his time there as an invaluable learning process.

“One of the funny things about guitar making is it’s a craft spent a lifetime learning,” Bashkin says. He built his first guitar from a kit in 1994, using tools he borrowed from Osprey. “Work I’ve done in the past is a snapshot of where I was at the time.”

Bashkin has now created nearly 100 guitars, most of which are commissioned by specific buyers. He also sends a select number to dealers in the United States, Japan, Italy and England. Though he still plays on occasion, he does not own one of his own guitars.

“Within eight bars of playing [a Bashkin guitar], I said, ‘That’s it, this is what I’m looking for,’” says Larry Jacobsen in a phone interview, who is a pastor from Cheyenne, Wyo., and the owner of a Bashkin guitar for four years. “It surpassed everything I hoped.”

Bashkin has no formal artistic training, but his guitars reflect his rich history. After earning an undergraduate degree in forestry from the University of Montana, he worked an eclectic mix of jobs. Among other things, he spent time in Belize teaching tropical forestry and was a photography assistant in New York City.

These two experiences had an enormous impact on his approach to guitar building. Bashkin prefers to use tropical hardwoods for the sides and backs of his guitars. One of his models, the African Blackwood 12 fret, is a nod to his appreciation of black and white photography.

“In a guitar, you’re balancing aesthetics, protection and acoustics,” says Bashkin of the process. He builds guitars in batches of two to six at a time, working closely with each client to make sure the instrument fits their specific needs. Each guitar takes between 80 and 100 hours to complete, spread over a period of about six months. Bashkin ensures every component is ideal, down to necks tailored to perfectly fit a client’s hand.

“The craftsmanship is outstanding and the sound is outstanding,” says Mike Joyce in a phone interview.

michael bashkin can be reached at 970.495.1011

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information visit
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Joyce owns San Diego-based Luthiers Collection, one of two shops in the nation certified to distribute Bashkin Guitars. "He does some little things in aesthetics and construction that sets himself apart from other craftsmen."

The construction of a guitar involves thousands of individual steps, a process Bashkin describes as "a terrible model of efficiency." Despite a base price of \$5,500 and a backlog of nearly two years, Bashkin is not driven by profit. According to him, he builds because of a deep passion and interest in his craft.

In his approach to guitar making, Bashkin is meticulous and precise. Before making any cuts, he draws a full-size picture of the guitar and hangs it on the wall in his workshop. This part of the process is vital: if one curve or shape is off, the entire guitar suffers.

"If it's not good on that very basic, silhouette level, the guitar won't work aesthetically," Bashkin says. He describes this blueprint stage as a very instinctual process. Bashkin may refine a drawing 20 times before he is satisfied.

Jacobsen notes that Bashkin takes longer than some other hand-builders, but it is because he simply won't tolerate any flaws. "It's almost like a balloon. If you put your finger in one spot, it changes everything else," Bashkin says.

After he has a perfect blueprint, Bashkin begins the building process. Unlike some luthiers, he does not rely on intricate inlays and fancy flourishes to make his guitars stand out. Instead, he focuses on one of the most vital components of any guitar – the wood itself.

"I try and place an emphasis on celebrating the beauty of the wood in my guitars and not override it with something else," Bashkin says.

Bashkin's background in forestry plays a large role in how he selects the wood for his guitars. Each piece is unique, from Brazilian rosewood to Italian spruce, selected for both acoustic brilliance and visual appeal.

"By using different woods he can vary the tone all over the spectrum," Jacobsen says.

Bashkin values Jacobsen's knowledge of the "subtleties and intricacies of a guitar," and the two have developed a friendship based on their appreciation of each other's talents.

"He'll have a batch of guitars and turn me loose playing them," Jacobsen says. He estimates that he has played nearly 35 guitars built by Bashkin, and finds that each one is better than the last.

However beautiful his guitars are, they are primarily musical instruments. Bashkin looks forward to a guitar leaving his shop almost as much as building it.

"I can build a race car, but I can't build a race car driver," says Bashkin of the thrill he gets knowing his instrument is in the hands of a musician, though he admits some of his clients "played some guitar in college," and are not always experts. Many are looking for the "emotional and spiritual

connection" inherent to custom guitars and music itself, Bashkin says. This level of personal attention keeps Bashkin in business.

"I have never met a hand-maker that didn't want his next guitar to be the best guitar he ever built," Jacobsen says. It is this philosophy that separates luthiers from mass-production retailers.

"I find that when you take the constraints off a builder and let them be creative, that's when they really flourish," Joyce says.

"The difference between the factory market and the custom market is intention," Bashkin says. He notes that it is often safer for a factory to "overbuild" a guitar by using inferior materials, resulting in an unpredictable product. Hand-builders take into account the variability of their materials in order to make every guitar exceptional, he says.

"I like to think the end product is better because of the process," Bashkin says. "It can have a meaning beyond its basic material.

It can be a work of art." ■ Ca

"I don't take any responsibility for that [the wood grain]," bashkin says. "that is the tree. i just try and put it together in a pleasing way."

michael bashkin

Behind the Curtain

theaters and the woes of funding



photos by stephanie scott

before opening night of "collected stories," a view from the backstage of the facilities at the bas bleu theatre company, located at 401 pine street in fort collins, shows the limited storage area available when funds for the company are low.

In the corner hides a sink with dried paint on the outside of its basin. Stretching down the hall is a dressing room partially lit by chandeliers in the nearly 100-year-old Giddings building. One chandelier is burnt out, but nobody will be seeing this.

Instead, follow the maze of black drapes and it will be another world, the one that will be seen, and enter onto Bas Bleu Theatre Company's intimate "salon-style" stage. Tonight, and every other production night, audiences won't wonder what backstage looks like, how many hours were spent crafting every detail on stage — or even how the show was funded.

And why should they, after all, they paid for a ticket, right?

"If anyone mentions that a theater ticket pays for the event, then they're deluded," said Eric Prince, a theater professor at Colorado State University. "The only sense that might be true is Broadway, really big commercial theater, which is there to make money."

There are no commercial theaters in Fort Collins. And any money

made from tickets goes back into making a performance.

Ryan Keiffer, executive director of Beet Street, which is a local arts and culture promoter funded by the Downtown Development Authority, explains that cost has always been an issue for theater because most groups are non-profits.

"For a long time, traditional theater and performing arts haven't relied on ticket sales for a sustainable business model," Keiffer said. "They're always going to need additional funding."

But additional funding is hard to come by.

Funding theater is based on two areas: public and private funds. Public funds come from state, national government grants and corporate sponsorships; private funds come from patrons, donors and fundraising events.

Matt Strauch, the general manager of Bas Bleu, said only 40 to 50 percent of their budget comes from ticket sales and the rest is from "the kindness of others."

He said one of the difficult things about fundraising is that a "need"



above: elizabeth nodich, a csu alumna, prepares for her role in "collected stories" at the bas bleu theatre company on opening night, sept. 19, 2009.

right: wendy ishii (left) rehearses with nodich for the two-woman drams-comedy "collected stories" by donald margulies.



must be established for the arts, which is difficult when people in the community see needs as core services such as food, transportation and health care.

"Arts for most people is a discretionary item, and most people don't go, 'I must have arts and food,'" he said. "I think all of us feel the arts are critical to living because it's more than just a hobby. The arts have driven culture, leadership and how societies are viewed in future generations."

In 2007, Americans for the Arts released a study about how local economies were often driven by the arts. The study included only 25 regions in the United States, and Fort Collins was one of them.

"Fort Collins has been uniquely identified as an economic cluster of arts and culture ... a proven mechanism for revitalizing the economy," Strauch said. "For every dollar you spend at the theater it leverages \$8 to \$9 in the community."

In February 2009, the DDA saw an opportunity to aid struggling arts producers. The DDA, according to their Web site, operates on "public-private investment partnerships that foster economic, cultural and social growth in the Fort Collins central business district."

"We asked: 'What challenges are you facing today, given the current state of the economy? What can the DDA step up and assist with?'" Executive Director of the DDA Matt Robenalt explained.

Denise Burson Freestone, co-founder of OpenStage Theatre & Company was among those the DDA approached. She said this was exciting because it was the first time the value of arts producers were being recognized by government entities in Fort Collins.

"In the past we were battering down doors and making our voices heard sometimes when people didn't want to hear us," Freestone explained. "People didn't understand how close to the bone arts organizations operated."

Robenalt said the outcome was that groups needed predictability and stability. But this would be met differently through financial and spatial means because Bas Bleu is the only company who runs their own facility and box office.

"Some groups are operating in scattered sites, garages, basements and unoccupied spaces," Robenalt said. "Their experience is they would get booted out and that can be unfortunate because it could

happen a week before their show opens."

So in September 2009, the DDA approved leasing Bas Bleu's space for 10 years at \$220,000, underwriting tech and rental fees at the Lincoln Center for four years and purchasing a warehouse for five years so non-profit groups can use the space to store props, rehearse shows and construct sets.

The DDA's investments will alleviate current headaches for non-profits, but the traditional funding model will still be in place.

"America makes life very tough for people in theater, unlike European countries because we believe in national government subsidies," Prince said. "A lot of countries believe that if the art of your nation matters, then you have to celebrate and sustain it."

While sustainable funding may be difficult, it isn't out of the question. In 1989, Denver passed the Scientific & Cultural Facilities District tax, a 0.1 percent sales tax that goes to the Denver Zoo, the Denver Center for the Performing Arts, Denver Museum of Nature and Science, Denver Art Museum and Denver Botanic Gardens. According to the SCFD Web site, for every \$10 spent, one penny goes to the SCFD tax.

For several years, many people in Larimer County have petitioned to get a SCFD tax on the ballot, but it has not yet happened.

"We've gotten enough signatures for this year, but we pulled it out because a lot of people were suggesting that it's not the right year to do it because we don't want to blow our chances," Keiffer said.

Strauch and Freestone agreed, and were both confident this proposal will reappear.

"I have heard, 'Oh yes, I would fund the arts as long as it's not a handout for the artists,'" Freestone stated. "If you look at it, it's the artists giving the handouts, they're virtually giving this away to the community and we're not talking about amateurs either."

The whole spirit and feel of a place, Prince said, depends on its culture, which is what enriches us.

"At the end of it all, what are we really earning money for? What's it all about and what are we trying to achieve?" Prince asked. "Surely most people are trying to achieve some sense of happiness by what we have to offer each other – and that's where the arts matter." ■ **Ca**

Energy, Rhythm, Movement

russian contemporary choreographer
creates innovative routine

As if moving under water, his arms extend in soft lines as his legs spring across the hardwood floor, a fluid motion that continues into the next rise and ebb of his limbs. The movements are an expression of the energy that carries Viktor Kabaniaev through life and the routine he is composing on the spot.

The ballerinas watch with wide eyes and eager limbs, itching to nail down the routine Kabaniaev, 46, is choreographing for the premiere of a contemporary dance and musical innovation. The ballerinas will share the stage with the chamber orchestra in March and April 2010, a first for not only Colorado State University, but a first for dance and live instrumental performances in recent years in the nation.

"It's an updated modern recognition of the tradition [of classical ballet]," said Carol Roderick, assistant professor of ballet at CSU, and creator behind the collaboration. "As a classical ballet teacher and being so rooted in the past as I am, it validates the contemporary relevance of this art form and all of its forms. Basically you can have a modern representation of the opera house right here."

And Kabaniaev – a world-renowned ballet dancer and choreographer – was recruited to bring the piece together for the debut next spring at the University Center for the Arts. In less than one week in late September, Kabaniaev, also the artist in residence for the dance department, selected dancers and choreographed the almost 20-minute routine from scratch, drawing from the ballerinas' interpretation of his moves and his extensive background.

Born and trained in Russia, Kabaniaev attended the elite Vaganova School in St. Petersburg for 10 years, and emerged with the best knowledge in classical ballet but, according to him, little more.



viktor kabaniaev, a russian american choreographer ▶ photos by garret mynatt



kabaniaev (far right) choreographs for each ballerina, in order to showcase their talent, during their first rehearsal on Sept. 23, 2009.

"I studied very strict ballet and was thinking that classical ballet is just the best thing in the world and is just one, real thing, which exists," he said. "I got the best ballet education in the world for free, but you never could cross a border in accepting and understanding different ideas. I was so lucky that I looked at this with more open eyes."

As Kabaniaev reached his prime as a dancer, he was forced into the Russian Army at the height of the Cold War. Although he struggled and felt as if he was in "prison" while fighting in Afghanistan, Kabaniaev emerged more dedicated and focused to be the best ballet dancer.

"I didn't have a choice. Russia is a very corrupt country and is a different world," he said. "It was a tough time, but looking back I'm so happy I went through it because that made me an optimist for all my life. I always can compare what I have here to with what I had there, and it is now always a piece of cake."

After the army, Kabaniaev continued to pursue his career and soon realized that the country he was living in was "not the best" because of the anti-American propaganda from the Russian government.

"I believed that America is a country of evil," he described. "It is all perception. I was thinking, 'These poor people, how they can live there?' I was thinking, 'How can people there survive?' We had information like this. It now sounds unbelievable, and when I was already in the army I was starting to know that we do not live in an ideal world or the best country. And then OK, [I decided I wanted] to go if this is not the best country. I wanted to go to the best country and live a good life."

Kabaniaev has pursued contemporary ballet since he left Russia in 1990, and found a different energy and career path in Germany. After several years expanding his ballet abilities, he finally moved to the United States. After, what he sees as a natural course in dance, Kabaniaev decided to start a career as a choreographer. He has won numerous awards and in early 2009, has created more than 30 pieces to be performed across the nation.

Ballet focuses on energy – how it is perceived, how it is used and how it is absorbed. Kabaniaev said he didn't truly understand what energy was until he began to look outside of classical ballet, and now

he chooses to create more free-flowing, modern masterpieces.

"The movement is like a stream of consciousness," said Brittany Adams, a freshman dance and psychology double major, and one of the dancers in Kabaniaev's piece. "Learning to dance someone else's stream of consciousness is very challenging. The movement is freer, more modern and abstract than classical ballet, but still defined by ballet technique."

Adams, along with eight other dancers who auditioned, were chosen by Kabaniaev because they "most understand my movements," he said.

Kabaniaev's goal is to showcase each dancer to the best of her abilities and let what the dancers can achieve help dictate his choreography. He uses movement and ideas from all areas in life and pulls together what he knows a body can accomplish in dance.

"The body is a world, and is a galaxy. It is an undiscovered planet," Kabaniaev said. "I want to give [the dancers] as much as I think they can be challenged with, but not overwhelmed to where they won't be able to do it. Your body is basically an undiscovered world and you do little step-by-steps to find out how else it can move."

Dancer Julia Williams said that although learning from Kabaniaev was really intense, she knew that all of the dancers were picked for a reason, and that this was only to make them better dancers.

