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Tempo Magazine, Spring 2010

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CONTRIBUTORS & CONTENTS

letter from the editor

So, it's 5:46 p.m. the day before we're scheduled to go to print – this, I feel, is an improvement. I might be alone in this sentiment, however. Angela is making the next to last edits to the final drafts in their layouts. Leilani is in the Mac/graphic design lab polishing the last few pages. I'm in the Tempo office, anxious and hungry. My stomach growls as I stare at the blinking cursor...

One of Stephanie's vegan cupcakes would be nice right about now.

Why am I craving chocolaty goodness? I mean – why are Angela, Leilani and I collectively stressed out to the point of calorie suicide? Well, because Tempo took a new direction this semester. We decided that the main objective of Volume 12, Issue 2 had to be getting us "back to basics." We decided that Tempo needed a bit of a publication makeover and that Coastal Carolina University's student-produced features magazine had to resemble more of um, well, a student-produced features magazine.

In this issue we committed to shorter, more reader-friendly articles. We tried our hardest to include features, general stories and reviews that pertained to the lives of our university's students. Yes, this is "the sm[ART] issue," but it's also the geeky, fabulous, and practical issue. We thought this was the smart thing to do and that our brilliant, gorgeous, and savvy demographic of college students would appreciate the new approach.

The three of us (four of us, this is, including Melissa) also agreed that the magazine was way overdue for a trans-departmental, collaborative effort, one that showcases a variety of educational disciplines. We wanted to provide equal-time for all types of students and highlight both the academic and professional talent in the arts as well as the sciences. All scholarly interests and specializations were – as always, but especially in this issue – welcome to contribute in any way possible. Many took advantage of this, however, some did not.

The bottom line: Everyone that wanted a say in this issue (and followed the rules of publication professionalism and efficiency), got a say. As the famous Czechoslovakian rationalist and humanist Tomáš Garrigue Masaryk one wrote, "Dictators always look good until the last minutes." Let freedom ring.

Here's looking forward to another fun and productive year.

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it's alive!
smart gadgets

features
eat my shorts
embracing our
local environment
tempo-tube
the left to right
brain switch

arts & fashion
reinventing your wardrobe
through the viewfinder
look who's writing
facebook & philosophy
one man's trash is
another man's shoes

lifestyles
yoga universe
surprisingly vegan
goo-goo for ga-ga

in every issue
books, movies,
& music reviews
ask a major

solo with...

interview with the
student body president

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it's
ALIVE!
PORTABLE E-LIBRARIES: BRINGING PRINT BACK TO LIFE

THE IPAD:
- PRICE: $499
- WEIGHT: 1.5 pounds
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- WIRELESS: yes, WiFi and 3G
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- CAPACITY: Audio
- MULTIMEDIA: Audio/Video

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- COLOR: 2 or 4(DX) GB
- CAPACITY: Audio
- MULTIMEDIA: Audio

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- BATTERY LIFE: 10 days
- WIRELESS: yes, WiFi and 3G
- DISPLAY: 600 by 800 or 1200 by 8246 or 9.7-inch(DX) grayscale
- COLOR: 2 or 4(DX) GB
- CAPACITY: Audio
- MULTIMEDIA: Audio
Some exceptional gadgets to make life easier, geekier, or just more interesting

Leilani Derr

Dahon Collapsible Bicycle
As a proud owner of a Dahon folding bicycle for two years, I can testify to its practicality. Many collapsible bikes can burn holes through wallets with prices in the $1,000 - 2,000 range. However, for under $300, the Dahon “Boardwalk” offers the same smooth and stylish mobility and sleek portability. Immediately following the 12 seconds maximum that it takes to fold it, this most practical bicycle can be easily stored in a bedroom closet or car trunk. Simply a great investment.

www.dahon.com
$269 and up

Fridge Locker
A perfect way to put an end to dorm wars! Well, maybe not the war, but at least a battle. The Fridge Locker offers security and peace of mind to frequent victims of grocery thievery. No more stashing food under the bed or in your workspace; Fridge Locker keeps sticky-handed roommates and coworkers at bay.

www.fridgelocker.com
$19.95

Bose In-Ear Headphones
The Bose Company has become notorious for their commitment to quality audio equipment. These “in-ear” headphones are definitely no exception. If you are willing to invest $200 plus into an MP3 player, you might as well invest in quality headgear that will allow you to get the full musical experience. They fit snugly in your ears with a choice of three comfortable ear tip sizes. The price may seem hefty, but they are worth rediscovering your favorite guitar interlude or drum solo all over again.

www.bose.com
$99.99

Kymera Magic Wand Remote
The appeal of the Kymera Magic Wand remote is quite obvious to a die-hard Harry Potter fan such as myself. The wand is a button-less universal remote that can learn the functions of almost any infrared remote with 13 programmable gestures. With the flick of your wrist, you can turn on the television, change the channels, or turn up the volume. It’s one step closer to legitimate magic. Totally beats out normal universal remotes, hands-down.

http://thewandcompany.com
$83

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Amanda Kraft

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The Princess and the Frog
Reservoir Dogs

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Nacho Libre

Toni Granato
Writer
Into the Wild
Precious

Krista Gargano
Designer
The Rules of Attraction

Amanda Kraft
Editor/Writer
A Very Long Engagement
Tokyo! (Michel Gondry's "Interior Design")
Watership Down
Director Werner Herzog Versus the Obscenity of Institutionalized Film Studies

by Gabriel Lesnick

When acclaimed German filmmaker Werner Herzog is not occupied with shooting documentaries atop active volcanoes, directing feature films, negotiating with South American headhunters, and being shot at by snipers during interviews, he is holding seminars for his Rouge Film School.

As the name suggests, this is not a normal school of film. The Rouge Film School is in the form of weekend seminars taught by Herzog in person. The class sizes are intimately small. The locations of the seminars are kept undisclosed up until 12 weeks prior to classes. Herzog reviews all submitted applications personally. The curriculum focuses on what Herzog believes is the more conceptual and practical characteristics of filmmaking. For those who wish to be lectured on the technical aspects, Herzog insists, “Please enroll at your local film school.”

Herzog hopes to expose his students to the more athletic aspects of filmmaking, by teaching lessons in guerrilla tactics, self-reliance, and ways to get around indifferent obstacles such as shooting permits, bureaucrats, and lawyers. In addition, much of the focus will be on things like: how music functions in film; how a story is narrated, which the schools website says, “will certainly depart from the brainless teachings of three-act-screenplays”; how an audience can be sensitized; how space is created and understood by an audience; how a film is produced and edited; and how the illumination and the ecstasy of truth is created. At mastering all of these aspects, Herzog contends no one else is better than him.

If you are rushing to sign up and submit an application, take heed of Herzog’s detailed forewarning: this film school is not for everyone. Herzog says, “It is for those who have traveled on foot, those who have worked as bouncers in sex clubs or as a warden in a lunatic asylum, for those who are willing to learn about lock picking and forging permits...for those who have a sense of poetry, for those who are pilgrims, for those who can tell a story to four-year-old children and hold their attention, for those who have a fire burning within them, for those who have a dream.”

The Rouge Film School might not be a traditional school, but participants will not be spared what many current students would deem the dreaded required reading. As prerequisites Herzog insists his applicants have both read and grasped a basic understanding of numerous and somewhat miscellaneous pieces of literature. The suggested reading listed on the film school’s official Web site are: Virgil’s Georgics; Hemingway’s The Short Happy Life of Francis Macomber; the Poetic Edda, translated by Lee M. Hollander, Völuspá (known also as The Wise-woman’s prophecy, The Prophecy of the Seeress, and The Seeress’s Prophecy); and, finally, Bernal Diaz del Castillo’s lengthy True History of the Conquest of New Spain.

Oh, and by the way, if you are still thinking you have what it takes, keep in mind that a particular type of censorship will be enforced, possibly in order to weed out those engrossed in ostentatious Hollywood fads. Herzog asserts: “There will be...
HERZOG

no talk of shamans, of yoga classes, nutritional values, herbal teas, discovering your Boundaries, and Inner Growth." In short, space-aged-Hollywood-nature-love-junkies need not apply. As a younger Herzog once said, "It [nature] is not erotic, it is obscene."

Herzog's own start in filmmaking was anything but traditional. As a child he was deprived access to television, films, and telephones. He lived in a small mountain village where walking by foot was both essential and necessary for survival. Herzog also claims to have always been inflected by a great and unexplained physiological disorder; he insists that he has never had an actual dream while sleeping and that intense daydreams inspired by his long walks have been the only thing to treat this inflection. He says the need to express these dreams is what led him to filmmaking. This dream deficiency - or disability - is, consequently, what drives him to find what he calls "the Ecstatic Truth." Many recurring themes in his work relate to men with seemingly unattainable dreams, odd careers, and their inflections and limitations created by both modern society and the natural world.

His first camera was a 35mm that he stole from a Munich University. He financed his first films while in high school, working nights as a welder in a steel factory. A few years after his first release, Herzog started his own production company and began releasing films almost annually. Herzog has also bragged that he has never used storyboards in the production of films, relying mainly on pre-imagined shot lists and the aesthetic of the natural landscapes.

To some members of the filmmaking community, Herzog is seen as an eccentric who takes daring risks for the sake of vague poetical metaphors. Herzog admits his techniques may seem somewhat radical to conventional filmmakers and production engineers. However, he insists that a great level of professionalism on the part of the director is essential to the ultimate success of a film. He credits his competence as the primary reason for the lack of injuries in his films; most notably in his feature Fitzcarraldo, where in production, an actual life-sized steamboat was pulled over a mountain by a system of pulleys operated by Indian laborers. As was well documented in Les Blank's documentary of the making of the film titled The Burden of Dreams, Herzog argued with and went against the wishes of his engineer who later quit. Herzog finished the segment of the film his own way and seemingly without any injury to the crew. When asked why he felt it necessary to pull an actual boat over a mountain rather than employing the use of special effects, he replied that the audience needs to be able to trust what they see on film or the metaphor is lost.

of the making of the film titled The Burden of Dreams, Herzog argued with and went against the wishes of his engineer who later quit. Herzog finished the segment of the film his own way and seemingly without any injury to the crew. When asked why he felt it necessary to pull an actual boat over a mountain rather than employing the use of special effects, he replied that the audience needs to be able to trust what they see on film or the metaphor is lost. He further commented that in many cases the rising trend of special effects in the film industry retracts legitimacy from both the film and response of the audience.

Herzog is known for sharing his scope, philosophies, and artistic zeal with other artists deemed worthy. Urging American filmmaker Erroll Miller to do whatever necessary to release his first feature film, Herzog once made the following bet: If Herzog ate his shoe, Miller would have to finally release it. This event was, in effect, documented in a short film (by the aforementioned Blank) titled Werner Herzog Eats His Shoe, which was released in jest at Herzog's expense. Herzog once commented in an interview that he was under the impression that the intent of filming the event was for a personal home video collection. Herzog has also influenced and worked with notable contemporary young filmmakers such as Harmony Korine (Gummo), Crispin Glover (What is it?), and countless others.

He is credited as one of the leaders of New German Cinema. An extremely limited list of Herzog's film credits includes: Augirre; The Wrath of God; Fitzcarraldo; Grizzlyman; Little Dieter Wants to Fly (which inspired his feature Rescue Dawn); and his latest feature The Bad Lieutenant: Port of Call - New Orleans starring Nicholas Cage. In addition to film, Herzog is credited with numerous poems and prose, books, operas, and plays. He is also set to be the President of the Jury of the 60th Berlin International Film Festival, which is an extremely prestigious and high honor in the film world.

The Rouge Film School's January 2010 seminars have ended, and many of the individuals in attendance have made testimonials of admiration. Marah Strach wrote, "I am in love again, with filmmaking...He [Herzog] is a 'soldier of Cinema.' I need to join this fight. Herzog gave me more information about what it actually takes to get a film made then any school, agent, or lawyer ever has." Tom Miller, another participant, confirmed this sentiment, "At the end of the walk, he introduced me to myself, a bold new filmmaker who put away his fear." Brad Brizendine is also quoted: "The Rouge Film School was the best $1,500 I've ever spent."

Herzog's next seminar will be held this coming summer from June 11 to 14 in a New Jersey hotel in close proximity to New York City. The cost of application will be $25, and upon admission there will be a charge of $1450 for the seminar costs.

For more information on the application process and upcoming seminar you can visit the film school's Web site: www. rougefilmschool.com.
The Death of Jay Reatard: A Sad Day for the Musical Avant-Garde

by Gabriel Lesnick

While many university students were returning to school and starting this year's spring semester, musician Jimmy Lee Lindsey Jr., aka Jay Reatard, was found dead at his home in Memphis, Tennessee. He was 29. The initial surprise and sudden impact of his death brought his brand lo-fi punk music and riotous persona to the forefront of mainstream attention in the early months of 2010.

Musically, his approach is heavily experimental and suffused in the neoism of Garage-Punk. His songs infuse the art of lo-fi 4-track recordings and noisy four-chord pop guitars. His sound is nuanced by the styles of traditional garage style punk bands from the late '70s, '80s, and '90s. Listeners can hear insinuations of Wire, Flipper, Urinals, the Minutemen, etc. His work could contemporarily be compared to the works of other garage-bands-gone-mainstream like the Black Lips, Bloc Party, or No Age. However, these bands are deficient in the audible fervor in which Lindsey's work is covered.

Lindsey mentions in several interviews that his greatest influence and motivation has been the constant fear of self-indolence — suggesting that the main intention behind his art has been created out of the necessity of self-expression and a need for productivity rather the want of celebrity-hood or fame. However, his tech savvy behaviors such as his non-stop Twitter shit-talking on former band mates and bad gigs and his...
upsurge over the Internet might suggest the latter.

Needless to say, Lindsey’s latest albums have been a phenomenal success to both him and the genre itself. In 2009 he appeared on the cover of Death and Taxes Magazine that also did an extensive feature on him. Equally impressive was his release Watch Me Fall, which was listed on Spin Magazine’s “Top 40 Albums of 2009” at No. 13 – placing far above more accomplished artists like the Flaming Lips, Wolf Mother, Wilco, and U2. Tragically, most of the acclaim and attention he received has been in the more recent years prior to and after his death.

Kindred to many rockers who burnt out rather than faded away, there has been some controversy surrounding Lindsey’s cause of death. On January 14, 2010, Pictfork.com contributor Tom Breihan posted that a local Fox affiliate had reported that police had begun to investigate Lindsey’s death as a homicide. On January 12, a day prior to his death, Exclaim.ca reported that Lindsey was feuding with a garage-rock outfit out of New Jersey called Liquor Store. Lindsey accused the band of slashing his tour-van’s tires and offered a $100 per tire reward to any one who would retaliate for him. This event caused an upstart of many rumors on the Internet. However, Shelby County Medical Examiner has since concluded that Lindsey’s death was due to cocaine toxicity and that alcohol was a leading factor to his death; thus, putting a fork into the Internet banter and speculations.

Since his death there has been an enormous reaction in the music community. A tribute concert was held in Memphis the day following the announcement of his death, which further attributed to the endless amounts of Internet tributes made by fans and industry members.

He was most recently signed to the record label Matador Records, which released this statement after the announcement of his death: “We are devastated by the death of Jimmy Lee Lindsey Jr., aka Jay Reatard. Jay was as full of life as anyone we’ve ever met, and responsible for so many memorable moments as a person and artist. We’re honored to have known and worked with him, and we will miss him terribly.”

Haiku for You: Recently Released Music, Movies, and Books

MOVIES
Avatar
Cool special FX
3-D specs almost worth it
When high as kite

Bad Lieutenant: Port of Call – New Orleans
Before this movie
We had National Treasure
Cage’s sins are absolved

Food, Inc.
For the unaware
This movie tells us why
We will all die fat

Where the Wild Things Are
When we read this book
Jonze was directing skate tapes
Well done with good tunes

MUSIC
Hot Chip, One Life Stand
Could be received wrong
This is for all stereo
Not just for gay-bars

Jay Reatard, Watch Me Fall
Punk rockers die
Mourning is a waste of time
If left good records

Mariachi El Bronx, s/t
World Music can be weak
This band marches a fine line
More novel than lame

Rackwon, Only Built 4 Cuban Linx II
Follow-ups are nice
Wu Cameos also help
Ghostface, Methodman

BOOKS
Abraham Lincoln: Vampire Hunter by Seth Grahame-Smith
Like Jane and zombies
This one pleases the masses
Not my cup of tea

B Is for Beer by Tom Robbins
Kids’ book for adults?
With butt-kicking beer fairies?
Robbins neoclassic

The Madam Curie Complex: The Hidden History of Women in Science by Julie Des Jardins
Sex hinders science
“Anti-natural” women
Title says it all
R Is for Robbins: An Ode to Educational Toys

by Amanda Kraft

Tom Robbins has been outsmarting unruly, electric typewriters since the '70s. The essayist, novelist and short story writer was born Thomas Eugene Robbins on July 22, 1936 in Blowing Rock, North Cackalacky. Robbins has lived all over the place - that is, all over the U.S. of A. - but much like his darker compatriot, the renowned and well-reviewed Chucky P. (Chuck Palahniuk), he prefers the Pacific Northwest. In fact, he's lived in and around the greater Seattle area since 1962 - but enough with the blatant Wikipedia details for now.

I have one edition of every Robbins book ever published on my personal bookshelf. These designated top-shelfers include: Another Roadside Attraction (1971), Even Cowgirls Get the Blues (1976), Still Life with Woodpecker (1980), Jitterbug Perfume (1984), Skinny Legs and All (1990), Half Asleep in Frog Pajamas (1994), Fierce Invalids Home from Hot Climates (2000), and Villa Incognito (2003). As quoted in the San Diego Union-Tribute, "Whoever said truth is stranger than fiction never read a Tom Robbins novel... Clever, creative, and witty, Robbins tosses off impassioned observations like handfuls of flower petals." Truly, aside from his outrageous yet uncanny characters and carefully woven, romantic and postmodern plots (I know - what a combination of narrative styles), it's hard to say what other aspects of his fictional novels are most admirable and auspicious: the aesthetically pleasing cover art in concurrence with the interior illustrations and graphic design or the intellectual (and, sometimes, deliberately much the opposite) dedications and opening quotations.

Robbins' less ambitious pieces of writing are just as satisfying. According to one back cover blurb these works "exhibit the five traits that perhaps best characterize his novels: an imaginative wit, a cheerfully brash disregard for convention, a sweetly nasty eroticism, a mystical but keenly observant eye, and an irresistible love of language."

In 2005 Bantam published Wild Ducks Flying Backwards, a book of "short writings" by Robbins, i.e. travel articles; tributes; stories, poems, and lyrics; musings and critiques; and general responses to other writers and journalists. Many of these pieces were previously printed in "publications ranging from Esquire to Harper's, from Playboy to the New York Times," but the others come from his semi-private collection that he has been sitting on for quite some time. By some happy coincidence, I was slaving away in the receiving department of Barnes & Noble when the hardcover copy first appeared in stores.

With permission from my manger, I used my exclusive employee borrowing privilege - a type of library loan policy for newly released merchandise for which I was definitely more thankful than the company's health care plan.

Just last summer, Robbins released B Is for Beer, which is described on its cover as being both "A Children's Book for Grow-ups" as well as "A Grown-up Book for Children." I was one of the many fanatics/nerds who tried last-minute to get a ticket to his reading at the Baghdad Theater in Portland, Ore. Unsurprisingly, it had been completely sold-out for months. Apparently, every one of the Northwestern hipsters are now attaching their ultra-trendy selves to Robbins like the gay community flocks to Morrissey concerts - I'm not bitter, I swear...