"He pushed us very hard and expected a lot from us," said Williams, a freshman dance and human development and family studies double major. "We kept pushing though and eventually the movement became a part of our bodies."

To understand the language of dance, and take something from nothing, Roderick couldn't have asked for a better choreographer and feels this is why Kabaniaev is the best at what he does.

"Viktor's like a good cook," Roderick said. "He sees what's in the cupboard, what he has to cook with, what his ingredients are, and whatever it is he finds – different numbers of dancers, different ages, experience, nationalities, whatever – he then makes his recipe with what he has." ■ Ca

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by stacey k. borage

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GRAPHIC DESIGN



majid abbasi, graphic designer and ciipe guest judge from iran.

photos by garret mynatt

On a Friday night, people gather inside the University Center for the Arts building to catch a glimpse of something not viewed everyday. After the doors open, the crowd spills in from three directions and they stop. The scene is overwhelming. There are so many posters catching someone's eye here and intriguing someone else there, where the movement of people becomes a trickle. Posters carrying social themes and other messages are tacked on every wall, and the viewers have discussions, each of them shuffling from poster to poster at their own pace.

The posters make a social, cultural or commercial statement that crosses international borders and bodies of water. One poster has the tip of a red heart upside down that transforms into an iceberg as a ship comes closer to the iceberg heart. This was a German poster made for a musical based on "Titanic" grabbed a





john gravidahl (left) speaks with abbasi during the opening night of the 16th biennial ciipe show at the university art museum on oct. 2.



stephanie whall (left), a recent graduate of csu, enjoys some of the hundreds of posters on display at the opening of the ciipe poster show oct. 2.

lot of attention. This is just one of the many posters that come together to make the 16th biennial Colorado International Invitational Poster Exhibition.

“The sheer brilliance of some of these posters are shocking because [they’re] so good,” says Linny Frickman, curator of the show and University Art Museum director. “Some of the [posters] take my breath away because they’re so smart in terms of being able to solve a [problem visually].”

Phil Risbeck, a co-founder of CIIEP in 1979, emphasizes the accessibility of the posters, saying that an audience doesn’t have to reach a certain education level to understand the messages being communicated.

Not all the posters are designed to solve a problem to be able to catch the audience’s attention. Some of the posters are there for commercial aid, moving a message about a product, while other posters spark curiosity about its themes.

This year’s honor laureate and CIIEP judge Majid Abbasi, pronounced ob-see, focuses on the cultural aspects of Iran, his native country. His posters are mainly built around tributes to Iranian icons like contemporary authors and photographers.

The night before the CIIEP unveiling, Abbasi shyly looks around the room at the grand opening of his poster exhibit, displayed in the Curfman Gallery in the Lory Student Center. Abbasi converses with students and graphic designers alike, while everyone takes in the wide variety of posters and book jackets occupying the space under spotlights and glass panes.

For Abbasi, it’s not easy to pick a favorite poster out of his

entire collection of work.

“It’s very difficult to say,” he admits. Because he knows what it took to make the poster and the context behind the meaning, he can’t pick any one piece as being his favorite. He is proud of them all, he says.

Since Abbasi designs his posters for an Iranian audience, an international audience may not grasp the complete message. After 15 years of designing, Abbasi, 44, says the hardest thing to accomplish is to keep the original concept intact.

“Many people don’t know [my] language or my alphabet,” Abbasi says. Whether he is explaining things to his students in Tehran, where he teaches at a private university, or when working with a client, he is constantly striving to create an effective message for the appropriate audience.

One word in one language can carry a completely different meaning in another. Thus whenever Abbasi travels to another country, he is always equipped with a translator and holds a lecture to explain his work.

“I try to explain every unclear concept,” he says. “If I know that our language and our text is not readable for an international audience, I’ll try to design a very clear poster. If I design any unclear concepts, I’m not a successful designer. I think the best poster should not [need] any explanation.”

In addition to that, Abbasi says graphic designers should be aware of the issues in their own culture, and respect the limitations set by the government or society.

“I try to design my works in adaptation with the rules of

If I know that our language and our text is not readable for an international audience, I'll try to design a very clear poster. If I design any unclear concepts, I'm not a successful designer. I think the best poster should not [need] any explanation.



abbasi speaks about his work as a graphic designer from iran to a full university center for the arts griffin concert hall on Sept. 30.

society and government,” he says. “Many times, my work has been refused, so I try other ways to express myself.”

Because of his discipline as a graphic designer, Abbasi has gained respect from John Gravdahl, a CSU art professor and CIIPE co-coordinator.

“He’s very well known in the graphic design community,” Gravdahl says. “[Iranian society] has a fantastic design history and contemporary works. It’s the top ranking [in graphic design] right now and it has been for a long time, and it’s been increasingly recognized so [Abbasi’s] a perfect candidate [for the CIIPE judge].”

For some artists, the poster is used as a communication tool to disclose all kinds of repression that often spurs debate, different from Abbasi’s purpose.

“[The CIIPE provides an] international window that open up so people can look at a social issue that they didn’t think was that important [in other countries],” Gravdahl says. “It’s not something you’ll find in a newspaper ad.”

Over a century ago, posters as advertisements actually were the case, according to Frickman.

“The medium of the poster was founded as an advertising tool,” she says. “They were used to get people to buy things or to do things. I think, while it still has the impact, there are obviously other means to make us do that now. When we look at the examples [now] we are able to understand what kind of visual strategies the artist is using and we become more perceptive viewers.”

After the purpose of the poster started to evolve, Risbeck got the idea to start a show at CSU after he went to an international poster show in Poland. The CIIPE is the first and longest running poster show in the United States, he says.

“It’s more important now from when it was founded in 1979 because our world is increasingly visual,” Frickman says. “By the way we function and manipulate the world through the Internet, we’re taking visual clues from things constantly.”

There’s a lot of preparation that goes into CIIPE, especially keeping up the worldwide trends of graphic design, according to Risbeck. Gravdahl along with fellow designers always keeps an eye in the world of graphic design.

“We keep our eyes open for new talent,” he says. “We’re also interested in bringing newer visions in. We look at other exhibitions, and once in awhile someone will send us examples of their work, asking to be in the show. We’ll review it but basically it depends on a track record and quality of work. We have few American designers, but we [also] have a good representation of all over the world.”

Whether cultural or commercial themes, posters are distributed in large quantities, and audiences are asked to get a message out of them, Gravdahl says.

“We want [audiences] to be aware of what’s going on around them,” he says. “You can’t just sit in a room with a lamp and come up with a piece that means very much. You have to keep your ears and eyes open to society. This provides a glimpse of what’s going on around the world.” ■ Ca

Sounds of the Underground

all from the comfort of your home

On a windy Tuesday night in September, Dave Maddocks is pacing around his recording studio, trying to find the best place for a glockenspiel. He sets the small xylophone-like instrument in a dim corner and strikes one of its metal keys with a hard mallet.

"We've never done dead glock before," says Maddocks, referring to the sharp, subdued tone. The walls around him are covered in poster paint, old mattress pads and hand-written song lists. A string of giant Santa Claus figure lights lines the door between the control room and the studio.

"It's going to sound so good," says Jon Alonzo, Maddocks' bandmate. Wires, microphones and musical instruments share the recording space with hammers, beer bottles and broken action figures.

The Maddocks Family Barn, as Maddocks affectionately refers to his studio, is exactly what its name implies. In 2004, Maddocks converted half of his parents' large garage into a studio with the help of his brother-in-law, Todd Lyon.

Maddocks, 22, a senior accounting major at the University of Northern Colorado, is not alone when it comes to this sort of do-it-yourself recording. Fort Collins and northern Colorado are home to an eclectic collection of studios run by self-taught sound engineers who dedicate their garages, basements and any spare change to their love of music.

"Pretty much everything is from craigslist and eBay," Maddocks says. "Both the studio and myself are growing with each project."

garages, barns and golden ferraris

DIY recording is an underground answer to the slick, commercialized sounds common on the radio and in record stores.

Studios vary based on the engineer's personal musical tastes, background and recording capabilities.

"I'm from the Rick Rubin school of recording and like to keep things simple," Jason Larson says. "It's a little bit more honest."

For four years, Larson, 33, has used his Fort Collins garage as the home base for Pighpen Studios. The name is more a homage to his band, The Piggies, than an accurate physical description. The studio is a reflection of his recording style: clean and polished, but not without personality. An upright piano covered in beer

bottles and band stickers is at home against the white vocal booth.

"It's probably the nicest garage recording set-up I've ever seen," says Alana Rolfe of Larson's studio. Rolfe, a CSU alumna and member of the Fort Collins trio Stella Luce, has recorded with both Larson and Maddocks.

Many involved in the underground recording scene are self-taught. Maddocks learned from brother-in-law Lyon, who mixes for the Fort Collins-based Dead Pigeon Studios.

"I think he's definitely getting better if you compare it [Stella Luce's album "Zugenruhe"] to albums he did last year," says Rolfe about Maddocks.



jon alonzo and dave maddocks listen to the tracks they finished recording.

photos by Garrett Mynatt

Larson started doing live sound for concerts at the age of 16 and has no formal training, but his talent caught the attention of some of the music industry's best, and for three years, Larson traveled with the hip-hop group N.E.R.D. as a stage manager. He likes to joke that his studio was "funded by Pharrell Williams."

Though Larson no longer tours with the group, it sparked his interest in recording. He now splits his time between engineering sound for live events and recording at his studio.

"I'm just trying to eat," Larson says. "I'm not trying to buy a golden Ferrari."

Unlike Larson, who engineers sound full-time, Maddocks has no intention of turning his studio into a money-making venture. Aside from recording his own band, indie-rockers Paean, all his profits go back into the studio.

the process

Although there is a wide variety of equipment available to DIY engineers, Maddocks uses a PC and the program Cubase, while Larson prefers a Mac and ProTools, the recording process is roughly very similar.

These programs allow control over sound capture, tracking or the recording of each track, mixing the tracks together and mastering. For Larson, the pre-production is what he enjoys most about working with bands.

"I enjoy taking a melody or rough idea and growing on it," Larson says. His recording and co-producing credits include the first album from Fort Collins-based Lindsey O'Brien Band.

"He's very valuable to work with as far as his knowledge of music and his songwriting abilities," says Lindsey O'Brien, a CSU alumna and vocalist for her self-titled band. "He's a wizard."

Maddocks works almost exclusively with local bands, including Stella Luce, who finished recording their first full-length album in May 2009.

"It was fun to experiment and to have the freedom to

experiment," Rolfe says.

Experimentation is a trademark of Maddocks' style. The Paean

song, "When I was Five Years Old," contains 55 audio tracks, including a 15-second harmony that took nearly three hours to record. Such a session would typically cost \$200 in a professional studio, Maddocks estimates. In comparison, he typically charges \$10 per band member, per song.

Larson charges a more traditional hourly rate, at \$35, but is always willing to adjust.

"This place is a charity right now," Larson jokes.

For local bands on a budget, the difference in rates rarely affects the end product. Rolfe has had time in several studios with previous bands and enjoyed working with Maddocks because of his laid-back style.

"The equipment might not be as nice, but overall the experience was the same," Rolfe says.

the modern (garage) band

The advent of digital technology has made recording more accessible, efficient and hassle-free. Both Maddocks and Larson use digital equipment because it is relatively cheap. However, Larson is wary of programs such as the Mac application GarageBand.

"Truly original music is going to hold a lot more clout than throwing a loop together on GarageBand," says Larson, though he admits it's a good starting point for beginners.

O'Brien believes a basic knowledge of recording programs can be a valuable tool. Her band often records practices to catch things that need to be changed and polished before heading into the studio.

The one point all sound engineers stress is that quality recording comes from an understanding of music. In that way, they are not much different from the local bands they record.

"It's important to be a musician first and have an appreciation for music and the different emotional responses to it," Maddocks says. "I record music because I love music." ■ Ca



alonzo, maddocks and aaron landgraf take a break from recording and talk music.



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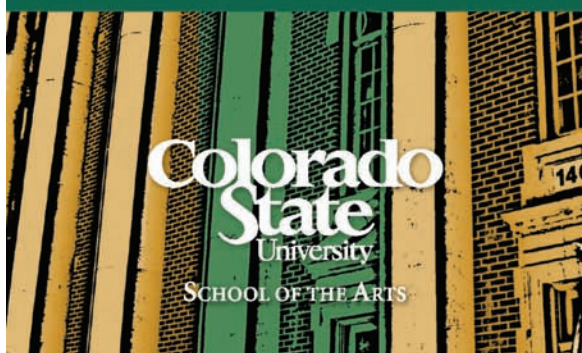


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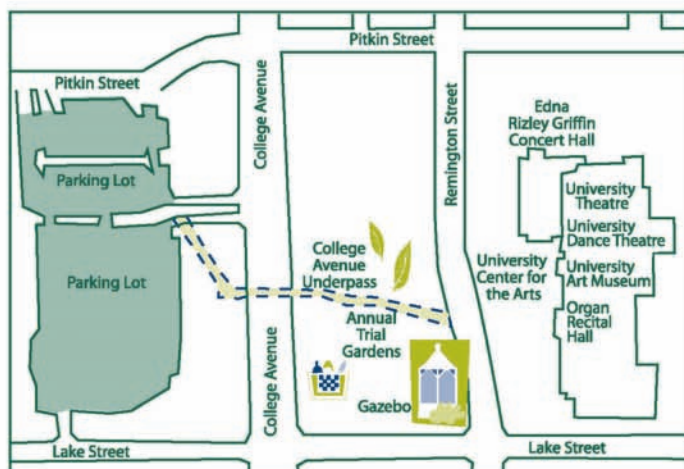
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by aliese willard

Rock on

local bands smashing the scene with CML

You could describe it as Colorado State University's version of MTV.

Switch on the tube, sit back, and experience the thrill of a local concert – all from the comfort of your couch. Throw in an interview with the band and after some masterful editing, you have the Colorado Music Lounge, one of Campus Television's most captivating programs.

"We're bringing the concert and the band to you," said Eric Myers, a senior journalism major and co-producer of CML. "[You] can get an appreciation of music but more so the culture. We've brought more awareness to the music scene."

And indeed, CML has blazed its trail into the heart of the Fort Collins music scene, by showcasing local talent and empowering the musical community.

"The most important thing that it has done is exposed the local music scene," said Nic Tapia, a graduate student in business and director of CML. "It shows the diverse amount of music that we have in Fort Collins and in Colorado. It really gives [bands] a place to play."

Started during the summer of 2008 by KCSU and CTV students, Steve Hendrickson and Josh Middleton, CML has introduced students and music lovers to local bands through its bi-weekly, 30-minute shows featuring live shots from local venues like the Aggie Theatre and Road 34.

"It's fun when we do shoot a show and people find out they're on camera," Tapia said. "We try to pick either CD releases or special event shows that are going to have a big crowd."