Luckily, for those of us who procrastinate to the point of stressful self-destruction, the best way to get to know Mr. Robbins is through reading any one of his eight, aforementioned novels, all of which have his very special, personal touch - as well as at least one musing on one extraordinary mustache or another. Pretty, plumb pumpkins are also a subtle favorite amongst the endless subjects made reference to in his witty and passionate tangents.

The Wikipedia gods sadly make no mention of Robbins' love of well-groomed facial hair or any variety of good-looking squash. Instead, they broadly place him in a slew of rather boring, clickable categories. These most un-clever groups include but unfortunately are not limited to: "American novelists," "American satirists," "People from North Carolina," and "1936 Births."

Now, I presume that we've all Google searched our names before. In this assumption I ask you, dear reader, can you imagine the disappointment this would be to a man who once, in one short novel, "reveal[ed] the purpose of the moon, explain[ed] the difference between criminals and outlaws, examine[ed] the conflict between social activism and romantic individualism, and paint[ed] a portrait of contemporary society that include[ed] powerful Arabs, exiled royalty, and pregnant cheerleaders"? Sat relaxing before a softly glowing Macintosh, I picture him smiling faintly at the first mentioned category, belching at the second, vigorously scratching his armpit at the third, and snoring before getting to the last one.

Really, Wiki gods, where's all the mystery?
Collage students are generally pretty poor, and “the Economy” isn’t exactly helping our financial situation. What is your best financial advice to students at this university specifically?

The best advice I ever got was “live below your means.” If you live like you don’t have money, then you will probably always have it. Don’t go blow cash on hyped-up brands or try to live a rockstar lifestyle. We are young and can’t expect to have what our parents or other adults have worked hard for years to earn. Also, carry cash instead of always using your debit card. It’s easy to swipe a card and forget that your bank account is rapidly depleting. If you watch the money disappear from your wallet, it will make you more conscious of how much you spend.

What’s the best type of bank account to open? Which bank do you recommend to CCU students?

Most banks have college checking and savings accounts available for students. Most of the time there is no minimum balance, no fees, free online bill pay, overdraft protection, and they will reimburse you for any ATM Fees.

As for which bank to choose, I would say it depends on where you plan on living. If you’re moving back home after CCU, then go with a larger national bank that operates in our area as well as in your hometown. If you plan on living on the Grand Strand for a while, then go with one of our local banks.

Last year I opened an account with Coastal Carolina National Bank. They are a new bank with strong community ties, and I can see myself growing with them in the future.

How should a college student who is preparing to graduate in the next few years approach the impeding doom of student loan payments?

You usually have a 6 to 12-month grace period after graduation before you start repaying your loan. This gives you time to find a job that provides some financial stability. If you find a job before your grace period is up, put some money aside and make a large payment into your loan to start off on the right foot. Also, increase your monthly payment and pay your loan off sooner. If you get a tax refund or bonus check, use it to make an extra payment toward your principal, which will reduce your debt and pay off your loan faster. Not only will this lower the total interest you pay over the life of your loan, it will have a positive effect on your credit score.

Interest rates for student loans are usually lower than for other types of debt. If you are carrying a significant amount of more expensive debt, such as from credit cards, put the extra payments toward that debt first. You’ll save money on interest in the long run.

Any other financial advice for CCU students?

Don’t get into debt from stupid purchases before you have even started your career. Expensive clothing will be out of style in a year; expensive food will go in and out just like cheaper food; a snazzy car will eventually rust; and, if you’re in debt for all these things, you’ll have barely anything to show for it.
Eat my shorts.

Ever wonder what it would be like to walk a mile in someone else's shorts? That's what these five students did.

david ward {political science}

The thought of attending Yoga class instead of Political Economy seemed intriguing from the onset. I conjured an image of some two-dozen blonde freshmen in spandex all in search of firmer, tighter thighs and a deep inner awareness. Naturally, I assumed the whole experience would clock-in at no more than 50 minutes and would consist of eye candy served with a side of mumbo jumbo. Ah-ha! I thought. I've found yet another example of wasteful government spending and a society gone mad.

Well, Eastern mysticism and Nietzsche's nihilism aside, this class was not for the weak of body or the faint of heart. Class composition was not exactly what I had expected. While there were younger students enrolled it seemed the majority bared the marks of past pong battles won and lost. In an additional note of caution for the dreamers: Everybody got the memo, apparently, which left the male to female ratio unexpectedly balanced. These were not New Agers either; competition was fierce.

The room was full of women's workout equipment and mirrors where everywhere.

When I first laid eyes on the instructor, I instantly knew two things. First, this woman was serious. Second, she had phenomenal posture. As the students lazily rolled open their mats, the Yoga sensei started to stretch.

I imagined much of the yoga knowledge introduced in this class would be secondhand for me. Having passed the presidential fitness examination in high school, however, I felt prepared to meet any challenge this contortionist might offer. Instead, what I truly feared was the power of her witchdoctor mind magic.

Tragically, the Yoga instructor refused to recognize my clear qualifications. I was unceremoniously condemned to the corner of the room, you know, somewhere outside the aura of the sacred Chi. Yoga session began with a hypnotic meditation. Led by the Yoga master, the class chanted in unison. I am unsure what darkness they summoned from the deep, but I can say for certain it was un-American. Then, the spirit dance began.

corrie lacey {communications}

The night before I shadowed Cari in her physical oceanography class – I have to admit – I stalked her on Facebook. I got so excited looking through pictures of her scuba diving, talking to dolphins, petting an alligator, holding a shark, and kissing a stingray that I just couldn't wait to get to her class and do some real field work.

When I sat down in the third row of the lecture hall, I had a feeling I wouldn't be observing crabs or catching fish. I thought to myself, "This just feels like my communication classes." Little did I know, it was about to get much worse.

The professor turned on the projector and a massive collection of numbers and formulas and fractions appeared on the screen. I hadn't had a math class since my freshmen year, and even then, it wasn't very complex.

We started discussing heat flux, wind speed, air temperature, tides, waves, the length of waves, the height of waves, shallow-
water waves, deep-water waves, etc. Needless to say, I was completely lost.

Then, someone mentioned tsunamis and I thought to myself, "Okay – finally something interesting. It may not be a dolphin, but it’s something I’ve heard of." I was wrong.


“What factors determine how big waves will be in a storm?” the professor asked.


Okay – enough!

At that point I understood why Cari had warned me that most students in this class had taken two physics classes and Calculus II. I was not prepared.

Still, my class observation wasn’t a complete failure. Although it took Cari 10 minutes after class to explain the parts of a wave, I have to admit I walked out of the room feeling much more educated. Although I may not be able to find saturated vapor pressure or understand how the moon affects the tides, I at least feel better versed in physical oceanography terminology. The next time someone mentions wanting to be a marine biologist, I will definitely let them know that they better expect to learn standard deviation and re-radiation before swimming with dolphins.

carrie zourdos (marine science)

Who says nerds don’t have fun? I’ve spent the last month running all over the southeast, meeting other nerds like me at several marine science conferences. Our students learned about other aspects of our nerdiness from experts in the field, eaten free sushi, drank free wine … all in all, a great time.

I figured English nerds would be more book-ish. I was wrong.

About four minutes after walking into English 318: “The Victorian Age,” another student promptly handed me a chocolate sucker to celebrate the class finishing up their latest Victorian discussions. The author? Dickens. The shape of the sucker? Same. Needless to say, the class erupted into innuendo and various jibes about the male anatomy. Again – a good time.

I truly enjoyed the classes itself, as it was a lovely departure from the quantitative way of thinking I’ve been striving to develop for the last four years. English 453: “Development of the English Language” was my first real encounter with linguistics. I learned about pronunciation and spelling of Old English and we listened to some clips of spoken Old English. It’s such a different language that the words like “gyyl” and “cnafa” meant “song” and “boy,” respectively. I caught a glimpse of the textbook for the class, and it looked like a rough read! Luckily, Dr. Becky Childs went over the trouble spots from the reading and clarified sections that were difficult to understand from text only. Unfortunately, being a science major, I’ve been lax on even my modern English. I was clueless about what a fricative consonant was, how to obey phonotactic constraints, or especially what constituted a monophthong! I was also entirely unfamiliar with the type of lecture that welcomes odd comments and interjections about related topics. I’m used to the kind of teaching that requires furious note taking and diagram interpreting, not the discussion-led seminar.

Similarly, “The Victorian Age” was a welcome change from robotic note taking. Apart from the giggle-inducing chocolate, the class was starting to analyze Lewis Carroll’s “Alice in Wonderland.” Although I was – and still am – rather terrified of the children’s Disney version, I figured I would really have enjoyed reading the book with a guided discussion. I was right. Dr. Maria Bachman led us through the class and social
structure that would set the tone for the rest of the story. This was the kind of class that made me wish I had a cognate requirement!

Ever since I took my first standardized test, I’ve always scored better on verbal and English-type questions than those in the math or quantitative portions. It’s good to know that even after four years of hammering quantitative writing into my brain, I can still appreciate and look forward to a good literary discussion. High-fives all around the English and Marine Science departments, because that’s nerdy enough, right?

b.k. astrini {graphic design}

After hours of painfully putting together some dumb wire sculpture for class, I hung my artist apron up and went for a walk in the shoes of a Political Science major. I had to get away from the world of sketching, critiquing, and matting, and sit through a talk on governmental roles and public policy in communist China.

I arbitrarily chose to observe Dr. Min Ye’s “Chinese Politics” class, because I wanted to see these Poli-Sci kids at their rawest – and, because that’s the only class that I could fit into my very busy, elitist art schedule. The chick sitting next to me asked me what my major was. When I nonchalantly said, “Art studio,” she responded, “Wow, that’s crazy different.” Well, guess what, lady? Our majors are in the same college of this university and pretty much in the same building, so we can’t be that polarized. Thus, my whole intent in this experience was to prove that there are similarities between art and politics (even if the kids from the humanities part of Edwards College of Humanities and Fine Arts don’t think art is a “real” major).

The first similarity I noticed was Dr. Ye’s PowerPoint presentation. The colors complemented each other fabulously, and there was a perfect use of negative space and focal points. It seems even politics people have to consider things like that.

He then went on to talk about the Tiananmen Square Massacre, which he lived through, and naturally I thought back to the famous photo of the Tank Man. This refers to the importance of images – naturally, something the art world is vehement about.

Art and politics both come out of the human psyche. Dr. Ye said how the people in China still don’t dispute leaders, and outside of Beijing, people are content with the government and don’t care to change it. For years, art has been part of hundreds of protests and revolutions toward change.

It was interesting to see how all the discussion in Dr. Ye’s class was always leading back to the question, “Should China become more capitalized?” This relates to the burden of ethnocentrism and occidental thinking, of wanting foreign countries to yield to our traditions and cultural ways, and that’s a discussion we often hear in Western art history classes.

Much like a lecture in an “Art and Ideas” class, the discussions always revolved around what happens, why it happens, and how to look at it. Similarly, the class I attended discussed the structure of the Chinese government, the struggle of different ideas, and how that affects its people. My art history and theory classes talk about how art mirrors and affects people affected by everything going on around them, including their government. Governmental and religious leaders commissioned artists to create works to persuade people to join the church in the 17th Century, and the Chinese government commissioned intellectuals to
not talk about the epidemic of SARS less than ten years ago.

It's completely haphazard and even inappropriate of me to try to compare undergraduate study of Chinese politics to my major and the world of art, but it all boils down to the fact that people create and are affected by government and aesthetics. Both practices shape their worlds, and there ain't nothing "crazy different" about that.

Katie Isaacson (English)

Before the class began, I watched the students around me busily affixing tape to their work, so as to arrange it on the whiteboard. I could begin to pick out similar topics in the sketches, but none of them were exactly the same; each one presented the artist's interpretation of one of a few companies for which they were designing logos.

When class finally started, I discovered I was only partially prepared for what BK had termed as "crit day" or critique day. The entire class looked at each person's sketches and, well, critiqued them. The professor was encouraging, and everything was going very well – "I like the concept of this one, but if you tried doing this ..." or "So, which of these do you guys think is the strongest?" – until he took out the Sharpie. The class was talking about one guy's sketch, and the professor just pulled a Sharpie out of his pocket and started drawing on the work while telling him, "This is what I would like to see you do with this one."

I understand that people in a graphic design class are probably more visual when it comes to suggestions, but this caught me way off guard. It seemed like a personal violation. This guy had designed and drawn this sketch, which is pretty personal in the first place and had the guts tape it up in front of 20 other people with the specific purpose of being critiqued. He went through all of this just to have his professor draw on his work.

First off, if I ever seriously sat down to draw something, I don't think I would be very keen to display it in front of a group of people so they could tell me what I could do better. Then, to have someone whip out a permanent marker on my hard work – well, let's just say I wouldn't take that very well. Frankly, I would probably end up crying in the bathroom. Sure, my English professors do similar things with a pen to my papers about Dickens' novels, but the difference is that they're critiquing my analysis of something else, someone else's work. Although the words and ideas in the paper are my own, I still have a sense of power in that I'm critiquing Dickens. It's not personal, like designing and sketching.

If Dickens were still alive, though, would he look at my papers about his characters and social views as me taking a Sharpie to his hard work and art? Studying English, I spend most of my time reading other people's creations, ones that have probably been critiqued (by me, even) like the pieces of art taped to the whiteboard: examined with little regard for the feelings or circumstances of the artist, picked apart before their eyes, and edited without their consent to make a good final product. To look at art from the creator's perspective, instead of just as a stand-alone creation, was something new for analytical me.
“Let us spend one day as deliberately as Nature, and not be thrown off the track by every nutshell and mosquito’s wing that falls on the rails. Let us rise early and fast, or break fast, gently and without perturbation; let company come and let company go, let the bells ring and the children cry — determined to make a day of it.”

-Henry David Thoreau
Many places in the area have been stripped of its original beauty. Though it seems difficult to remember or even imagine the Myrtle Beach area in its original state, there are still ways in which we can preserve the land we have today. Supporting our local area is key to maintaining our culture and environment. Both natural areas and local businesses promote a sustainable environment for the future.

When planning a summer vacation or weekend getaway, always consider exploring your own backyard. These methods embrace a natural environment in which we can learn and share the experiences with others.

A journey to Conway's Riverwalk can be a wonderful start to a summer vacation before you venture home. Enjoying the natural scenery, on a walk or a bike can be calming and is free. The Riverwalk is located about ten miles west of CCU and runs parallel to the Waccamaw River. It is part of the historical walking trail in Conway, and the river's history as a major outpost has transformed it into a center for outdoor adventure. Here, you can find a marina, kayaks, a playground, and picnicking areas. There are many great local restaurants for breakfast, lunch, and dinner in the downtown Conway area within walking distance of the Riverwalk. Next fall, a new program at CCU will be supplied bicycles through the Coastal Cycles program. At University Place, eighty bicycles will be available to rent daily. On campus, Coastal Cycles will offer twenty bikes for all university faculty, staff, and students to rent daily as well.

Many events also occur throughout the year at the Riverwalk. On the first Saturday of each month, local artists participate in themed art-walks. If you are interested in giving back to the community, the Waccamaw River holds a River Sweep biannually in September and March for few hours. The Sweep is part of an International Coastal Cleanup where volunteers are educated on trash clean-up procedures. Volunteers are provided individual kayaks to pick trash in the river, or they can take trips on a speedboat to collect trash in camping and forest areas. Preserving these
areas is a rewarding experience and a great way to become involved in the Horry County community.

Another experience in the area that is centered on the importance of nature is Brookgreen Gardens. The 320 acres of vegetation and wildlife provide a chance to understand the natural habitats of coastal South Carolina. Located in Murrels Inlet, the former rice plantation is a thirty-minute drive from campus. Tickets for adults are valid for one week. The Gardens features five main gardens and is most famous for over 1,200 historic sculptures, which are placed throughout the grounds. Daffodils, lilies, swamp hibiscus, southern magnolias, hydrangeas, flowering dogwoods, and daisies all bloom during the spring and summer months at the Gardens. The zoo, natural habitats, and aviary contain animals like bald eagles, great horned owls, fulvous whistling ducks, great blue herons, Tunis sheep, alligators, and river otters. Most of these animals throughout the gardens are either rescued or indigenous to the area.

The Gardens activities offer hands-on opportunities to see nature and learn history at the same time. Both boat and vehicle excursions are available to venture into a two-hundred-year-old cemetery, creeks, or trails to learn of slavery, the plantation founders, the Civil War, and archaeological sites for an additional $7.

Although Murrels Inlet is known for some of the best local seafood restaurants in the county, food is also offered inside the complex. The Gardens offers fresh and original menus through its two dining restaurants and café.

A wide variety of events are held at Brookgreen, which are enjoyable for all ages. Throughout the entire year, visitors learn and discover new skills and ideas through readings, exhibits, and workshops. Upcoming events that take place in April, May, and June include a brand new butterfly exhibit presenting...
all types of local butterfly species, an art festival featuring local artists, a sculpture exhibit celebrating American veterans, and creek cruises. The beauty of Brookgreen Gardens provides a variety of experiences that is open to different interests, like photography or nature walking. People even use the grounds as a wedding location. Through the organization's example of preservation, we learn the importance of protecting nature.

These experiences in nature shape how we perceive our own community. Our society can benefit from spending more time outdoors because it allows a natural learning experience. Ultimately, making these efforts can provide new opportunities and many new outlets for exploration. As students or new members to the area, discovering what the community has to offer leads to a better overall experience. It seems whenever we take the time to discover nature and its beauty, we understand more about ourselves on the journey.

"These experiences in nature shape how we perceive our own community."
We’ve all done it — searched on YouTube how to do something, but how effective are those videos? We sent our own personal guinea pig, Assistant Editor Angela Pilson, into reality to test these virtual how-tos, risking life and limb.
I turn to Amanda, deadpan, slightly nervous: “I’m cutting my hair for Tempo.”

I’m standing outside my car in the Walmart parking lot on Highway 501, freezing in the forty-six degree wind, trying to unlock my car door with a tennis ball. According to ShinobiLB400 from Lebanon and the video “Unlock Your Car Door With a Tennisball,” the yellow, fuzzy ball in my hand should be able to unlock the door with the air pressure created from pushing against it. Thankfully, since this is not working, my keys are in my hand. Video debunked. Although when I look back at the video on YouTube, I see in the related video bar a Mythbusters episode. Their conclusion? No amount of air pressure can open a car door through the keyhole.

I’ve never watched the Super Bowl or made food for a football party, so where do I turn? YouTube. Thanks to Chef Jason Hill and his video “Chicken Dip,” I am fully prepared to go in the kitchen (where it’s much warmer) and try my hand at spicy, creamy, chicken American food. After buying the ingredients from Kroger on the Big Day (which is completely packed with last minute smorgasbord-makers), I head over to my friend’s house in Campus Edge where Ben graciously loans me his kitchen.

You know that feeling that something may go wrong? I never got it. Nor did I get the cream of chicken for Hill’s recipe. By the time I realize this, the casserole dish is cooling on the counter. Although my friends devour the dip, I figure they’d never tell a difference because 1. They are boys and hungry, and it’s football game time 2. They’re boys, and it’s food with chicken and hot sauce and chips and cheese. Will I be able to get any video how-to right?