During concerts, Tapia oversees his crew of five camera people and one audio person, while Myers is responsible for contacting most of the performing bands and interviewing them.

"You have to look for who these people really are, what brought them to where they are and why they're playing music," Myers said. "I try to pull out the good funny stories if I can. These bands, a lot of them, are kind of crazy."

Considering the variety of musical genres on CML, the crew is bound to encounter some unconventional personalities. Since the first show, CML has broadcast ska, reggae, alternative rock, bluegrass, metal, hard rock and hip hop music.

"I'll be open about it – I have good taste," Myers said. "I feel like I'm pretty balanced in knowing what's good music and what spans the entire 'genre-escape.'"

Myers' selections include not only homegrown Fort Collins bands, but also more famous bands like Cracker, and the Three Twins, both groups have toured nationally.

One thing is certain, these people know their music, and, according to Myers, take it "very seriously – probably, too

seriously." To stay informed, Myers listens to hundreds of CDs, attends concerts and reads about different groups.

Another way they get in the know is through Gretta Cornett, a CSU alumna and president of the Fort Collins Musician's Association, and she has been instrumental for CML by helping to book venues and contact bands.

"I've always been a big supporter of them," Cornett said. "Any time they ever need help getting in touch with artists or talking to venue owners, I make it happen."

Cornett is also a trumpet player and a backup vocalist for local bands, 12 Cents for Marvin and the Caleb Riley Funk Orchestra.

Once the crew is done shooting, the grueling work of editing begins. This means "mastering the audio" and lining up the shots from all five cameras, which can take hours. Tapia estimates he spends about an hour and a half editing on a single three and a half minute song. The huge time commitment means he often spends his weekends in front of a computer editing, but fortunately, he loves it.

"It's a really long process but it's my hobby - something I really truly enjoy," Tapia said.

Luckily, the dedicated CML staff has scored critical acclaim for their spring 2008 show, "Roe ... Live!" and is also up for the Collegiate Broadcasters Inc. Advanced Video Production Award.

"I want to give a voice to all bands and get people interested in the local music scene," Tapia said. "We're really unique – focusing on the close-knit community and the smaller bands."

Although Fort Collins doesn't have an extensive music scene like Denver or Boulder, the need is here and musicians are getting local support.

"Over the last couple of years there was sort of a shift," Tapia said. "People and bands have been supporting each other, going to different venues and sticking around for their shows."

If there's one contribution CML has made in CSU and Fort Collins, it's bringing the community together through music.

"They [CML] are able to connect CSU with the community because that's always been a missing link," Cornett said. "The goal of the musicians and CML is that people will see this in their rooms and then be inspired to see these bands live." ■ **Ca**



Following Auditions

actors fight for the spotlight

Pacing in an empty white hallway, a student's palms perspire while butterflies swarm her stomach, and she tries to concentrate while a traffic jam of memorized words congest her thoughts. Finally her name is called, and she is escorted into a room surrounded by black walls and floors.

A white X marks the spot, the place where she either fails or gets the part.

Casting for theatrical productions is a competitive and intense process that is often overlooked by the public. Before the curtains rise and the spotlight shines, actors endure stressful and cutthroat auditions. And for Colorado State University's musical production, "Oh What a Lovely War," students use their weapons of talent and courage to battle for a part.

"Auditions set the standard to see who's good and who's really good," director and theater professor Eric Prince said. "It's the really good that make it."

"Oh What a Lovely War" is a musical parody that uses humor to address World War I, but the competitive nature of the auditioning process leaves little room for laughter. With approximately 90 students who signed up for the casting call, only 20 were chosen to fill the 132 parts, leaving a handful of actors to share the stage while dozens face rejection.

"We choose the cast by making the eliminating process fiercer," stage manager Christina Fontana said. "If their acting was strong but their singing was weak, they were probably out – and vice versa."

Standing out from a competition among peers is not easy; it takes mental and emotional preparation to keep from being forgotten about like William Hung, a.k.a. the "She Bangs" guy from the third season of American Idol.

Although actors auditioning may be armed with talent, personality and courage, being ill prepared can sabotage any chances of scoring a role. Selecting the perfect monologue isn't as easy as quoting lines from a favorite film. It requires research and an understanding of the character, as well as what the casting director is

looking for. Memorizing the lines of a monologue, like studying for an exam, involves time and discipline.

But it takes more than rehearsing words of a play to guarantee a part, thus actors must strip their own persona and transform into the character. This approach unveils the actor's potential and versatility to the directors.

"If I don't already have a monologue prepared, I think about

what the role the audition is calling for. Is the role funny? Serious? Scary?" theater major Roger Miller said. "I try to have the monologue so well ingrained that no extra thinking is required of me to fish it out."

But for some auditioning actors, fishing it out can be difficult. Nerves are the damaging adversaries to student actors, but the use of calming techniques and mental strength help to center one's acting chi and manage that common feeling of anxiety. Yet, for many auditioning, sometimes anxiety will prevail.

"I felt nervous, like my intestines were tied in knots," said Bonnie Prewitt, a freshman theater major. "I was running through my monologue over and over, and kicking myself for making mistakes."

Sitting behind the directors' table, Prince and Fontana defy preconceived notions actors may have about being evaluated by a group of judges. Although Prince's British accent may sound like notorious American Idol judge Simon Cowell's, Prince's criticism and presence is not as nerve-racking. As veterans of theater and faculty members of the university, the directors remain sympathetic and understand what auditioning students are going through.

"We really, really feel for any student who struggles or is nervous during an audition, probably because the teachers and upperclassmen have all been in that position ourselves," Fontana said. "Our goal is to help keep them calm, relaxed and set up the most comfortable environment for them to just make it through the audition."

If the idea of being vulnerable during five minutes of judgment



a group of men try out for "oh what a lovely war."

photos by garrett mynatt

"The biggest mistaken is not being confident enough"

- Roger Miller

isn't intimidating, try auditioning against a slew of peers where often times there is a mutual grasp on each other's talents and weaknesses.

The majority of the auditioning students attend the same theater courses and some students are even acquainted with the directors.

"I don't really think about it [auditioning against peers.]. It's the reality of the situation. Some people get in and some don't," Miller said. "If relationships are really affected by it, then they probably aren't good relationships to begin with."

Even though students of the same trade seek the same opportunity to become a part of this musical, the actors decide how to carry themselves in front of the directors. Should actors display all the confidence in the world? Or, is being overly confident a sign of arrogance? Students, like theatre and psychology major Nicole Sanchez said that too much confidence can be a disastrous mistake that can terminate any chance of getting a role.

"Another huge mistake is being overly confident," Sanchez said. "If you tell everyone you are going to get a big part and you walk in acting as though there is no way the director is not going to cast you, you are setting yourself up for disappointment big time. You will underestimate the amount of effort you need to put in."

But for Miller, exuding confidence is an effective technique to leave a lasting impression with the directors.

"The biggest mistake is not being confident enough," he said. "It's like walking into the audition in a pair of flip flops. Or that says you're not being confident in your monologue."

Searching for a cast that will bring life to this production is not an easy task. The roles in "Oh What a Lovely War" call for versatility, various accents, proficient acting, singing, dancing and personality. Prince and Fontana have a unique problem sorting through the multitude of talents from the auditions rather than having to settle with the mediocre.

Prewitt finally breathes after her audition, thanking the "theater gods" that it is finally over. But after the initial audition comes the time where students have to anxiously wait for a callback, where the musical director Bruce Burbank conducts the vocal portion of the callback process.

Once callbacks conclude, what do the actors do? Wait, and then wait some more.

"I feel relief because it's finally over and you can forget the horrendous monologue you thought was OK at the time," Prewitt said. "And then the worrying sets in that you won't get a part, and you bite your nails until the callback lists are posted."

After enduring the uncertain outcome of the production's casting

process, students await the final answer. Did the preparation and anxiety pay off? Twenty lucky students open their e-mails with

fingers crossed to be greeted with the congratulatory news of their admittance as a cast member. Spasms of excitement replaced the endless angst of the audition, and with a sigh of relief, these particular actors get to do one thing: celebrate.

"It [getting the part] feels like eating the best ice cream in the world or getting an A on a big test!" said Willa Bograd a freshman theater major. "It's the best feeling ever. I always feel ecstatic and accomplished."

Even an actor cannot fake the disappointment of rejection. But for actors such as Miller, wallowing in bitter sorrow is not allowed for any audition. He flips the script, gaining a positive outlook of the experience and focuses on ways to improve.

"Not making the cast is a little bit of an ego deflation, but you pick yourself up and you keep trucking,"

he said. "It can throw your day off, but you just have to get back up on the horse and keep riding."

The directors may have found their cast, but the work doesn't stop there. The final cast attends workshops to discover what roles the student actors will take.

"Oh What a Lovely War" will be entered for the Kennedy Center American College Theatre Festival, and thus the musical is relying heavily on the new cast to not only defend the quality of the production but to dismiss any regrets directors may have about their casting decisions.

"It [regrets after casting] happens from time-to-time," Fontana said. "Stage managers usually regret a casting decision when the actor is unreliable, has excessive scheduling conflicts or has a difficult attitude."

The production aims to entertain and move audiences, a task impossible without the right cast, and thanks to the exhausting audition process the impossible is actually very plausible. ■ **ca**



women watch and wait for their turn to audition.

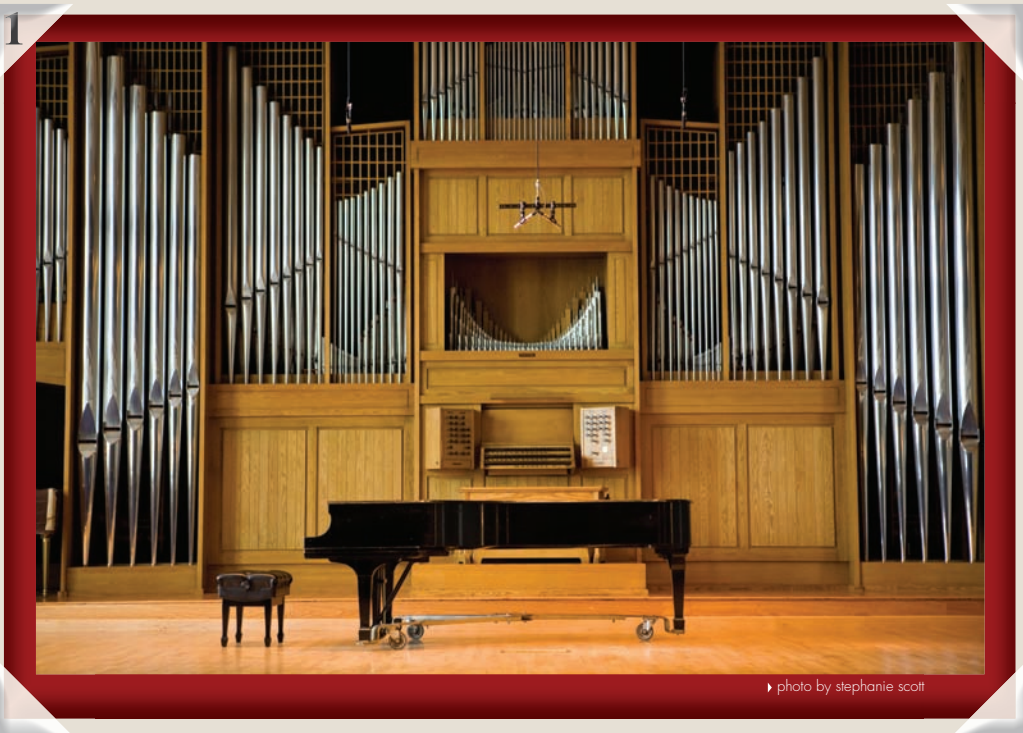
ADMIT ONE

"oh what a lovely war"

a musical satire that revolves around the first world war and was originally performed in london, 1963. the csu cast has 20 actors and actresses playing multiple parts to fill the 132 roles in the play.

Changing the face of the UCA

a blending of old and new

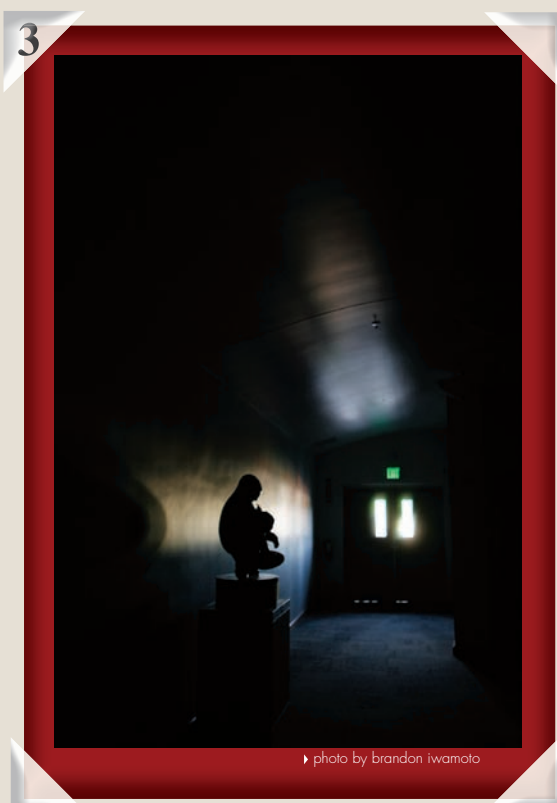


- 4 students sit and talk in between classes in the lounge.
- 5 the university center for the arts is located in the renovated old fort collins high school.
- 6 the edna rizley griffin concert hall is a state-of-the-art facility. each seat was created to act like a human body, absorbing sound so that even if the hall is empty, the sound will not be affected.

- 1 a view of the casavant freres organ in the recital hall. the recital hall is the new home to the world famous organ, which was installed at the university in 1968.

- 2 the design lab in the university center for the arts is one of the new classrooms offered for design student.

- 3 a sculpture of a musician sits in the hallway outside of the organ recital room.



4



photo by lisa streeb

5

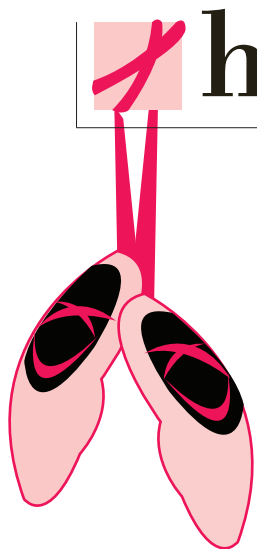


photo by chelsea dunfee

6



photo by chelsea dunfee



Beyond Pliés and Pirouettes

day in the life of a csu dancer

Bars are mounted on the walls of the rectangular room, surrounding nearly a dozen identically dressed women in spaghetti-strap black leotards with pink tights. The women are scattered around the room stretching in front of the floor to ceiling mirrors and their tightly twisted buns move in unison. One of the women, Michelle Ruiz concentrates on loosening her arms by circling her shoulders and neck. This is not an extra curricular activity, this is just another day of ballet class at the University Center for the Arts, and these are the women majoring in performing arts with a concentration in dance in the Music, Theatre and Dance department.