I am bold, daring, even dedicated for my next video. I am in the office looking for the perfect how-to video before my experiment later that night. I turn to Amanda, deadpan, slightly nervous: “I’m cutting my hair for Tempo.” To be clear, I have never, ever cut my own hair. I either paid a few Alexander Hamiltons to a stylist or begged my mother. I think the only time I cut hair was on my mermaid Barbie when I was nine. According to my mother, it was a hack job.

I come home and go straight for the scissors, Regina Spektor’s “Ghost of Corporate Future” playing in my head. Maybe you should cut your own hair cause that can be so funny. It doesn’t cost any money at all. It grows back. After watching multiple videos I feel ready, prepared, still nervous. I try to remember what the girls said on the screen, cut at an angle, layers, side bangs.

Snip-by-snip I sweep the scissors around my head, snipping at strands, feathering ends, and angling bangs. After thirty minutes or so I check the sides, the back, making sure the lengths are even. I have layers, swooping bangs, and more cooperative hair. I’ll confess, cutting your own hair is a liberating experience, like I’ve been holding my breath until the first cut.
I've never been musically inclined. My first instrument was a recorder in elementary school. I learned scales on my sister's flute, and I killed "Mary Had a Little Lamb" for my piano recital final. When Leilani suggests I learn how to play ukulele I know disaster is approaching. She shows me the video posted by honoluluadvertiser with Jody Kamisato teaching the chords and strings of "White Sandy Beach." "That's how I learned to play," she assures me, handing over the Mini Me of guitars.

I am left-handed, therefore I share lefties' plight - learning how to do everything right-handed. I try to wrap my fingers around the neck to reach the top strings, but they won't stay. I strum the down-down-up-up-down pattern and the notes are stilted, a ten-second pause in between each one when I place my fingers on the strings. Figuring I could do no worse trying my left hand, I flip the ukulele around.

To my surprise, playing the song this way is much easier. Of course, now the strings go from one to four instead of four to one, and the pattern is up-up-down-down-up. There is another video that shows the chords and plays the song so you can follow. The song goes too fast, so I just look up the chords on a nonmoving screen and play from there. At the end of the day I play my song to an audience of two and call it quits. As I said, not musically inclined.

For Campus Outreach's Winter Retreat, we are headed to Ashville, N.C., on Valentine's Day weekend. We are told that we can snowboard if we want to pay for our rentals now. I've never seen snow - snow that lasts past the afternoon sun of the South. I decide to look up how to snowboard and find a few videos from expert village that explain how to make a J-turn, get off a lift, get up on the snowboard, ride heel, ride toe, figure out if you're goofy, etc.

None of their advice helps. After eight hours driving in snow to Asheville, sleeping, and then driving two more hours to the ski resort (ending up at one point in Tennessee), I am a bit sick of snow. Regardless, I want to be cool, edgy, and learn to snowboard. After all, I'm not getting a refund. The people on the mountain have sleek goggles, funny hats with multicolored strings attached, puffy jackets, thick gloves, and overalls. I am warm and thankful my mom brought me her old ski clothes. When I get my boots I try to put them on. They are as tight as figure skates, locking ankles in place. Outside at the bottom of the bunny slopes, I strap my right foot into the board and attempt to 'skate' like the video said.

I wobble and can't figure out how to steer. Somehow I make it on the ski lift, stumble off it into the snow, and strap my other foot in. I have no idea how to stand, but I scoot down the tiny slope, stay up for a fraction of a second and fall. Almost an hour later, I am at the bottom trying to decipher the footing mess I made. Do you skate with your lead foot or your back foot? No one knows. Halfway through the day I finally figure out that I lead with my right foot and skate with my left.

At 4:30 p.m., they smooth the slopes, closing them for an hour and a half. When they open, I try the bottom slope, which is a bit steeper, a bit faster. I should learn by now my coordination and balance are not developed enough for this. Instead of shreddin' the slope, my ass does. The falls are rougher as the slope is steeper. On the bunny slopes, when you fall you stop. On this slope, you keep tumbling. At one fall the board grates snow and it flies into my face — it feels like knives from a meat locker, stinging and frozen. My hat is four feet above me. I lie defeated, barely able to lift myself up anymore. My arms are exhausted. I can't just sit there, so I boot-scoot up, grab my hat, and snowboard all the rest of the way down the mountain with only one other fall.
Verdict?

Maybe it’s just me, maybe it’s the videos. Maybe I should just learn with someone watching over my shoulder to make sure I don’t chop my bangs, cut into the front and back of the shirt, buy tennis balls for something someone has already checked, or fall off a mountain. Regardless, there’s something to be said for testing YouTube videos. They work, just not with me. The great thing about this experiment is that I am more open to new things and I didn’t give up. Even if they ended in disasters, they still make for great stories.
Life is a jerk sometimes. Just when you think that you have an idea of what you want to do, life tosses you yet another possibility to consider, and you realize that you are right back at square one. Although I think it is ridiculous that we, college students, have to decide our future careers by the time we are only in our early twenties, this is the world we live in. Does it suck? Yes. Is it fair? No. But, just because the world is like this doesn’t mean we can’t think outside the box when imagining what our future careers could be; we just need to use our brains: Both sides of them. Take me, for example: I write with my left hand, but I throw with my right. I use scissors with my right hand, but I brush my teeth with my left. With this constant switch between my right and left hands, I guess it makes sense that I am a science major with an art mind, right? Here is my logic...

Creativity and emotion originate from the right side of the brain, hence the reason why many artists have been clinically shown to use the right side of the brain to think. It is visual, and processes information in an intuitive and simultaneous way – looking first at the whole picture, then the details. Reasoning and logic tend to come from the left side of the brain, which coincides with scientists. It is verbal, and processes information in an analytical and sequential way – looking first at the pieces then putting them together to get the whole. Still, both right and left-brain dominated people can be classified as divergent and convergent thinkers, respectively. A convergent thinker has a methodical approach and plays by the rules. These thinkers analyze everything and reach a rational conclusion when making decisions. Thus, scientific and mathematical activities are more up their alley, and they do very well on straightforward questions and tests. Divergent thinkers, on the other hand, are creative and tend to throw the rules out of the window. They are artistic and always looking for ways to express themselves. They do much better in exams that require essay-type answers where they can be more descriptive.

Science is thought to be a very technical, analytical subject, and I agree with this thought for the most part, but I think that these same adjectives are also appropriate when discussing art. Art, in all of its forms, has to be very well thought out before it is created, making the process very precise.

For example, artists need to be able to visualize a final artwork in their minds (specifically in the right brain), then develop the artwork by choosing their materials, matching and mixing colors, thinking about the shadows and highlights, various shapes and forms; but, at the same time, artists must be able to critically analyze what they are doing (specifically in the left brain). Conversely, creativity and emotion are thought to be essential in art, which they are; however, science would not be as advanced as it is today without these qualities. Ingenuity and passion are key to making breakthroughs in science.

Consider the discovery and development of renewable energy sources; these creations took so much time, effort, knowledge, and imagination. Do you think that these scientists would have been able to think of these energies without passion and...
If you are going to go for it, go big. And if you're going to go big, why would you want to limit yourself to subject or interest? And since we all have a full brain, why not use all of it?
would never expect the journey I was about to take — from science nerd to art freak. It started in my freshman English class, where I felt for the first time that I had free range in my writing. During the same time period, I started taking art classes where I learned the fundamentals of art.

This combination allowed me to finally be OK with being expressive, something that I typically did not do in everyday life. I usually kept my emotions locked up — whether they be excitement or anger — and I am not sure why. Maybe it is because I thought that, as a scientist, one should not let emotion get in the way of your goal of discovery, or so I thought; or, maybe I was afraid of what people would think of me, mainly my family. No matter the reason, what's important is that I realized that I needed to only worry about what I thought of myself. But, what did I think? Am I more of a scientist or an artist?

It was my junior year and college was knocking at my door — I had to decide what I wanted to do: marine biology, photography, or writing? I first thought about going to art school to earn a degree in photography, which was a battle that seemed to have no end with my family. The more I pushed, the more they pushed back. Although at the time, I could not understand why they were so against it, I am happy that they did play a bit of the devil's advocate. They forced me to explore my options and made me realize that what I was doing in high school, combining art and science, could be done in college as well. At first, because of how different the requirements were for a science degree and an art degree, I thought that they were crazy. As I did my research, I found that in some ways, I was right (which I, of course, told them about right away), but I also finally saw their point. I realized that I could focus my studies on one subject, but then revolve extracurricular activities around the other. Back then, Coastal Carolina seemed like the perfect place to do this, and I still feel that way. Now, four years later, I am currently a junior Marine Science major — which I truly do love — but I am also heavily involved in writing, art, and photography outside of class.

Being a science major allows me to be a complete nerd and get lost in thinking about very technical topics, those that require me to think critically and analyze different variables. Half of the time, I don't mind spending hours analyzing data, but the other half of the time I feel the need to get as far away from analysis as I can. So I turn to art — specifically photography — and almost immediately, I realize that I did not get very far from analysis; it is just a different kind. When I take a picture, I analyze everything about it: composition, light, texture, focus, and a slew of other things. I do this because I want to be the best photographer I can be, which is, not surprisingly, how I feel about science as well.

This is the beauty of using the right and left side of your brain; you are able to appreciate the entire spectrum of creation, whether through art or science. If you are going to go for it, go big. And, if you are going to go big, why limit yourself to one subject or interest? Since we all have a full brain, why not try to use all of it?
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Reinventing your Wardrobe
Kristen Portney

Tempo meetings began as usual this semester, and as I approached my second shoot for the magazine, I was reflective on the fall issue and all the lessons learned. I learned more about last minute shopping I could have ever imagined, and I yearned for the full semester ahead to commit to shopping. When Leilani revealed the "sm(ART)" theme to me and the rest of the team, I racked my brain for instant inspiration, but soon realized my eye for style and my brain needed an introduction in order to become friends. Fast.
I thought about my peers who are graduating in May and interviewing for jobs soon after: "How to look smart at an interview?"

Nah. The Tempo team also briefly played around with a DIY (do-it-yourself) approach; however, I learned quickly I am not quite as crafty as I am stylish - I guess you can't have it all.

The question persists, what does it mean to be smart and stylish? I ventured to my go-to spots: Local Goodwill stores, The Market Common for Random, Charleston for American Apparel and Urban Outfitters, and Wilmington for a variety of great vintage shops. As I rummaged through racks and racks of hand-me-downs it just sort
On Meghan:
Floral romper: Flashbacks / $30,
Shoes & stockings: model's own

On Tyler:
Yellow Tee: Urban Outfitters / $26,
CA Republic socks: Urban Outfitters / $8,
Shorts: American Apparel / $44,
Shoes: model's own
On Meghan:
Green jacket: Random / $45,
Lace dress: Goodwill / $5, Shoes, hat, & stockings: model's own

On Tyler:
Plaid vintage jacket: Random / $68, Shoes, hat, pants, sweater, & shirt: model's own

On Kyle:
Sneakers, jeans, shirt, & jacket: model's own
of hits me – Shopping smart is one thing, but being able to incorporate a quirky, new item into an already existing wardrobe is where smart turns to genius. There are countless times that I have bought an article of clothing and let it hang, like a thief, in my closet season after season. You have to ask yourself, "What good is it to buy an outstanding jacket and hold it hostage on a hanger?"

I struck model gold with Tyler Anthony and Meghan McCormick, who on their own are incredibly stylish. Between the various shops in the Grand Strand area, Charleston and Wilmington, and my models’ closets, I was able to get the perfect balance of retail richness and the practicality of everyday wear.

All of the looks finally came together, and the pieces I bought were incorporated with the fabulous clothes of my Tempo peers. The night of the scheduled studio shoot went swimmingly, and everyone left with great big smiles on their faces – a statement that never goes out of style.
On Meghan:
White jumper: Flashbacks / $88,
Shoes, hat, & gloves: model's own
Through the Viewfinder
On the Way to Wonderland
They say that the true philosopher is the artist, who gives a beautiful interpretation of the world.

Kyle Diorio

Through the viewfinder, or TTV for short, in the simplest of terms, is taking a photograph through the viewfinder of another camera. This can be accomplished many different ways, using many different cameras, but I have personally experimented with this medium using a Canon 40D digital camera, 18-55mm lens with macro filter, and the Kodak Duaflex II as my viewfinder.

The camera used for the viewfinder is what adds character to this style of photography, and can create some truly dreamy affects. The Kodak Duaflex II that I use was produced in the early 1950s and contains enough scratches and dust particles to make the level of imperfection just right.

As a photographer it is easy to fall victim to perfectionism. We want our photos adjusted just right for color, contrast, brightness, exposure, aperture, clarity and focus, but what if for a moment, we abandoned all of it and traded it for something that gives enough nostalgia you can instantly juxtapose your photos back to the 1950's or even earlier, but using a modern technology?

They say that the true philosopher is the artist, who gives a beautiful interpretation of the world. Well what if something completely ordinary can be approached and interpreted using both a modern and vintage perspective? When living in this postmodern society, it is important to realize how many different ways there are to look at things, and by combining the ease of digital but the effects of square format film, we can get results we never imagined existed.

The Kodak Duaflex, Brownie Reflex, Starflex, or Argus 75 are just a few of the cameras you can use. We live in a digital age, so having a digital SLR is beneficial to the craving of instant gratification and ease of adjustments, but a point-and-shoot could also do the trick. The SLR will have the benefit of interchangeable lenses. In this case, a macro lens would work best in order to focus on the bubble lens at such a short distance away, but any lens around 50mm would suffice as long as it is paired with a macro filter.

The next part of conquering this technique is the construction of the contraption that extends out from the camera used to block light and eliminate reflection. The contraption can be created from scratch using cardboard and creating an 8-12 inch rectangle extension or you can get as nerdy and creative as you want using things such as Pringle cans, PVC or old record covers.

Once that is constructed, attach it to the vintage camera of choice using black tape, and shoot away. The image can then be uploaded to any photo editing program to be tweaked and cropped as desired.

With the vintage camera, cardboard, tape, and macro filter, you are looking at less than $30, a smart way to create dreamy images.

Through the Viewfinder is more like Through the Looking Glass, on your way to Wonderland.
How to Make it

1. Measure square dimensions of camera where the contraption will sit.

2. Cut four panels same height and width. (Anywhere from 8-12 inches height, depending on lens length.)

3. Spray paint or use black tape to cover the inside to avoid glare.

4. Tape panels together.

5. Make sure the box created sits on top of the camera and secure it using duct tape or electrical tape.

6. Secure lens to camera and set camera to desired setting (macro if using a point-and-shoot).

7. Stick camera lens into the contraption. (Mess around with distance needed for the camera to focus correctly.)

8. Take picture.

9. Upload to your computer.

10. Post process and crop to desired effect.

11. Post for the world to see and critique.

Check out this Web site for instructions and more information. http://www.russmorris.com/ttv/
Stephanie Bouzounis brings our creative writing professors and professionals into the limelight.

Despite its most serious and academic demeanor, the English Department is a happenin' place to be – kind of like Studio 54 in the late 1970s prior to the big drug bust. Presently, the department is looking to hire new faculty members, six in fact. But the professors we have already are pretty darn interesting. Take the creative writing professors, for example:

**Jason Ockert**

Jason Ockert is our resident fiction writer. He published a collection of short stories titled *Rabbit Punches* in March of 2006. He says he looks at himself as a stylist, "The priority is on the sentence. My work borders on the absurd. I don't trust anything other than the absurd." He is influenced by Barry Hannah and Flannery O'Connor, and studied under Padgett Powell and George Saunders. He has finished a novel and another short story collection, which he is currently "polishing."

**Joe Oestreich**

Joe Oestreich is the creative non-fiction professor. He joined the English faculty last year. In addition to teaching writing, he's also bass player in a band called Watershed (they were once signed to Epic Records). He's published work in popular magazines like *Esquire* and *Sports Illustrated*, and satisfied the intellectuals with publication in noted literary journals like *Fourth Genre*. Tom Wolfe and the new journalists greatly influenced his writing as well as later lyric essayists like Nick Flynn and Eula Biss. He says of his work, "I'm trying to present the truth of the world in all its beauty and all its warts." He has finished his memoir titled, *Hit List Wonder: My Life in Minor League Rock n Roll*.

**Dan Albergotti**

As for our famed poet laureate? Dan Albergotti has received praise for his poetry collection, *The Boatloads*. He was once featured in *Poets & Writers Magazine* as one of ten up-and-coming poets. This semester, he's taking a sabbatical in order to write a new collection. Word has it that he can be found at any given moment hanging around in his boxers, eating cheesy poofs, and/or writing poems.
If you are in college, you most likely have a Facebook. If you don’t, congratulations, you have somehow survived without the Internet “social network” that most college students depend on daily, some hourly. However, while many of us were posting pictures of our roommate’s birthday bash last weekend and counting cows on Farmville, Coastal Carolina University’s own Dr. Dylan Wittkower has been editing a very exciting academic text titled *Facebook and Philosophy*, which is to be published in May 2010.

As a student of Dr. Wittkower this past semester, I was fortunate to be exposed to selected chapters in the book. These passages have delved into myriad aspects of Facebook. Some deal with privacy, some discuss activism, and others advocate against the loss of physical connection through virtual connection. The selections of this book that I have read provide interesting information about Facebook that is not listed on your home page, in your news feed, or even in the “Terms and Conditions” section that you most likely did not read before clicking yourself into virtual existence.

The various authors found within *Facebook and Philosophy* have come together to voice their opinions and theoretical beliefs about new media, specifically Facebook; and, there really is something for everybody in this book. If you are interested in how Facebook users manipulate privacy settings, their identities, or social networks, this book may provide insight for you. If you are interested in the hard facts of Facebook or are an avid statistician, there is even a chapter that may fulfill your inquiries about the social networking Web site and its ever-growing popularity amongst all age groups. For instance, 41 percent of adults have claimed to be a “friend” on Facebook, yet there is a discrepancy between genders: Females tend to be users 8 percent more than males at 44 percent. This book addresses why we “stalk” our friends, families, and strangers, or choose to participate in general. If you ever wondered about the hold Facebook has on the average individual, consider pre-ordering the book. (And, once you received your pre-ordered copy, don’t forget to take it to his office to get it signed – in person, of course.) While most of the content is critical and theoretical, general readers will be able to understand the arguments and points being made. That’s the beauty of this text; it’s critical theory for everyone.

This book is, in actuality, the philosophy of Facebook written by various scholars tackling the intimidating generation of the social networking Web site; and, it’s already in high demand. Since limited research has been conducted and very little theory has been written on the subject of social networking Web sites, this book is groundbreaking. After reading this very academic but accessible book, you will find there is a lot more to Facebook than “fan pages” and “friend requests,” but since we’re in the virtual mindset, here is an inbox-to-inbox invitation to check out *Facebook and Philosophy*, arranged and prepared by Dr. Wittkower.
when we think about new technology and modernity, sparkling and shiny material made from the newest alloys comes to mind. We picture sleek items, whether it is the newest luxury car, which has 12 total cup holders, or anything from the Apple Company. It seems that our technology that strives for the convenience we have come to love, is really more complex and created from complicated materials. What about going back to the basics in order to un-hype and un-complicate the daily items we depend on? Some may argue that going back to "simple" technology would be contradictory — going against the progress of America.

Yet, I respectfully disagree. I think the smartest technology is made from raw materials, materials from the earth, materials that’s lifespan will complete the cradle-to-cradle cycle. I believe that harnessing renewable sources from Earth is art in itself. This ideology is exactly what the company, Simple, believes. They have revolutionized technology to make shoes (and other items too) in a smart, environmentally conscious way; and, like their name implies, their products are simple, basic, and reinvented. If you like the artsy-indie look, care about the planet, or enjoy comfortable shoes, I recommend that you look them up.