Carol Roderick, the assistant professor of ballet, enters the room and the dancers' talking ceases. They take their places at the bars for warm-up sequences. Cue the pianist and the lesson begins. Roderick commands the room while directing the women, occasionally correcting an arm or shoulder position. After two hours, Ruiz and her peers finish their synchronized practice. And while today's lesson is complete, the dancers will be there tomorrow, to another school day for their next two-hour lesson.

Ruiz, a senior in the dance program, tries to wake up at 7 a.m. so she can get in some early morning stretching before a full day of dancing. But getting up early doesn't always happen because she allows a few hits of the snooze button to savor a rare moment of relaxation.

After getting up, Ruiz makes sure to eat a protein breakfast because otherwise she wouldn't have enough energy for her classes, and then she walks to the UCA, which only takes five minutes.

Time is not lost when she gets there, because classes begin immediately. In addition to ballet class, she also has modern dance, costume design, ballet pedagogy, music appreciation and tour dance company rehearsals. Ruiz said she practically lives at the UCA.

Her daily ballet class always lasts two hours, and she is expected to follow a strict dress code, as well as a strict attendance policy.

"It's not independent work, and it's not flexible. If you mess up, you mess up," Roderick said. "Attendance is mandatory [for ballet] and only three absences are allowed per semester."

She said this strictness is necessary because a student cannot make a class up; the work is physical and has to be done during class time.

Director of dance at CSU Jane Slusarski-Harris agrees.

"If a dancer misses class too much, then they are in danger of injuring themselves," Slusarski-Harris said.



Michelle Ruiz warms up in her soft ballet shoes for her dance routine in class by doing these stretches. ▶ photos by chelsea dunfee

Aside from the attendance policy and the strict attire, Ruiz is pressed for time, especially at lunch because one of her classes runs through her hour-long lunch, which cuts her time to wind down in half. Instead of leaving for lunch, she sits in the hallway across from the dance studios eating with her friends. Ruiz cuts her lunch short by 10

minutes and then hurries to change in the dressing room so she's not late for the warm-up.

When this ballet class and performance rehearsal ends, Ruiz finally returns home around 8 or 9 p.m. to eat a quick meal. The first thing she does is change out of her dance clothes. Then, she can finally relax and have a break for her mind and body.

But before bed, she still has to do homework, dishes and laundry. Being a dancer involves several outfit changes per day, which makes for more laundry later, Ruiz said.

After these tasks are done, Ruiz goes to bed and recoups for her next full day. But dancing follows her in her sleep.

"I dream about dancing all the time," Ruiz said. "It's really frustrating when I have a dream that I accomplished something that I couldn't do the day before and when I wake up I still can't do it."

But no matter what she can or can't do, she is committed to being a better dancer.

"It [dance program] is very professional. It was difficult to get into the routine," Ruiz said. "It was scary at first because it's very high-class. I had to step it up."

Her family and friends are very important to her. Encouraged by a friend to first start dancing, through the years she has found many of her close friends through this expression.

"It definitely still takes outside motivation from friends and family to help keep me sane," Ruiz said.

Since she graduates this year, Ruiz hopes to continue with dance by getting her masters in fine arts so that she can open up a dance ministry.

"I love God and I love to dance," Ruiz said. "Everything else is encompassed by those."

Ruiz said at times she gets frustrated with her busy and demanding

schedule; sometimes to the point where she has to be reminded by friends to just let it go and relax.

Some of her frustration is due to the inflexibility of her schedule, as well as her self-image. Ruiz said that her build physically is not quite like that of a typical dancer, and this makes her have to work harder to succeed.

"It's easy to feel like you're constantly being judged. It's discouraging sometimes," Ruiz said. "It's a life though, and dance is like life. There are those times of hardships, struggles, discouraging days and also joyous times. I try to let the joyous times outweigh the rest."

At CSU, a single class adds up to a total of almost 3 hours a week. For dance classes at the university, a single class is more than 10 hours a week.

"It takes longer than 4 years to make a dancer," Roderick said.

New students entering the dance program have to audition. After being accepted to the dance program, and the university, he or she will begin the discipline.

"We're looking for dancers that we can help and develop," Roderick said.

Graduates of the CSU dance program have been successful in many different areas, including instructors or dancers in professional companies around the world, directors of their own companies, and also take part in the production side of various companies. One thing that contributes to the success is the set curriculum and policies of the program.

"CSU gives them [the dancers] more with the higher level classes than most universities," Slusarski-Harris said. "We [instructors] demand the highest level of participation and motivation. If they are not really going to go for it, then what's the point?" ■ Ca



ruiz dances ballet in her pointe

what's the pointe?

there are two types of shoes for ballet dancers, pointe shoes and ballet shoes.

ballet shoes

are made of leather or canvas and have soft, flexible soles that are strapped to the foot with a piece of elastic.

beginning dancers and male dancers typically wear ballet shoes, while some female dancers wear both ballet and pointe shoes, depending on what they are performing.

pointe shoes

are specifically for pointe work, where the dancer is on their tip toes. most dancers do not begin pointe work until they're more mature because it requires the use of muscles that are not commonly used these shoes have cardboard structures inside to create a stiffer and more supportive shoe. the pointe shoe is held on by ribbons and is always custom fit to the dancer's foot to avoid any possible injuries

Hitting the high notes

a soprano's transformation



alexandra diessner rehearses her aria in the organ recital hall. ▶ photos by stephanie scott

Just prior to our interview on a Friday afternoon, Alexandra Diessner sits in the Wild Boar Café sipping green tea, because it's good for her vocal chords, as she studies a music book. The book's corners are bent and worn down, as if she has carried it with her everywhere for a year. It's Mozart's "The Magic Flute," and Alexandra has it flipped to one of two arias sung by the Queen of the Night. The role is notorious for its difficulty and the 23-year-old senior, majoring in music education with a certificate in performance, has nabbed one of two spots to portray her in the upcoming Colorado State University opera production.

"These two arias are probably the hardest music I've ever had to sing," Alexandra said. "I have to work on these arias every day."

Fast forward to the following Tuesday, where the entire cast is meeting for one of their biweekly rehearsals in Runyan Hall, a recital hall in the University Center for the Arts, making their first attempt at a complete run-through of the performance, off-book. The cast is fairly upbeat, laughing at the occasional line error or blunder. Laughter is particularly present during one scene where Andrew Diessner, Alexandra's husband, plays Monostatos, a character that Alexandra said is best described as "a total creeper."

During scenes they are not involved in, the other cast members fiddle with their iPhones hidden carefully behind music stands, whisper to each other quietly or study their upcoming lines and music.

But when Alexandra and Rebekah Gray (the other soprano cast as the Queen of the Night) take their turns singing, everyone directs their eyes toward them. Alexandra silently sings along by mouthing the words as Gray makes her first attempt at the Queen's second aria. The group responds well to her performance. Then it's Alexandra's turn.

The music is fast-paced and menacing. Everyone nods and makes surprised eyes at each other each time Alexandra hits the notes that "The Magic Flute" director David Malis refers to as "eye-poppingly high." Afterward, Alexandra looks relieved and flashes a modest smile as everyone applauds.

"Alex has a beautiful voice," Malis said. "She doesn't seem scared to sing [the arias]."

Alexandra is a natural performer. At her photo shoot for *College Avenue*, she sits at the piano, playing random songs as they pop into her head, blending the transitions effortlessly. She also shows off her self-proclaimed "goofy" personality by improvising a song in an attempt to

*"i didn't want
to sing opera. i
thought it was just
boring and stuffy,
and it's not."*

serenade
the photo-
grapher.

But, of

course, Alex-

andra's musi-

cal talent is most

awe-inspiring when

she sings. Using the piano

to find the first note, she starts

into the Queen of the Night's first aria. Every word and note resonates within the recital hall, as if it was made for only her to perform in.

When you hear Alexandra sing it's hard to believe that for years she did not want to sing opera. And she wasn't even a music major.

Alexandra is no stranger to music. At age 5, she began playing piano. Later on, she started singing in various choirs, gaining experience in jazz, pop, rock and Christian music, but prior to getting involved in the CSU music program, Alexandra had no training in classical music.

When college came around, Alexandra kept music as a hobby and pursued a career as an orthodontist instead. Meanwhile, her musically talented boyfriend Andrew, to whom she is now married, decided to

pursue a career as a nutritionist. This didn't last long, and Andrew soon changed his major to music education. At his first CSU performance Alexandra was reminded of her passion for performing.

"Seeing him on stage, I couldn't stand it," Alexandra said. "That was exactly where I wanted to be."

Alexandra soon followed suit and changed her major. Although she was excited to be back on stage, she had to face what she had hoped to avoid – classical music.

"I saw that at one of [my] first recitals it was pretty much all classical [music] and it kind of freaked me out a little," she said. "I didn't want to sing opera."

Alexandra admits that she had a lot of misconceptions about opera prior to her education in the music program. Those misconceptions existed because she hadn't been exposed to the genre.

"[I assumed] that it's for snooty people. That it's boring to listen to. That it's old school," Alexandra said. "I thought it was just boring and stuffy, and it's not."

But the music that she was first forced to learn started to grow on her. When Alexandra first experienced a professional performance of Puccini's "Turandot" and heard the two arias, "Nessun Dorma," sung by a tenor, and "Tu Che Di Gel Sei Cinta," sung by a soprano, she was changed.



alexandra practices both piano and singing before her rehearsal in the griffin concert hall at the university center for the arts.

"I think that is when I fell in love," Alexandra said. "The music in itself is just gorgeous."

After just a few years in the music program, Alexandra has been in as many as 10 opera performances, and is taking on her most difficult role to date in "The Magic Flute." The range required for her role is rare in opera. She must sing a high F6, the highest note within the standard female vocalist's range.

"It's one of those roles where if you can sing it, you can have a great career," Malis said. "It is not easily done."

After she finishes school, Alexandra hopes to become a professional performer. Of course, such great ambitions require hard work, serious commitment and a lot of passion.

As a performer and a student, music is intertwined with almost every aspect of Alexandra's life, and she'll be the first to tell you that being in the music program isn't easy.

Music education majors are required to take more credits than veterinary science majors. Alexandra is required to take a variety of music classes, including diction classes for English, German, French and Italian, but the classes that take the most time are rehearsals. Her opera rehearsal class meets for six hours a week, but the class is only worth one credit, whereas the average university course meets for two and a half hours a week and is worth three credits.

"We need more classes in order to complete all of our credits," she said. "It's one of the toughest majors."

Once performances are added into the mix, music students practically live at the University Center for the Arts, sometimes being there from early morning until late at night.

"We always joke that they need to have a napping room," Alexandra said with a laugh.

But she noted that the time commitment, while at times overwhelming, forms a bond between the music students. Being married to a fellow music student has its advantages, too.

"I think it's really nice because if [Andrew] wasn't a music major, I would never see him," Alexandra said.

The music program consumes Alexandra's life during the week, but she also performs outside of school on weekends, often traveling to Denver for private events such as weddings. She sings at church, performing at three masses every weekend. Although it's difficult, Alexandra wants to perform as much as possible.

"It's my whole day and all my weekends, but I love it," she said.

Beyond the issue of time, there are many things Alexandra must constantly consider as a musician. Her voice is her instrument, and in order to succeed as a student and as a performer, she must maintain her health and protect her vocal chords at all times.

Sleep is one of the most important parts of staying healthy, according to CSU assistant professor of voice Tiffany Blake. Considering the aforementioned hectic schedule, it's surprising that Alexandra ever manages to get eight hours of sleep.

"Last year I paid for it," Alexandra said. "I was so stressed out and when I was in 'A Little Night Music,' I was so overworked and I got laryngitis. I could talk, and I sounded like a 10-year-old girl, but I

about the opera

- "die zauberflöte," also known as "the magic flute," was the last opera that Mozart composed before he died.
- the opera is written in the singspiel format, meaning that there is both spoken dialogue and song.
- the queen of the night is a notoriously difficult role due to the voice range that is required. the opera is especially known for the queen's second aria, "der hölle rache kocht in meinem herzen"

plot teaser

- the queen of the night asks a prince named Tamino to rescue her daughter Pamina from Sarastro, whom she claims to be evil. In exchange, she promises him Pamina's hand in marriage.
- Tamino is accompanied by the bird-catcher Papageno to rescue Pamina, but they soon discover that it is the Queen, not Sarastro, who is evil.

information from:

events.colostate.edu
www.opera-guide.ch

couldn't sing. My teacher had to sing over me ... I learned my lesson."

Keeping healthy vocal chords means being aware of how she uses her voice at all times. Alexandra avoids yelling or using her voice in a way that could strain her vocal chords. This means avoiding cheering at football games and steering clear of loud bars that require you to talk over a crowd. And forget about drinking too much alcohol or coffee.

"It dries out the vocal folds and mucus membranes," Blake said.

Alexandra's role as an opera singer even follows her into the gym. Contrary to the common stereotype of an opera singer being large, Alexandra is expected to stay in shape.

According to Blake, this emphasis on health is because singing opera requires strength from the abdominal muscles and excellent lung capacity. After all, an opera singer has to project over an entire orchestra without the aid of a microphone.

"The music we sing can be physically taxing and we need to have good endurance," Blake added.

But Alexandra said that the reason opera singers are slimming down is in order to appeal to audiences, as opera's popularity within the nation is starting to fade. This issue received significant national attention when professional soprano Deborah Voigt was fired from the London Royal Opera House in 2004 because of her weight. She returned after losing weight with the aid of gastric bypass surgery.

"If you have two singers [where] one is 300 pounds and one is of average weight and both sound [good], they're going to take the one that looks better, the one that is more appealing to the audience's eye," Alexandra said.

Still, she said that the focus is more so on the singer being healthy rather than being a “size two,” and that weight does not necessarily play a role in the quality of a singer’s voice. One’s body structure may affect the tone of their voice, but not his or her ability to sing.

“I’m very petite, so I’m not going to sound like [a larger singer],” she said. “It’s just two different voices.”

The general public’s disinterest in opera goes far beyond issues of body image and appearance. It seems as though opera is an art form that the American youth has deemed irrelevant. When Alexandra went to Europe this past summer, she saw a very different type of audience response.

“In Europe, [opera] is still huge,” she said. “It was astounding how much they respect music out there, and all types of music. In America we get so closed in and don’t accept it.”

And Alexandra knows firsthand about young people’s apathy toward opera because she once shared the same sentiment. Until she started to learn more about it and listen with an open mind, Alexandra assumed the same things that a lot of the younger generation did – that opera is boring.

Alexandra, along with cast members and directors of “The Magic Flute,” would argue that this opera, one of Mozart’s last works, is far from boring.

Alexandra said that one thing that turns a lot of people away is the language barrier. “The Magic Flute” is a German opera, and the music will be sung in German, but English subtitles are displayed above the stage, a practice that is common in many professional theaters, according to Malis.

The opera is comparable to an American musical because there is both spoken dialogue and song. The dialogue will be

performed in English and has been trimmed down to make the performance more audience-friendly. But what’s most appealing about the opera is its whimsical feel.

“‘The Magic Flute’ is an enchanting opera with a lot of fairy tale elements,” Blake explained.

Indeed, Alexandra drew a lot of inspiration for her role as the Queen of the Night straight from fairy-tale-esque characters that most Americans are familiar with, like Maleficent from “Sleeping Beauty” and the White Witch from “The Chronicles of Narnia,” to name a few. She described the queen as dark, clever and deceiving – the type of mother that is “fake nice” and loves power more than her own daughter.

“Her opening line [in second aria] is ‘the wrath of hell in my breast, I love you never more,’” Alexandra said. “That is so awful to say. Can you imagine your mother saying that to you?”

The storyline plays with the themes of dark versus light, includes a love story, provides plenty of comic relief and, according to Alexandra, is playful in comparison to other operas.

“The writing is gorgeous,” she said. “The symphony is so beautiful. The characters in this opera are great. It’s totally magical.”

Although the magic only lasts four nights, it will affect members of the audience and production alike.

“Take a date or a friend and do something different,” Alexandra said. “It’s something that cannot be lost. I can say that because I was so against it. I started learning and listening. Open your mind. Open your heart ... just listen.” ■ Ca

“it’s something that can’t be lost. i can say that because i was so against it. i started learning and listening. open your mind, open your heart ... just listen.”



alexandra must transform into the queen of the night for mozart’s “the magic flute.”

Carving Culture

one melon at a time

Time is less relevant in the kitchen of Chef Kacie Chatuparisoot than in the world outside. Unlike others who may speed up as they work, Chef Kacie slows down, using a series of knives with progressively smaller blades to turn food into art and melons into masterpieces.

As she works, she takes her inspiration from nature, years of training and the individual fruits and vegetables she carves. Her skills, honed over many years of patience and practice, began across the globe and as Chef Kacie puts it, “In a completely different way of life.”

In Thailand, Chef Kacie was born and raised in a culture that emphasizes beauty.

“All things were to be made beautiful, to please the king and the queen,” she says. “In Thailand, there is no timeline. It can take hours to carve one melon. Here [United States] everything is so fast.”

Flowers, food and their presentation are an integral part of Thai culture, according to Chef Kacie, and women growing up within the culture must learn how to continue those traditions.

“All girls, if possible, are to grow up to be a housewife and a good lady. You are to learn to cook, carve fruit and arrange flowers,” says Chef Kacie of her upbringing.

Early on, Chef Kacie’s mother recognized a special talent in her and found a way to introduce Chef Kacie to the head chef at the Royal Palace, considered the highest culinary institution in the country. There she began her training, working with her teacher most afternoons and weekends, from age 10 to 15.

Traditional Thai fruit carving differs from what many may have seen. Chef Kacie explains that fruits cut and held together with toothpicks is not the traditional method, and holds up the example of an entire bouquet of exquisite roses sculpted

out of a single watermelon. The rind, meat and pith of the melon add breathtaking shadow and depth. Her cantaloupe chrysanthemums are stunning, and beet roses so red and real they have to be touched to believe they are not really flowers.

It is hard to believe that for years, Chef Kacie kept her talent to herself.

After completing her training, Chef Kacie worked in a friend’s kitchen for awhile, and moved on to earn her bachelor’s degree in English literature in Thailand. She then came to Colorado to pursue her master’s in business administration at the University of Colorado - Boulder. Despite her very traditional Thai upbringing, she didn’t want to be a housewife or a cook, she wanted to own her own business.

While at CU, Chef Kacie met her future husband, Jay Vischke. Together they started their own import business to help a village in Thailand. The villagers recycled bamboo to make high quality kitchen tools, while Chef Kacie and her husband worked to use the tools as a way to teach people about Thai culture. The tools, marketed by Juvel International, can be bought at local stores including Whole Foods Market.

It was during the course of establishing this business that Vischke, having known Chef Kacie for 10 years, first learned about her amazing talent.

“We were going to these festivals in Fort Collins, Boulder, Aspen, and he asked me if there was something I could show people about my culture, so I started carving a melon. He was shocked! All this time he didn’t know I could do that, and so I showed people at these booths – they were amazed,” Chef Kacie says.

The response was overwhelming, and Chef Kacie soon learned she was one of only a few in the United States practicing traditional Thai carving. After the festivals, she received one



photos courtesy of chef kacie chatuparisoot

for more information:

- chef kacie's work: www.deroyale.com
- cooking classes in fort collins, please visit:
www.thecupboard.net, www.wholefoodsmarket.com, www.comebacktothetable.com

booking then another for weddings and special events. Soon an entire business was based upon her carvings, and that business now incorporates cooking classes and catering.

Chef Kacie is now an official representative of the Thailand Tourism board and will spend more than two months this fall in Thailand working with the tourism board and at the royal palace to prepare food for the king and queen. In addition, she leads trips to Thailand each year to expose others to her food and culture.

While she is pleased with the response, Chef Kacie emphasizes a larger mission behind her artwork. She hopes her work will help others learn about her culture. She has appeared on the Food Network and enjoyed the experience, but was disappointed to find the focus was more on winning and the appearance of food, rather than the meaning behind the carving.

"Food and art are about where we come from, why you're doing what you're doing," Chef Kacie says. "In my art, I show my appreciation of my teacher, where I learned it and the society where I come from. At the same time I express the blessing it is to be in the freedom I have here."

She is excited about the rise of the Food Network, cooking magazines and the change in interest in international cooking as a whole.

"We are in a revolution now, in America," she says. "Twenty years ago fast food became king, but the perspective is changing. People want to be healthier and want to find time to spend with their families for dinner. They are learning more about the food of other cultures and is one of the best ways to start learning about each other. Eat the food, talk to each other and we all learn."

In Fort Collins, those changes can be seen at places such as The Cupboard, a store in Old Town known for selling kitchenware, specialty tools and foods, as well as offering cooking classes.

Debbie Homan has worked at The Cupboard for 20 years, and has coordinated the cooking classes for most of that time.

"Certain classes are always a favorite, such as sauces and

sautéing, but Fort Collins has also grown up. Our population is bigger and there is a better response to different cuisines," Homan says.

Regional cookbooks such as those put out by the Junior League of Denver, are the most popular at The Cupboard. "Lately, Thai cookbooks are selling really well. The low-carb trend has made Italian cooking less popular. We see a consistent interest in Western and Eastern European cooking as well as

Scandinavian," says Steve Hureau, book buyer for The Cupboard, about trends in international cooking.

Food has become entertainment, which Chef Kacie thinks is good.

"In Thailand, fruit carving is nothing that special," Chef Kacie adds. "True, not everyone works up to master level, there are many levels, but every restaurant and hotel has some level of fruit carving."

Darlene Weber-Dewitt has a bachelor's in exercise science and is pursuing a second in nutrition. As a student and single mom, she appreciates the variety she can add to her home cooking by watching the Food Network.

"I think shows like those on Food Network give people easy ways to make a good meal and cook food from other cultures that they otherwise wouldn't have," Weber-Dewitt says. "Mexican, Chinese, Italian – everything we make now from other cultures is blending into one culture. It's nice to make something good and from scratch."

While in the Army Reserves, Weber-Dewitt learned to cook for large groups, including garrisons of up to 400 people per meal. Now that her time in the Reserves is over, she's cooking on a smaller scale but the crowd, she feels, is still important.

"I'm cooking for myself and my two kids, and shows from the Food

Network give me more variety," Weber-Dewitt says. "I like that I can learn new dishes and get tips on what to make and how to find unusual ingredients."

For Weber-Dewitt, cooking isn't just about the food, but the experience and the connection with her family.

Chef Kacie would approve.

"I want to see young people, all people, explore their world, explore cultures and exposure to that in any way is a good thing," she adds. "Travel, ask questions, learn about other cultures. Eat the food, look at the art, and it will give you a deep and better understanding of the world around you." ■ **Ca**



Piercings Take Root

dermal anchors break traditional skin

The skin puckers slightly as the needle slices the skin once, twice, maybe a third time. Her sharp intake of breath as the tip finally pierces skin is the only sound in the room.

A small opening is made in her flesh and a small oval disk with a jewel on the end is slipped into her skin. Just as she forgets to breathe, piercing apprentice Stacey Fitzpatrick looks at the jeweled stud jutting from between the freckles on her arm, she grins.

Seeing a jeweled stud next to an eye or a bar through the backside of a wrist is becoming commonplace nowadays, including even more intri-

cate forms such as the laced corset adorning women's backs, or the multiple bars on the collarbone or back of the neck. These dermal anchors and surface piercings are taking hold in a growing number of college bodies, demonstrating the "human's instinct" to gravitate toward a needle and experiment with jewelry placement.

"I think that human beings have this inherent instinct to modify their bodies in some way for beautification," says Chad Williams, manager and master piercer for Tribal Rites in Fort Collins. "You look at all the tribes that ever existed ... all piercings today has its roots in indigenous culture."

Fitzpatrick decided to get an anchor because she wanted to be able to tell her customers how it felt.

"It's an eerie feeling, that's the only way to explain it," Fitzpatrick says. "It doesn't hurt really ... it's just strange. It's a lot less painful than other piercings I have gotten, and I don't think it's as painful as a bee sting even."

Anchors don't draw people for their lack of pain, but mainly for their unique look.

"I thought, especially because I wanted to get three, that anchors were a good idea," says Sarah Pollard, a senior English major. "You can screw off the top and change how it looks, and I thought that it was just more original than other piercings."

Pollard already has her tongue double-pierced, and her lip and belly button pierced. She chose dermal piercings next because of the different style and the freedom of design it gave her.

"I have three anchors in a triangle on my forearm," Pollard says. "Part of me sees the triangle as an intriguing structure, and I have two brothers, so the triangle symbolizes our bond."

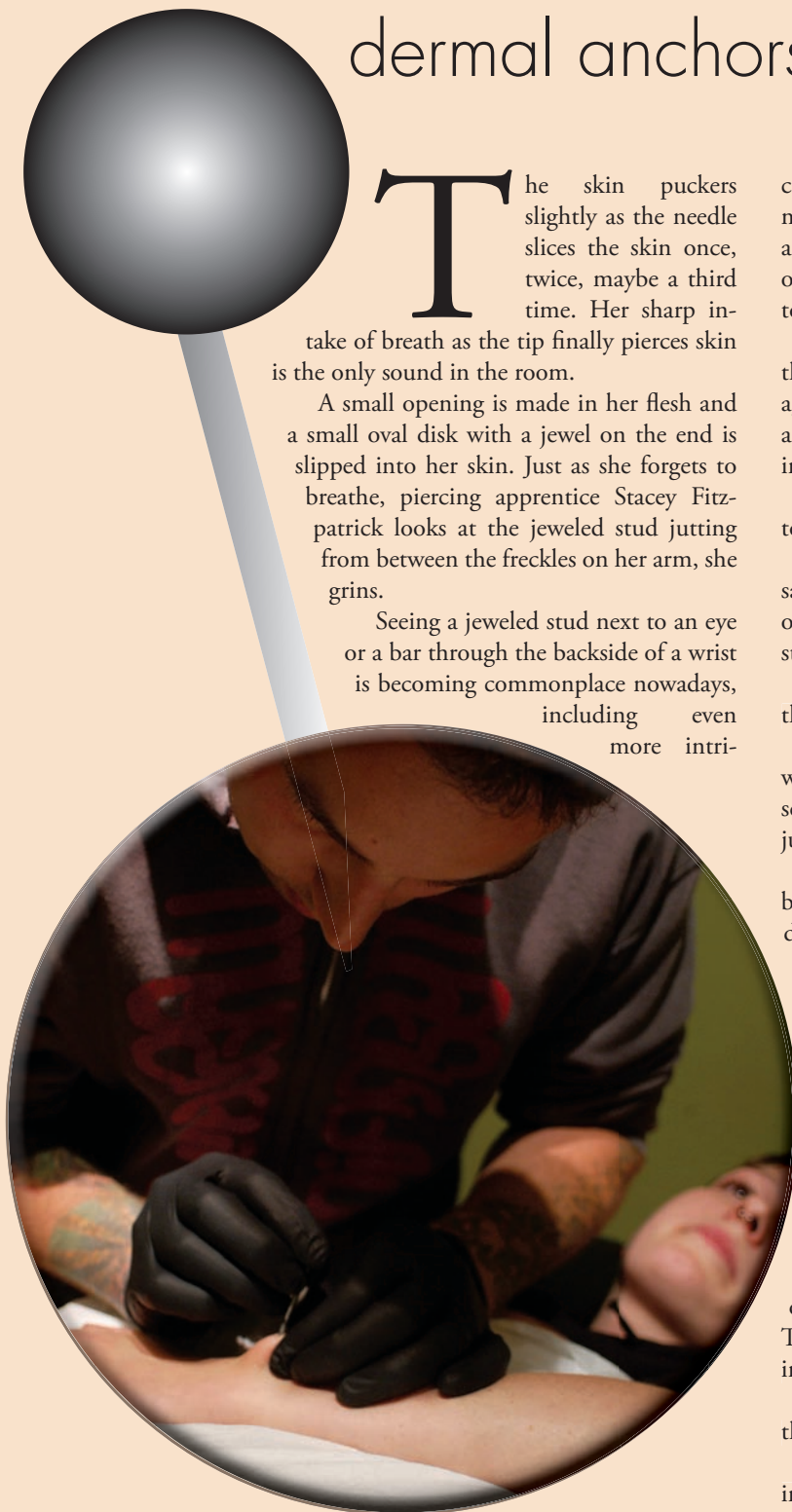
The anchors gave Pollard the ability to modify her body in a unique way because of their design and versatility.

A dermal anchor is different from a regular piercing in that it is a small, oval disk inserted underneath the skin, with a jewel or solid colored ball attached. This allows just one jewel to be visible above the skin rather than two jewels at each end of a bar, such as a surface piercing entails.

After the jewelry has been inserted, the skin grows relatively quick back over the incision, leaving the tissue underneath to heal. The oval disk contains three small holes, which the tissue then grows into and around, anchoring the piercing in place.

"It's not like a medical procedure," Williams says. "It's just a simple thing. It takes me 10 minutes to do one, same as other piercings."

There are two procedures to insert a dermal, one with three small incisions of a needle and the disk slipped underneath the skin or a



dermal/biopsy punch where the tissue is actually punched out and removed before inserting the jewelry.

Dermal peircings cost more than most piercings because of the jewelry and procedure.