Simple uses materials that would otherwise end up in a landfill or are durable, abundant, and natural to Earth. The kind people at Simple use post-consumer materials – such as recycled plastic bottles, car tires (including the inner tubes), and recycled carpet padding – to create their shoes as well as their bags. However, their ethics do not stop at their products, and it doesn’t stop there. The way Simple conducts business and ships the products is also environmentally conscious. Flip-flops ship in boxes made from cornstarch and shoes ship in boxes made from recycled paper and cardboard. The company pledges only to use materials that are plentiful, grown organically, and farmed responsibly. Some of the materials Simple likes to brag about using are natural cork, silk, organic cotton, bamboo, coconut, wool, organic hemp, and natural crepe rubber. All of these materials help construct fashionable shoes. Cool, right?

In a world so reliant on plastics and synthetic materials, it may boggle your mind that we can actually use materials like the ones listed above to create something that we depend on daily, something as simple as shoes. But we can, in fact, make wise decisions about the materials we use to build the foundations of our world. However, opposition to products such as Simple shoes tends to be about money and convenience. Men and women's sneakers generally run from $55 for the least complicated and $90 for the most stylish. Sandals run about the same, but flip-flops are rightfully about $20 cheaper. Bags range from $70 to $100. More information on the styles and prices of these high-quality items can be found at the official Web site: www.simpleshoes.com.

Simple, as a company, is not alone. Currently, there are numerous companies that boast about being environmentally friendly, eco-conscious, and Earth savvy. Some are jumping on the bandwagon of the green revolution, while others, who have always been sincere in their green ethics and practices, are only now receiving recognition. Other companies with missions not solely based on profit include InterfaceFLOR, a carpet manufacturing company, as well as American Apparel, a clothing company. Both of these companies have made sincere and enthusiastic efforts to produce less waste, recycle what can be recycled, depend on renewable energy, and incorporate other initiatives that will improve their carbon footprints.

While we may be desensitized to plastic because it makes up nearly the bulk of our lives, we can also choose the smarter route. It may not be as flashy at times, but it is not only rejuvenating for your conscience, the economy, and the earth, but also technology. As we move forward with modernity, we expect perfection. We cannot expect materials harvested from earth to be perfect or meet our preconceived notions of the "perfect" standard. Beware, however. The shoes that you purchase from Simple come with a wear disclaimer because the materials are not perfect, but reused. So, if a little knick on the bottom of your shoe bother you, feel free to return them, yet I encourage you to see the beauty in uniqueness because that is what our world is: unique. While we move toward a more daunting future filled with technology, we must not sell ourselves short. We must remember some of the best technology is under our feet; and, as Earth has sustained life for billions of years, it will continue to sustain it unless we use it unwisely.
the Yoga Universe

Lauren Moore
Yoga has more to offer than simply a method of exercise

Today, people bounce from place to place as if we live in a pinball machine. Starting at 8:30 a.m., I went to four classes, worked for six hours, and had two meetings for a total of twelve hours on campus. My boyfriend went to class, the bank, the outlets for his mom’s birthday gift, the vet to get Duchess’ stitches out, the UPS store to ship the present, and the gas station to refill his fuel gauge to where it was this morning. My coworker went from class to work, to two more classes, then to lab, to scuba class, and finally finished up her day at the Res Life desk in Santee. With hardly enough time to eat in our day-to-day and task-to-task lifestyles, we are barely conscious of our own breathing.

A rapidly-paced world forces a lot into our heads – criticism, ridicule, manipulation, conspiracies, suggestions, testimonials – from our living room couch, to our route to work, to the bulletins and memos in the office. With so much to take in from the outside, it is crucial to remember we live inside our minds as much as we do in our environment. What is good for our bodies is good for the environment, so the reverse is also true, meaning a polluted environment equals a polluted mind. From...
compulsive text messaging throughout the day to turning to Facebook and television to "unwind," we continue to flood our heads with digitalized ideas and claims of other people. How do we filter our absorbent outlooks into purified insight?

From ancient Hindu texts to the planners of soccer moms, "yoga" is a recurring term, but what does it even mean? Yoga might trigger images of crouching women in spandex or emaciated men cross-legged in Indian forests. So what, from one hemisphere to another, is the connection between these people? Literally, yoga means "to unite," as in body and mind, the inside with the out, and the self with the universe.

Yoga is universal because of its accessibility to everyone. It is not a standardized class that only applies to flexible females with gym memberships. Anyone with a mixed-up mentality or a hazed psyche will benefit from any of the different types of yoga.

The most basic form is called Hatha Yoga, which incorporates simple breathing techniques with stretching. The slow pace offers a respite from the bustle of a business-oriented culture. Yoga first-timers and experts alike benefit from the euphoric buzz of body alignment. Sometimes seated meditation is incorporated to heighten relaxation. While Hatha Yoga can refresh any mind that commits to it, some find it to be too slow, so they integrate its fundamentals into a more upbeat practice.

Vinyasa is sometimes called "flow" yoga because of the synchrony from breath to movement. In this method, people move from one pose to the next on an inhale or an exhale, harmonizing respiration with motions. As the poses run together, the smooth transitions from one to the other look like a dance. For example, the Sun Salutation, a series of 12 positions completed in one graceful flow, is a complex sequence that is included in most Vinyasa Yoga classes. It utilizes the basic positions learned in Hatha Yoga, to be completed in two full sets, once for the right side of the body and another for the left:

**Sun Salutation**

1. **Mountain/prayer position:**
   Feet hip width apart with hands at side or in prayer position.
   Begin with several deep breaths.

2. **Hands up:**
   Inhale, raise arms overhead in sweeping movement, gently arching back as far as spine comfortably allows.

3. **Head to knees:**
   Exhale and bend forward (knees if necessary), bringing hands to rest beside feet.

4. **Lunge:**
   Inhale and step back with right foot.

5. **Plank:**
   Exhale and step back with left foot; hold and inhale.

6. **Stick:**
   Inhale and lower self as if coming down from a pushup (with only hands and feet touching floor).

7. **Upward dog:**
   Inhale and stretch forward by bending waist upward. Use arms to lift torso, bending back to comfort level. Lift legs up so only the tops off feet and hands touch floor.

8. **Downward dog:**
   Exhale, lift body from the hips, pushing back and up.

9. **Lunge:**
   Inhale and step forward with right foot.

10. **Head to knees:**
    Exhale and bring left foot forward, stepping into head to knees position.

11. **Hands up:**
    Inhale and slowly rise, keeping arms extended.

12. **Mountain/prayer position:**
    Exhale and lower arms to sides in a slow, sweeping motion. End by bringing hands up into prayer position. Repeat sequence, stepping with left leg.

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*The Sun Salutation is a great exercise when it seems there is no time for yoga.*
The Sun Salutation is a great exercise when it seems there is no time for yoga. The person who can do one or two rounds daily will feel the difference. There are more types of yoga, however, for more types of people.

Ashtanga Yoga stresses the daily Vinyasa flow. It is based on the "eight limbs of yoga" and breathing. The primary series of Ashtanga realigns the spine, detoxifies the body, and builds strength, flexibility, and stamina. This series calls for 75 positions in two hours, starting with the Sun Salutation and transitioning to both standing and seated poses, inversions, and backbends before relaxation. Once the primary series is strong, the student can begin the second series, which introduces variations of old poses along with new ones. Concerned with nervous system purification, the second series works to clean and strengthen the nervous system by channeling energy throughout the body. When students are advanced, they learn how to achieve "divine stability" and difficult arm balances. For those who like order and independence, Ashtanga is the ideal self-led yoga for home practitioners once the positions are mastered.

Also similar to Vinyasa, Power Yoga is a vigorous approach based on fitness. It does not follow a set series of positions, and though modeled on Ashtanga, Power Yoga seems more accessible to Western students. Classes vary depending on the teacher but always emphasize strength and flexibility. This practice is ideal for fit people with more of an interest in exercise than chanting and meditation.

Iyengar Yoga is a form of Hatha, based on physical alignment of the body through poses. Central to Iyengar Yoga is the idea that once balance is achieved in the body, the equilibrium is reflected in the mind. This particular practice focuses on the use of props, such as blankets, blocks, straps, pillows, chairs, bolsters, and so on. Iyengar differs from Vinyasa's focus on flow because the poses are held for longer durations to ensure that alignment is perfected. The technical focus on anatomy and the subtly of movement is for those who can hold strenuous poses to enhance flexibility and build strength.

Another Hatha system is called Anusara Yoga, which means, "flowing with Grace," "flowing with Nature," and "following your heart." The optimistic philosophy of this yoga celebrates intrinsic goodness and the heart, encouraging the harmony of creativity and physicality. John Friend founded Anusara Yoga in 1997 and says, "The community feels like it has the tightness of a family, yet the looseness of a merry band of bohemian artists." The Vinyasa-style emphasizes opening the heart through bending the back and achieving physical alignment. Anusara also uses props and encourages applying the lessons of yoga to everyday life. The lighthearted and positive fun requires a lot of alignment work while bettering physical and spiritual wellbeing.

Hot or Bikram Yoga is a series of yoga poses in a heated room from 95 - 100 degrees Fahrenheit. The profuse sweating warms the body and increases flexibility. In Hot Yoga, it is important to bring a mat because of the sweat and sanitation. Drinking plenty of water is vital to staying hydrated, and most classes advise against eating two hours beforehand.

Once the best fit is matched to the practitioner, practice and regularity will instill both physical and mental benefits. While some yoga methods require more rigorous involvement, the general body promotions are the same. Typically, yoga does not demand enough cardiovascular activity to lose weight, unless used with running and healthful eating habits. Yoga builds strength and flexibility, tones muscles, reduces stress, and as a result, upholds physical and mental wellbeing.