"I like them [anchors] more than traditional piercings because I look at it as more of an investment," Pollard says. "When I got them I was so excited, thinking 'I'm going to have these for a long time.'"

anchors tend to be favored over surface piercings on those who have both, or who are debating between the two.

"I think anchors look better," Fort Collins resident Alisha Ayala says. She sports two anchors on one eyebrow and a surface piercing along the other. "The surface piercing catches on everything. These [the anchors] do, too, but since they healed in basically three days it's not quite as bad."

Dermal anchors also incite a myth surrounding removal. An anchor is not permanent. It can be removed and it does not have to be done through a doctor.

"You can cut the skin with a needle and just take it [the dermal] out," Williams says. "I hear a lot of people saying, 'Well you have to use a scalpel,' but I've found it's about the same as getting it in."

The surface piercing can be removed in the same way as traditional piercings, just by removing the earring.

Besides the anxiety surrounding the permanence of anchors, the piercings are no different than any others available; even cleaning is the same as "normal" piercings.

"Like always, use salt water," Williams says. "The cleaners that some places manufacture are chemicals and that's not good on any piercing. Salt water is really the only good thing for a puncture wound, something that takes more than a few days to heal."

And there is always the chance of rejection or migration with every piercing, no matter the body placement.

"Your body rejects foreign objects, and with piercings that are close to the surface there's always a high chance of migration," Williams says. "Like when your body has a splinter that you couldn't get out, it is slowly pushed out over time. Anchors are better [than surface piercings] because there's not as much chance of rejection."

Rejection cannot be prevented; it is merely a reaction by the body to a foreign object.

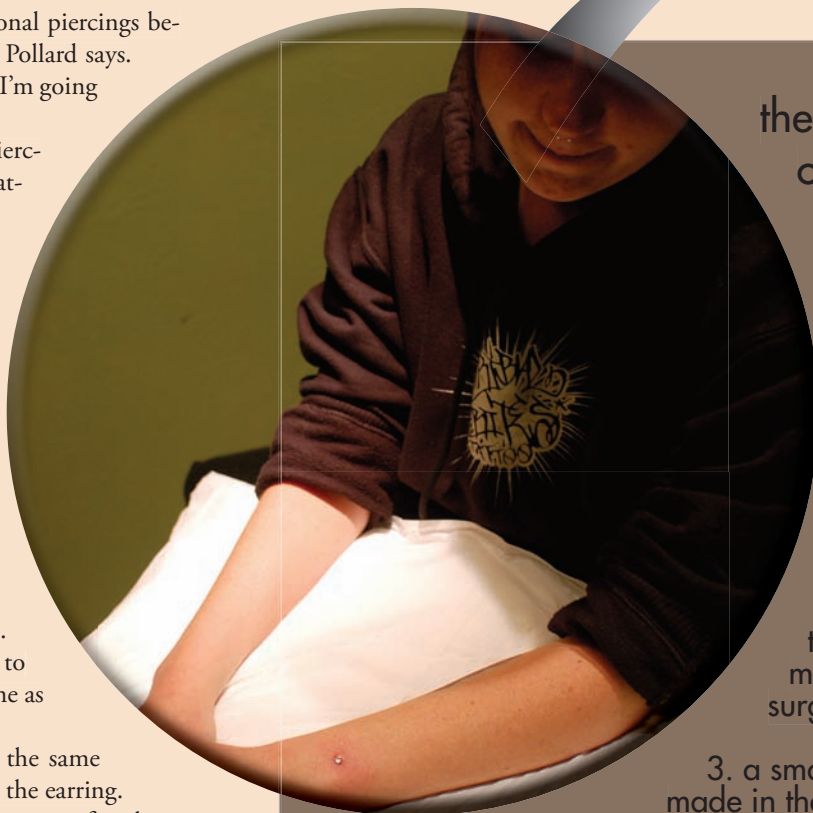
With every piercing, there will be irritation of the skin. An anchor heals easily over top, as skin is the fastest to heal forming a slight scab. Underneath, tissue is slowly healing around the piercing.

If the piercing is red and swollen, that does not mean it is infected. An infection involves bacteria that made its way into the open wound. If a piercing is healing it has a tendency to be red and swollen, even tender to the touch, but it does not necessarily constitute an infection.

"I see that a lot, where people think it's an infection and don't know how to handle it," Williams says. "Just keep using salt water, and do

▶ photos by garret mynatt

stacey fitzpatrick receives her first dermal anchor at tribal rites.



the process of a dermal anchor piercing

1. the skin
around
the
piercing is
cleaned

2. the
location for
the piercing is
marked using a
surgical pen

3. a small incision is
made in the skin using a
needle

4. the oval-shaped base of the dermal anchor
is inserted under the skin so it is parallel to the
surface of the skin

5. a small jewel screws into the top of the anchor

6. the skin will start to heal over the jewelry so it
is securely in place. many dermal anchors have
small holes in the base so the skin can grow
around it and keep the jewelry more secure.

-information courtesy of www.ehow.com/how_5204985_insert-microdermal-anchor.htm

not take out the jewelry. If you take out the jewelry the skin closes over and can sometimes trap the bacteria or irritant under the skin."

Whether you opt for "normal" peircings like earlobe, cartilage, belly button or nose piercings, there are more options than there were before. You can pierce just about everything and anything to reflect your individuality – whatever that may be. ■ Ca

The Art of The Human Body

nude models inspire drawing fundamentals

The light plays off of his skin, causing highlights and shadows to fall across the muscular plains expanding from Adam Hernandez's back onto his sculpted arms.

His body doesn't quiver as he holds each pose as if he is a statue, which he is trying to emulate for the figure drawing class that is filled with students. Each student focuses on the plains and axis of the human body they are replicating through charcoal, paint or sculpture. Each student is taking away the fundamental complexity that nude modeling offers artists.

Hernandez, 25, has modeled like this hundreds of times, and says he is never nervous; his goal is to offer students a new perspective which only he offers by modeling nude.

"People expect me to sit down and do things that have been done before, but I am not just going to stand there," Hernandez says. "I just go with the flow and I don't really think about it. Your body just naturally wants to move and when you are in art class you have to hold it. I felt like there is something more to the human body than doing the same pose over and over again. It is important for me to give this to the students, give this to the world."

Hernandez, who was once an art student, has been modeling for eight years, from Durango, Colo. to Colorado State University. He continues to focus on his art, and he is also a personal trainer, a nude model and a teaching aide for the Art Department at CSU. From tra-

ditional to sport-and-dance-inspired poses, Hernandez stresses the importance of the human body in art.

"I go in and I could have a bad hair day or a cut or stitches – that doesn't bother me. It is more about what I can give the artist," he says. "It's about what they see in me and what they want to put on canvas."

In addition to fostering his own artistic abilities, he also wants to help students to be more creative. Hernandez likes when he can be creative in poses that influence how a student chooses to draw him. Hernandez has seen himself as many different representations, including a cartoon, cadaver and like a comic strip.

"I think this whole job is wonderful because if you really want to be a part of something creative, you can," he says. "You don't have to worry about being looked down upon for being creative. Each artist is so different. I think, 'This is how you see the world. This is how you see me. This is how you see everything around me.'"

Drawing the human form has been around for centuries, and according to Marius Lehene, an associate professor in drawing for CSU, the complex and recursive nature a human body offers a student is the biggest advantage and disadvantage in skills an artist can obtain.

From Leonardo Da Vinci and his work in representing the human anatomy and physical structure to artists such as Pablo Picasso, recreating the human body is a matter of trial and error. Lehene says that students benefit more from a human model because when an "el-



adam hernandez practices posing in the visual arts building while getting ready for a drawing class.

photos by stephanie scott

bow appears broken, it registers mentally in a different way” than an inanimate object.

“[Students] know that the human being in front of them is complex, and they apply this complexity to the internal structure, psychological structure, personality etc.,” Lehene says. “But they also see it as a complex physical thing so it is easier to help [students] pay attention and observe more carefully. If they misplace or disproportion something or mis-model something in their artwork they know.”

Lehene has been teaching for nine years, and loves to teach the figure drawing class at CSU, in which most, if not all, art majors will go through. He says that there are two ways of doing “representation” in artwork – either symbolic or through observation – and the human body is pure observation.

“Observing a human being is about conveying to you as a spectator, a viewer of art, the complexity of my observation,” Lehene explains. “Basically, what I am trying to get out of the use of a model is this trust of an investigation of observation as a tool. It needs to be looked at as a practice, not at something that happens to you.

“Just the fact that you see something doesn’t mean you have taken it in all its complexity. That figure is the human figure and drawing from a live model makes that really pragmatic.”

Senior art major Katie Matteo learned that if a student doesn’t take the time to work on proportions and observation, then drawing things from real life would not turn out accurate.

“When drawing or illustrating in any form, you have to know proportions,” Matteo says. “When observed in a mature and professional perspective, figure drawing is just another opportunity to foster an artist’s abilities.”

And Lehene also says that the motivation and accuracy that occurs from drawing human models can come simply from a human’s inherent curiosity in other humans.

“Clearly, it is simple we are interested in each other as humans for biological, social, political, cultural reasons,” he says. “Reflection of that has always been present in art.”

Not only is it important for observation, but understanding and communication through art is highly essential, Matteo says.

“You not only learn how to observe and document the human figure on paper, but it is about being able to then communicate with other people,” she says. “At first, I didn’t understand the importance of the human body. Now, for art as whole, those basic principles of figure drawing I found you will draw upon again and again.”

Whether it is from the practical lessons or the convenience of the subject matter, students have retained skills learned by drawing nude models.

“[Figure drawing] seems to have survived the major changes of art in the 20th century. It survives both in schools and in artists’ practices,” Lehene says. “It is just didactically convenient that you have the subject matter to work from.”

Along with practicality, the art of figure drawing has lasted art



adam hernandez tries to offer different poses for students to draw to truly get across the importance of figure drawing.

movement after art movement, and continues to help students embody their human senses.

*“When
observed in a mature
and professional perspective,
figure drawing is just another
opportunity to foster an artist’s
abilities.”*

-adam hernandez

“I think all arts in one form or another deal with the senses and the senses are a function of the body,” Lehene adds. “That’s the great benefit – it makes students realize that the body is at the center of their aesthetic experience in one way or another and is crucial to how we are in the world. It is all hinged on this, us taking the world in through the body.”

As for Hernandez, the art of figure drawing is a concept that can cause the artist to have an open mind.

“If it wasn’t for the body to express feelings, emotions, whatever, how would we be able to understand each other?” Hernandez says. “An open mind can be a glamorous thing, if anything an open mind can connect you to a more enjoyable life and there is no limit to what you can create. An artwork, a friendship, a family it is all a matter of being open and what the world can show you.” ■ Ca

**editor’s note: lisa streeb contributed to this article.*



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invited to your party



These people showed up when
they heard about the keg

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by stacey k. borage

(OVER)EXPOSED

shedding light on tanning myths

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Before grabbing those miniature black goggles and sitting under the bed of blue lights, you may want to consider your chances of getting cancer. A study conducted by the British Association of Dermatologists was released in July noting that those who use tanning beds are at a higher risk of melanoma. According to the study, the risk of getting skin cancer jumps 75 percent in people who tan artificially before they hit age 30.

As a result, the International Agency for Research on Cancer upgraded tanning beds from “probably cancerous” to “absolutely cancerous,” meaning the “fake-bake” machines fall in the same category as mustard gas and arsenic.

“While all of those agents are indeed very dangerous, the chance of exposure to mustard gas is practically nil and arsenic is in drinking water in some parts of the country whereas people are typically exposed to some kind of UV rays every day,” said Jac Nickoloff, the department head of environmental and radiological health sciences at Colorado State University in an e-mail. He may believe the unlikely comparison may be due to media hype, but he doesn’t ignore the risks of getting cancer.

“Everyone’s risk is different, and you can’t tell because of skin color,” said Nickoloff, in a previous interview. “There are huge individual varieties. Cancer is vastly complicated. All I can say is I have job security.”

Despite this threat looming over tanning salons, businesses are still making profit, and die-hard tanners are still seeking their UV fix.

“I will probably tan for the rest of my life,” said Gretchen Wilson, a sophomore history major and tanning enthusiast. “I like being tan, I like how it [emphasizes] my freckles.”

Wilson admits to tanning nearly everyday for the past three years, and regardless, she isn’t worried about the cancer scare at all.

“I think everything will give you cancer this day in age ... they just don’t know about it yet,” she said.

Tanning salons aren’t fretting over the hype either, but some are seeing concern in customers, even if the concern is coming from very few people.

“I’ve had less than five clients come in and say [they’re] worried and want to change from the UV therapy bed to the mystic sprays,” says Heather Ducic, the manager of Planet Beach at the corner of Harmony Road and Lemay

Avenue. Even though she’s been managing for nearly five months now, she’s been a client at Planet Beach for two years and a tanner for five. She admits to going into a tanning bed regularly, about three times every week.

There are tanners who prefer the natural approach. Microbiology sophomore Krysta Atkinson said she tans pretty naturally anyway, but admitted to tanning in a tanning bed only once and she’ll never do it again.

“Just the fact that you’re baking inside of a bed that shuts on you kind of bothers me,” she said. “It’s unnecessary. It’s just one aspect of all that women do to feel better about themselves, which isn’t bad but I think it’s gone a little far. [But] the golden-brown-look is really in.”

Trios Salon and Spa’s esthetician Alicia Ernst blames Hollywood for giving birth to the image of the golden-brown look. People need to get away from the Hollywood definition that tanning is healthy, she said.

“The tanner you get, the more your skin is crying for help,” Ernst said. Every time someone tans, whether the tanning occurs in the sun or on a tanning bed, the skin is defending itself by changing its pigment color, meaning the skin is going into panic mode.

Carol McEndaffer, owner of Laurels Salon of Distinction on Laurel Street, doesn’t believe the study is balanced. Instead, she has her own theory. McEndaffer believes corporations that produce tanning lotions are scaring everyone away from alternative tanning methods by claiming that it will give consumers skin cancer.

“I think that [tanning lotion businesses] want to keep us scared,” McEndaffer said. “They scare people out of the sun and out of tanning. People are becoming vitamin D deficient and depressed because they don’t get enough sunlight.”

But according to the Offices of Dietary Supplements, vitamin D can be obtained through foods such as egg yolks, salmon, and cereal and orange juice. But Ducic doesn’t think that’s enough because any more people are too busy to eat healthy.

“Tanning is the same thing [as wearing make-up],” Wilson said. “It’s just the price of beauty.” ■ Ca

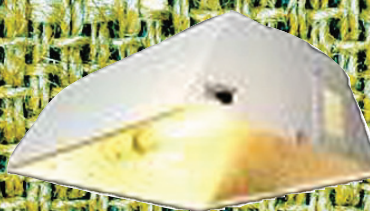
*“everyone’s risk is different, and
you can’t tell because of skin color”*

- jac nickoloff

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If Football Hates You as Much as You Hate It...

the verb with holly blair hoskins

Looking back, I believe organized sports and I officially became enemies in second grade. Taking a soccer ball to the back of the head during our opening game was a clear indicator that the relationship wasn't going to work.

In a stroke of good luck, Colorado State University and Fort Collins are filled with choices for those of us who would rather lie down and die than attempt to catch a football.

The cheapest and most convenient sports are offered through the Student Recreation Department's intramural program. Joshua Norris, the sports coordinator for the program, estimates that between 8,000 and 9,000 students participate annually.

if you can dodge a wrench . . .

Of all the sports offered by Campus Recreation, dodgeball is the most popular. The coed league begins in late October and same-sex in the spring.

For those who are not athletically inclined, dodgeball offers you the chance to hone your real-life Super Mario Brother's skills. The best part: it's fairly difficult to get hurt playing, which is a serious plus for me. Norris said that the movie "Dodgeball" has increased the popularity of the sport and inspired many more college and city recreation leagues.

float on

The second most popular sport at CSU is inner tube water polo. Offered the same seasons as dodgeball, inner tube water polo has loyal participants, such as Katie Salankey, a senior health and exercise science major, has played for three seasons and plans to participate in both seasons this year too.

"Honestly, the whole game was my best experience," Salankey said. "It is such a unique game and I've enjoyed every minute of it. [It's] definitely worth the time to play. Where else are you ever going to be able to play inner tube water polo?"

Entry fees for the league sports are never more than \$45 per team, which is pretty darn cheap when you consider how many hours of entertainment that buys you.

time for a showdown

Aside from the league sports offered, varying tournaments are scheduled for all sorts of interests. From Wii bowling to paintball to golf and Ultimate Frisbee, students should have no trouble finding a way to get involved. When it comes down to it, it is all about friends and fun, and laughing at yourself.

in your city

If you thought dodgeball and inner tube water polo sound unique, you need to see what the city has to offer. FoCo'ers can learn to clog. Or belly dance. Or play underwater hockey. In my head, I keep trying to picture this last one, and I am taken back to the traumatic "dive for the penny" years of childhood swimming lessons. But it certainly has potential.

The city also has an on-going badminton league, which the description says is for "Active Older Adults" but is technically 18 and up. Don't let the age difference discourage you though. Some of the coolest people I know don't even have to show I.D!

A surprising variety of hockey clubs list themselves in the Recreator, as are the class schedules and lesson times for non-league players.

Other offerings include Intro to the Clawhammer Banjo (you know you want to ...), as well as archery, no-contact boxing, and all those other boring activities like volleyball, soccer, flag football ... blah blah blah.

go large or go home

Currently my personal maxim is "You only get one life." Alright fine, I actually stole that from my roommate, but unless you are a Ironman or something, the same is true for each one of you. Whether you learn to play banjo or drown playing hockey (that just seems too weird for words) getting involved and laughing at yourself is something you will never regret. Good memories stick with you for a lifetime and can always be returned to in times of pain, sadness or abject boredom. So make the most of your life, and maybe even earn a killer nickname in the process. Sorry, but Super Mario is already taken. ■ Ca

holly blair hoskins is a stealth megalomaniac who enjoys long snorkels in the lagoon and loitering in the college of business computer lab. email your comments, criticisms and fan mail to csumag@lamar.colostate.edu.



for more details visit: fcgov.com/recreator & campusrec.colostate.edu/intramural

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by heather goodrich

CHRONIC WASTING DISEASE ON THE RISE

A frothy trail of saliva hangs to the ground as a mule deer slumps onto the bank of a river. The deer's rough, patchy coat is stretched and looks melted on its rocky frame. Its eyes are bulging and transfixed on nothing. It is clear this animal is in pain. Its last moments are spent seeking an end to its perpetual thirst, but nothing can help the deer in its final stages of the always-fatal Chronic Wasting Disease.

This deer, like many of the cervid family (white tail and mule deer, elk and moose) in northern Larimer County are dying from this neurological disease.

And CWD is not letting up anytime soon.

"Prevalence rates aren't going down, they're going up – we don't have a handle on it [CWD] yet," said Kurt C. VerCauteren, a research wildlife biologist and CWD project leader at the National Wildlife Research Center, which is a part of the U.S. Department of Agriculture's Animal and Plant Health Inspection Service. He added that 40 percent of the deer in this area are infected with CWD.

Although humans cannot contract CWD, it is in the same family of diseases known as Transmissible Spongiform Encephalopathies, which includes mad cow disease, scrapie in sheep and goats and Creutzfeldt-Jakob Disease in humans.

There is no known cure or vaccine, and this disease is difficult to detect in wild and captive species because the signs don't show up until the animal is in its final stages.

According to the APHIS Web site, the disease first appeared in Colorado wildlife research facilities in 1967. For years CWD stayed around northern Colorado and in parts of Wyoming. It wasn't until 2001 that an infected mule deer was found in Nebraska. Since then, the disease has spread throughout many states, but the heavy concentrations are in Colorado, Wyoming, Nebraska, Wisconsin, Minnesota and two Canadian provinces, which includes both wild and captive cervids.

After CWD appeared in other states, researchers could not figure out how it spread or how this disease was transmitted, aside from saliva contact. Only now are researchers learning the ins and outs of CWD.

N. Thompson Hobbs, an ecology professor and senior research scientist at Colorado State University's National Research Ecology Lab, said one of the ways CWD can be transmitted is by one sick animal to

another, and his research shows how the disease can manifest itself in other ways, too.

"Chronic Wasting Disease can be transmitted from the environment probably from urine, feces and residues from carcasses," Hobbs said. "It is persistent in the environment, which makes eradication of the disease a much more challenging problem."

Hobbs is leading a research team that was given a \$2.5 million grant from the National Science Foundation to conduct an observational study about how CWD is transmitted among wild mule deer populations. His team will look at the different conditions of hunted mule deer and different soil compositions, particularly clay soil. Hobbs said that in the laboratory, clay soil is shown to elevate "the ability of the disease to be transmitted from the environment," which is what one of their several hypotheses is centered on.

"Animals that live in areas dominated by clay soils have a higher risk of infection," Hobbs said. "Prions that adhere to particles of clay are shown to be 200 times more infectious than those that are not, so the environment plays an important role."



a cow, a female elk, is resting under a tree in estes park. elk are part of the cervid family who are impacted by cwd.

photo by stephanie scott



a fawn at the national wildlife research centers facility pen is ready for its close-up

photo by garrett mynatt

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"Animals that live in areas dominated by clay soils have a higher risk of infection," Hobbs said. "Prions that adhere to particles of clay are shown to be 200 times more infectious than those that are not, so the environment plays an important role."

The main soil in northern Colorado has a heavy concentration of clay. So what does that mean for the cervids in this area?

"They're getting dosed, potentially, quite a bit," VerCauteren explained. "CWD has been here for a long time and environmental contamination is a larger issue than we realized even just a couple years ago. So these environments are contaminated and the longer you have infected animals in the area, it keeps building."

So whether an elk touches or sneezes on another elk, it isn't the only way CWD is transmitted. If a plant grows from the soil with a heavy concentration of CWD (from urine, feces or carcass residue from an infected animal) then there is potential transmission.

But if soil all over the U.S. isn't clay-concentrated, then how is CWD popping up in Canada, New Mexico and even Ohio?

VerCauteren's research team recently finished a study that found crows — avian scavengers — to be responsible for moving CWD around because they feast on dead animals.

"We found that if positive material goes into the front end of a crow, what comes out the back end of the crow is infectious," VerCauteren said.

Since cervids are already spreading CWD just by eating, excreting and dying in nature, it becomes problematic that crows are potentially spreading the disease, too.

Then what happens next?

Since research is still uncovering the how's and why's of CWD, one way to potentially manage a disease is through controlling the amount of infected individuals.

"In the wild, when animals exist at really high density, there's a good reason to believe that transmission rates are going to be higher, not only for CWD, but all kinds of disease," Hobbs explained.

That is where hunters come in.

Mark Vieira, a terrestrial biologist at the Colorado Division of Wildlife said in, 2001 to 2005 they greatly liberalized hunting licenses in northern Larimer

County so they could manage cervids, in particular female mule deer.

"We attempted to lower the prevalence and stop the spread of CWD," Vieira said. "To fast forward, we were unsuccessful in stopping the spread because now we have detected it in much of the state and the prevalence hasn't gone down."

During that time, Vieira explained the DOW extended the hunting season and also offered two for one carcass tags for hunters. He said that hunters could buy up to four tags, so if they were able to they could harvest eight does in one season.

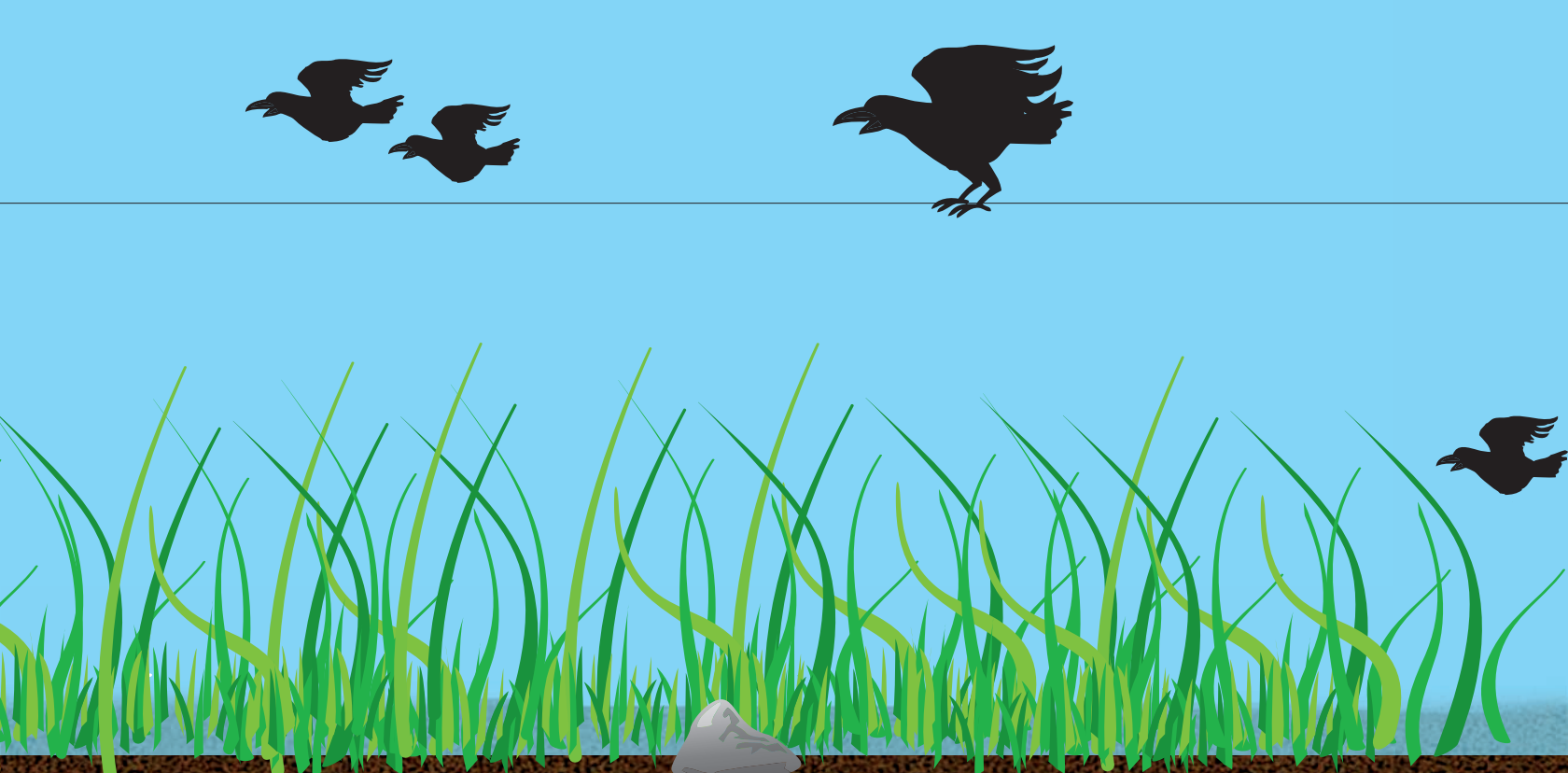
"People were camped out there wanting the licenses," he said. "That year, in 2002, we harvested 1,200 does in northern Larimer County with hunters. Now, in 2009 we're going to harvest between 70 to 90 does."

But this strategy, as Vieira explained, did not work and they had to reevaluate their management plan because even though they reduced the herd in northern Larimer County the DOW did not see CWD prevalence rates drop.

During 2002, when mad cow disease was a headline mainstay, VerCauteren explained there was a lot of paranoia surrounding CWD because the diseases are in the same family. This did not deter hunters from harvesting 1,200 does during that time of paranoia. And it was also mandatory for hunters to bring their harvested heads into the DOW for testing, Vieira said.

Now, however, it is a voluntary submission.

"Hunters can submit deer or elk heads, have them tested and it provides a way to survey units where we haven't detected the disease in that area," Vieira said. "If we have a stream of heads we can figure



out the odds of what prevalence might actually be, based on hunter-harvested heads.”

Jeff Forsberg, a white tail deer hunter, said he has never worried about his harvests being infected with CWD, but still submits them for testing. Forsberg recently moved to Colorado from Minnesota where he worked in a butcher shop where hunters brought their harvests.

“It was interesting to see the results. In Minnesota some harvests were brought in from different geographic locations because we had a lot of animals from Canada in there,” Forsberg said. “A lot of people, though, did not pick up their meat and so we would donate it to a local food shelter.”

As a hunter, Forsberg explained that he has an obligation to not only kill something humanely and legally, but not to waste harvest because he wants to respect the outdoors and what he takes from it.

Josh Tashiro, a junior majoring in natural resources management at CSU, agreed that with hunting comes a great responsibility to be safe, which is why he only hunts on land belonging to friends of his.

“I’ve never dropped my elk heads [off for testing],” Tashiro said. “If I were to [hunt] off of my friend’s ranch, I probably would submit my harvest.”

Fred Quarterone, a wildlife manager at the DOW, said not all hunters submit their harvests now that it is voluntary.

“We have seen a reduction each year, but it’s a personal decision whether to turn [a head] in for testing,” Quarterone said. “A major reason some hunters do is because they want to know whether the animal they’re eating is infected or not.”

For Delwin E. Benson, a CSU professor in the fish, wildlife and conservation biology department and CSU Extension wildlife specialist, he said that it’s important for people to have more knowledge about CWD because even though there is no connection between humans and CWD, caution still needs to be there.

“It’s very important that people have an interest in wildlife and they need to know how to manage wildlife and part of that involves disease and preventing transmission,” Benson said.

As for the future of CWD, there is still a lot of research being done, and VerCauteren said they just developed a live rectal test for elk. This test enables them to detect CWD before the physical signs show up.

Even if humans may not be able to contract CWD, Hobbs said this problem demands our best attention.

“CWD is a serious environmental problem – even if it poses no risk to people, it poses grave threats to ecosystems throughout the world,” Hobbs said. ■ Ca

what is cwd?

a fatal neurological disease found in deer, elk and moose (cervids). cwd is comprised of prions and is not known to be transferable to humans

what are prions?

prions destroy brain cells and tissues by transforming normal proteins into abnormal proteins, which are primarily found in nervous and lymphatic systems

cwd testing:

colorado division of wildlife
fort collins service center
317 w. prospect rd.
970.472.4300

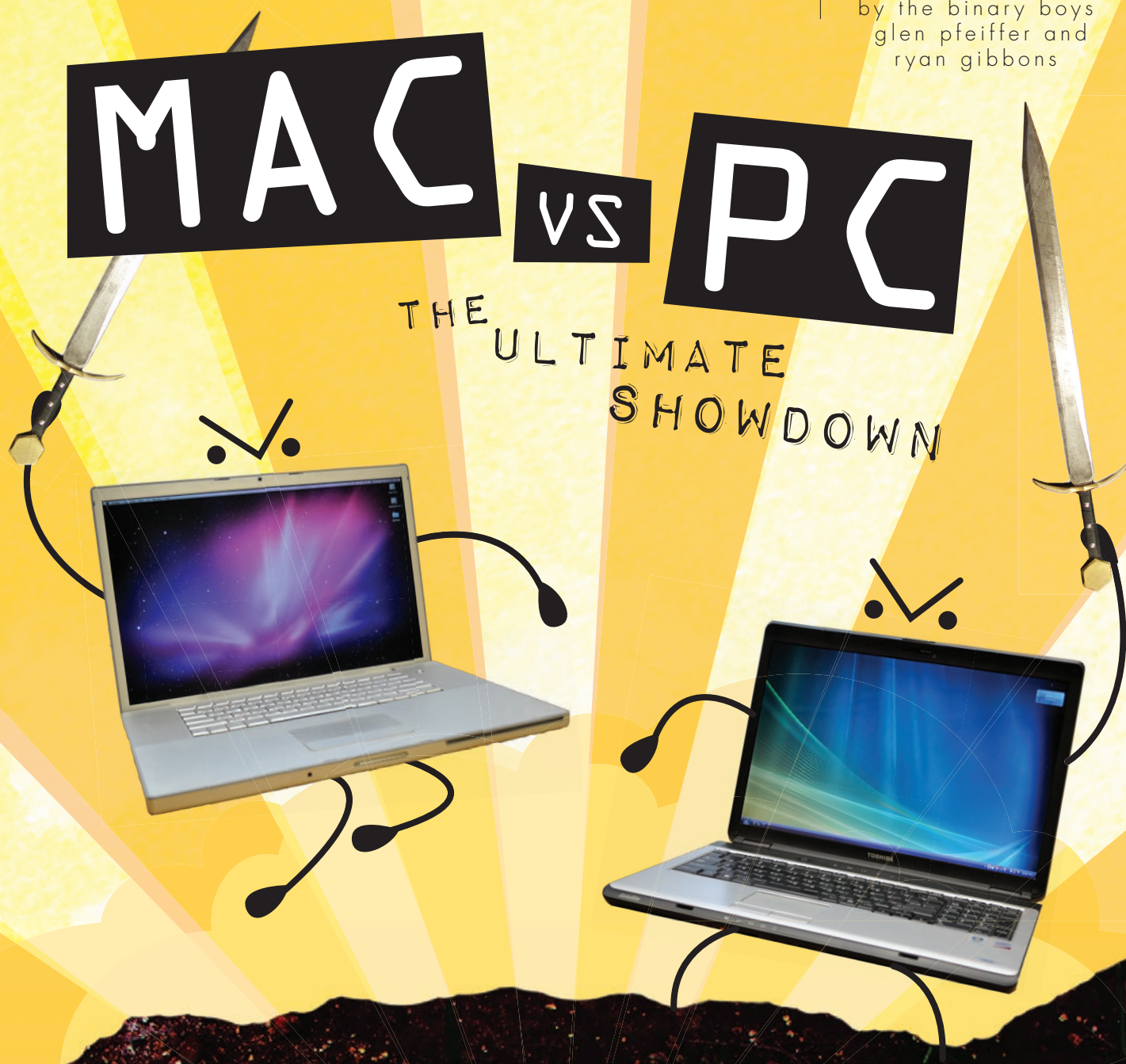
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colorado division of wildlife: wildlife.state.co.us/hunting/biggame/cwd

by the binary boys
glen pfeiffer and
ryan gibbons

MAC vs PC

THE
ULTIMATE
SHOWDOWN



The Mac vs. PC debate is an embittered battle with ardent supporters on each side. Operating system warriors fight each other with facts about features, but it's also one of the greatest flame wars of all time. We are here to try and settle the score without emotions running high and give you, the buyer, the necessary facts to make a fair decision about what type of system you would be happy with. So let's check our biases at the door and start cutting through the B.S.!

THE RIGHT MINDSET

Before we begin, the importance of going into this discussion with the right mindset must be reiterated. We do not have enough space to cover every aspect of the user experience of Macs or PCs. We will be giving an honest assessment of each system, from the perspective of two students – one of whom is primarily a Mac user and the other primarily a PC user. We are trying to clarify the issue, not insult the other system. Linux users please note: This is not a Mac vs. PC vs. Linux debate.

MAC

Apple has put together quite a brand for its line of sleek computers. It has garnered a reputation as being the go-to machine for artists, musicians and creative types. Many people consider the image of a student toting a Mac around campus to be “hip.”

So what is it about these expensive, well-designed machines that cause their owners to rave about them so much?

Hardware aside, Apple’s operating system, Mac OS X, currently known as Snow Leopard, is an innovative and easy-to-use system. Mac OS X is very intuitive because it works the way you expect it to. If you wanted to open a file in a program other than the default, you can just drag the file to the icon of the desired program and it will open. The whole system is tricked out like that, but try doing that in Windows!

Apple programs aren’t short on features either. Leopard introduced Quick Look, which allows files to be viewed or heard without opening it in a program. It has a built-in video screen capture function, and a built-in hard drive backup program called Time Machine. The system is constantly defragmenting your hard drive to keep it clean and smooth running.

Leopard has a streamlined suite of programs built in, including iLife, which includes iPhoto, Garageband, iMovie and iWeb. Even better is what it doesn’t come with – a whole bunch of promos and free trials of programs that Windows hardware manufacturers include.

Apple’s market share is also an advantage. It only just topped 10 percent this year, while Windows holds about 88 percent. What does this mean for the Mac owner? It means that it isn’t worth spammers’ time to write viruses for the Mac, which is an inherent natural defense system. The idea of viruses is to gain access to as many computers as possible, so it makes sense to target computers running Windows. It isn’t that Macs are more protected. It’s just that there are thousands more viruses out there for Windows.

Another benefit of the Mac is one not often thought of – the same company develops both the hardware and the software! Apple has full control over both aspects and is able to develop the two in unison. This is the reason why Macs generally boot up faster than PCs. Windows generally has to perform hardware checks to ensure compatibility with the system as it boots, while the Mac can bypass most of that.

PC

Merriam-Webster defines the word “vista” as “a distant view through or along an avenue or opening.” Ask anyone on campus for a definition and you’ll likely hear things like, “fail,” “headache,” “waste of time,” or just uncontrollable laughter.

Having said that, it looks like Microsoft may have learned its lesson. As this magazine hits the racks, Microsoft will be shipping Windows 7, which looks to be Vista minus the headaches. So what is it that compels buyers toward a PC purchase?

If you walk into nearly any computer lab on campus, odds are you’ll find Windows computers staring back at you. Sure, Macs are used in many businesses, but the standard is PC. This means somewhere down the road, it may be quite advantageous for your career goals to be well versed in Windows.

For gaming needs, the answer is usually Windows. Most computer games run exclusively on Windows. Sure, you can play Guitar Hero, Spore and even World of Warcraft on a Mac, but more games are PC-only. Mac OS X usually comes second when developers are doing their thing. As the number of Mac users continues to rise that trend could change.

Third-party hardware favors PCs as well. Just like viruses and games, most manufacturers choose compatibility with Windows first and Mac second. It’s simple economics. When you add hardware to your Mac you’ll usually find less frequent driver updates and limited tech support for your system.

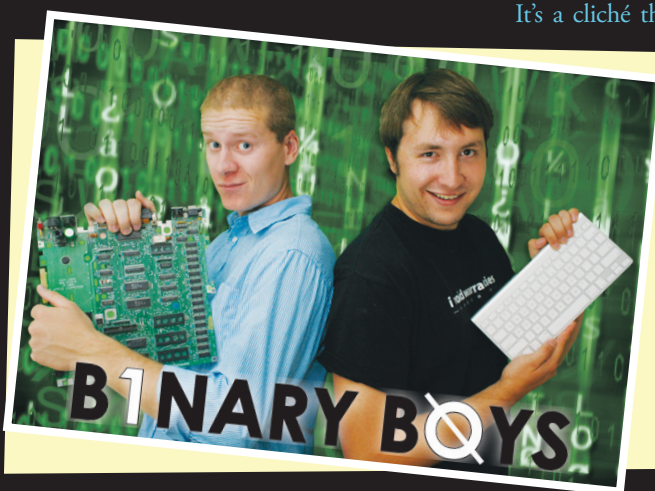
It’s a cliché that any video or graphic artist needs a Mac to get the job done. A Mac is no more optimized for such projects than a Windows computer, but it all comes down to software, and that’s where the industry is split. Quark and Adobe both run on Windows and Mac and each system has a top-of-the-line video editing system in Final Cut Studio and Avid.

Windows wins in customizability as well. Sure, when you order your Mac you can choose how much RAM or how big your hard drive is, but on Windows the possibilities are virtually endless. That means you get to take advantage of things such as TV tuners, which allow you to watch and record cable TV. Many people, including ourselves, have built their own PCs from scratch and these hand built computers aren’t Mac friendly. While Apple can avoid bad user experiences due to poor hardware, they’ve also shut the door on many exotic features.

Viruses are undoubtedly the biggest downside of the PC, and avoiding them is no cakewalk. You’ll have to have antivirus and antispyware software and be conscious of what you do on the Internet. In many hacking competitions, (Yes, they exist. Yes, we pay attention to them) the Mac has been compromised before the PC. Unfortunately, you just have to work harder to keep your Windows safe.

VERDICT

As with any decision to buy anything, this one may come down to your budget. Of course, Macs are notoriously expensive, but some PCs cost a pretty penny to get the same specs. The difference is that PCs offer cheaper, low-end computers and Apple does not. So if money is your No. 1 priority, PC may be the way to go. If not, consider carefully what we have discussed, and focus on what you will be using your computer for now and in your future employment. Happy computing! ■ **Ca**



It's About Time ... It's About Space ... It's About Life in the Human Race

What makes the live theater experience so uniquely exciting and entertaining? First and foremost, as an audience, we share the same time and the same space with the performers. Step right up and take a seat! It's live, ladies and gentlemen, here and now before your very eyes and ears! And it's the only art form in which both the subject and the medium of expression are totally human. Human beings acting out what it means to be human. And we sit in the dark and we bear witness to that behavior and we emote and we empathize: "There but for the grace of God – or a fluke of Fate – go I."

Ever played the parlor game of imagining what it would be like to live in another time, another place? If you could live anywhere else at any other time in history ... Athens during the Golden Age? Florence during the Renaissance? What would it be like to pan for gold in 1849? To walk on the moon in 1969? The theater can take you then and there. It's a virtual time machine that catapults you into a virtual reality.

Time in the theater exists on multiple planes of experience. There is the time in which the play is set, the time when the play was written and first produced, and the present time in which we live and breathe the same air together under the same roof.

The correlation of the time of a play's setting and its first production can be deliberate and intentional. Arthur Miller's "The Crucible" is set in Massachusetts during the Salem witchcraft trials of 1692 and produced in 1953 as a thinly veiled allegory at the height of the anti-communist pursuits of Sen. Joseph McCarthy.

Shakespeare's "Hamlet" was first produced in 1604; thus, coinciding with the political uncertainties brought on by the death of Queen Elizabeth in 1603. Like a voyager returning to England after the end of QE's 45-year reign, Hamlet returns to a Denmark and a court that he hardly recognizes.

Then there are those plays that serve as bellwethers. Ibsen's "A Doll's House" (1879) and Shaw's "Pygmalion" (1913) are frequently celebrated nowadays as early affirmations of women's rights. Chekhov's "The Cherry Orchard" (1904) anticipated the massive social changes in Russia that were eventually effected by the revolution, and Samuel Beckett's "Endgame" (1957) is seen

by many to have nuclear-holocaustal implications.

Yet, regardless of the carbon dating of the subject material, theater takes place in the present tense. It is happening "as if for the first time" every time and, to quote Edward R. Murrow, you owe it to yourself to "SEE IT NOW."

Pick up the phone or order online and purchase a ticket TODAY. The world's greatest tragedy is a missed opportunity. So don't miss the chance to see what the Fort Collins theatre community has to offer. Get up and go! Again, theater is a time art. Here today, gone tomorrow. It's not like you can wait until it comes out on DVD.

It's about time and it's about space. The news has never been better! Thanks to the philanthropy of such pivotal patrons as the Griffin and Bohemian Foundations, Colorado State University can now boast multiple state-of-the-art performance venues at the University Center for the Arts on the site of the old Fort Collins High School in the 1400 block of Remington. And the Downtown Development Authority has recently announced the underwriting of the cost for space, technology and rental fees at the Lincoln Center as well as utilization of the Bas Bleu Theatre by non-profit groups.

You can see theater in intimate spaces or get lost in the crowds of Fort Collins' larger auditoriums. You can see indoor theater, outdoor theater, theater in the round and theater through the rectangular opening of the proscenium arch. You can see theater with music and theater with

dance. You can even choose to have dinner with your theater.

Just remember: It's about time, it's about space and it's about life in the human race. Because it is so life-like, theater is all encompassing. Theater, like life, can be full of exquisite joy one moment and filled with excruciating pain the next. There will be laughter and there will be tears. Memories will come surging up from the recesses of your mind, and new memories will be created and logged for future reference. But theater is uncensored and it's unrated. You take a risk. Because the good thing about theater is that it's live and the bad thing about theatre can be that it's live. Anything can happen and who knows? It just might. Experience the excitement of living in the here and now. ■ **Ca**



laura jones, director and associate professor at csu

photo by stephanie scott

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