Yoga builds strength and flexibility, tones muscles, reduces stress, and as a result, upholds physical and mental wellbeing.
Raspberry Lime Muffins

Ingredients:
- 2 cups of all-purpose flour
- 2 teaspoons of baking powder
- ¼ teaspoon of salt
- 1 cup of granulated sugar
- ¼ cup of vegetable oil
- 1 cup & 2 tablespoons of soymilk (plain or vanilla)
- 1 teaspoon of vanilla extract
- Zest of one lime
- Juice of one lime
- ¼ teaspoon of lime extract
- 2 cups of raspberries

Yields: 12 regular sized muffins, or 6 jumbo muffins.

Preheat oven to 350 degrees.

In a large bowl, sift flour, baking powder, and salt. Make sure dry ingredients are mixed together and not sitting on top of one another. In a large bowl, cream together sugar and oil. Add soymilk, vanilla extract, lime extract, lime zest, and lime juice. Add these one by one while mixing the wet ingredients. When the wet mixture becomes bubbly and frothy, add to the dry ingredients. Mix well. Then fold in raspberries. Your batter will look pink after you add the raspberries, but that's fine.

Spoon batter into muffin tin. Bake for 16 to 19 minutes. To test if they're ready, stick a toothpick in a muffin. If it comes out clean, then it's ready. For the jumbo muffins, bake for 22 to 26 minutes.
Chocolate Chip Cookies

Yields: 2 1/2 dozen cookies

Preheat oven to 350 degrees.

In a large bowl mix flour, baking soda, and salt. Make sure dry ingredients are well mixed, that they're not just sitting on top of one another. In another large bowl, cream together margarine, sugar, and brown sugar. Add in cornstarch, milk, and vanilla one by one as you're mixing. When the wet ingredients look well blended, add to the dry ingredients. Blend together well, then fold in the chocolate chips. Before spooning onto cookie sheet, the mixture should look tan.

Spoon onto cookie sheet using a spoon, cookie dropper, or your hands. If you want to use your hands, put some flour on them so the dough won't stick. Place cookies a couple of inches apart, and bake for 8 to 10 minutes. Cookies don't take long to bake, so don't leave them in the oven for over 15 minutes. The edges should be golden before you take them out.

Ingredients:
- 2 1/4 cups of all-purpose flour
- 1 teaspoon of baking soda
- 1/4 teaspoon of salt
- 1 cup of margarine, melted (2 sticks of margarine)
- 1 cup of sugar
- 1/2 cup of brown sugar, packed
- 1 teaspoon of vanilla extract
- 1 teaspoon of cornstarch
- 2 tablespoons of soymilk (plain or vanilla)
- 1 1/2 cup of chocolate chips
Braden Pate

aga – the word springs from French meaning "a senile person." Yet, it is also defined as "overexcited or irrational, typically as a result of infatuation or excessive enthusiasm." Lady Gaga, the international phenomenon, is the child of Stefani Joanne Angelina Germanotta from New York's Lower East Side. Lady Gaga has attacked the music industry with two platinum-certified albums and six consecutive No. 1 singles on the U.S. pop radio chart. Gaga, as she likes to be called, is a brilliant singer/songwriter, but also a fashion icon, an activist, a philanthropist, and most importantly, an artist.

"What has been lost in pop music these days is the combination of the visual and the imagery of the artist, along with the music – and both are just as important..." says Gaga. "When I'm writing music, I'm thinking about the clothes I want to wear onstage. It's all about everything all together – performance art, pop performance art, and fashion. For me, it's everything coming together and being a real story that will bring back the super-fan. I want to bring that back. I want the imagery to be so strong that fans will want to eat and taste and lick every part of us."

This uberdesire to connect with her fans, to give them a performance that is so passionate, so intense that it's almost tangible is key...
to the infatuation that has struck a chord with her followers whom she refers to as her "little monsters." Gaga says, "I live my life completely serving only my work and my fans. And that way, I have to think about not what is best for my vagina but what is best for my fans and for me artistically."

My first foray with Gaga's music took place on the disco floors of the dance club Revolutions on the night of my 21st birthday. "Just Dance" lit up the air; it's a dance anthem. My initial connection to her music was superficial at a time when her 15 minutes had just begun; this was long before I – or anyone else

I remember exactly when and where I became a monster: October 11, 2009 on Capitol Hill in Washington D.C. An hour prior to standing on this lawn, I had marched alongside 200,000 plus people from every corner of the U.S. in support of full marriage equality for LGBT. And then, on this grass I stood with my friends gay and straight alike. In the seven hours I stood there I felt like I was a part of history. It's a feeling that I will never forget.

Throughout the rally various speakers took the stage including Dustin Lance Black – winner of the 2009 Oscar for Best Original

"I want to liberate them, I want to free them of their fears and make them feel that they can create their own space in the world."

– realized that this 15 minutes would soon turn into a career with the staying power, equivalent to that of pop legends. Soon after "Poker Face" and "Love Game" hit the radio, I purchased the The Fame, convinced that it was an album that I had to own. Within the first two weeks of purchase, this album lived in my car. It filtered through my lungs until I knew every word and anticipated each song’s beginning the with the prior’s end. It was official – I was goo-goo for Gaga – but why?

Was it the delicious blend of bubbly beats and unique tone of voice that caused me to devour her CD like a box of Thin Mints? Or, was it something more? I would soon find out that this something more was in fact the connection she had made with droves of her fans that would transform me too into a "monster."

Screenplay for his work on Milk – and the famous Cynthia Nixon of Sex and the City. Each spoke of the need for full protection and recognition of gays under federal law. And then – Gaga arrived. There was a mad rush in the already cramped crowd to get closer to the stage, as if three centimeters were three miles. The majority of the crowd prayed for a song – a free concert – but what we got that day, what I didn't at all expect, was an engrossing speech.

She mounted the podium. A pair of rounded John Lennon sunglasses framed her face – no doubt in homage to the singer of "Imagine" and his words of peace. Standing on a box, she greeted the crowd as her friends and attributed that day as the “the single most important moment” of her career. She briefly reaffirmed her love for Judy Garland, an icon of gay culture who is forever known as Dorothy from The Wizard of Oz. Quickly, she dove into heavier topics, which were burning in the minds of those present.

"They say this country is free, and they say that this country is equal, but it's not equal if it's only sometimes," she asserted. At the most powerful moment, the true apex of her speech she howled to President Obama, "Are you listening?" I shuddered under the weight of her voice, even to this day it still gives me chills. The words came from a place within her – a deep-rooted, invested region. In this moment I knew that her passion was my passion, and that I was one of her monsters.

Passion – it's a fickle, complex word that encompasses so much of life and why we choose to live it; Gaga lives for her fans. After picking up two Grammys this year she tweeted, “We won big tonight little monsters, I am so proud to make music for you. I hope I continue to inspire you the way you inspire me. You're everything.” She is unafraid of vulnerability and to show her wounds. Her latest album, The Fame Monster, is a testament to that fact. The sixth track on the record entitled “Speechless” tells of broken hearts and slighted love. She's painfully honest, and her lyrics are uncannily familiar. This genuine emotion cuts its way into the hearts of fans, and through it, a piece of Gaga is assimilated into their lives. Her history becomes theirs.

That's why Gaga is smart; she allows her fans to enter her world and is unflinching and unapologetic about her identity. She shows her fans that the smartest thing you can do in life is just be you. "I want to liberate them," she says of her fans, "I want to free them of their fears and make them feel that they can create their own space in the world." Ownership – that's Gaga all the way. She owns her life, the big moments and the even bigger failures, but that's the point. Gaga has showed me that we are all imperfect - so embrace it, love it and own it.
Kenneth J. Martin is a Scenic and Lighting Designer and Chair of the Department of Theatre at Coastal Carolina University. Ken has worked in the professional theatre for over 25 years. As a member of United Scenic Artists, his design work has been seen from The Sacramento Theatre Company to Surflight Theatre in New Jersey, Theatre by the Sea in Rhode Island, and the Florida Rep.

Carol Jones

In the academic arena, Ken has served in a variety of capacities for the United States Institute for Theatre Technology and the Kennedy Center American College Theatre Festival. Ken has been teaching for 14 years while keeping active in regional professional theatre. Have you ever wondered about who designs the sets that we see in the theatre productions here at Coastal Carolina University? Who plans them and who constructs them? In live theatre performance, the set designer is responsible for clearly communicating the "world" of a play to the audience. Since the set is typically a huge piece of the dramatic experience, all the other designers have to be aware of the set for color palettes and design elements such as steps and platforms. I sat down with Professor Ken Martin, Scenic and Lighting Designer and Chair of the Department of Theatre, to seek answers to my questions.

Each designer has his or her own process of designing a show. Professor Martin shared with me his personal design process, step-by-step: "I approach each show different. Every show has different demands. But generally, I read the play first. It should be a given but you'd be surprised how many students don't do that." Martin said that his job as set designer initially is "to interpret what the playwright is saying." Then he thinks about "how to reinforce what is being said." Then comes the research, which leads directly to the sketching process: "I read about the play and the playwright and visual research of the world. If it is a more abstract play, I thumb through art texts at the library. Then I draw. Nowadays I do all my drawing on the computer." Typically, Martin said he uses a combination of Google SketchUp, 3D Studio Max, and CAD basic line drawing to sketch. Though, sometimes he starts just by messing around a bit on Adobe Photoshop. After a fair amount of research and artistic development, he sits down with the director: "We talk about what they like, what needs to change, etc."

Similar to the creation process of a designer, each director approaches his or her work differently. Some of the directors will trust their designers completely and others will give drawings and models to their set designers. Martin said that he works best with directors that tell him directly, "This is what it [the play] feels like."

Ideally, the process would start five to six months from the opening. Martin usually spends about 40 to 60 hours on a computer drafting each set piece for the scene shop. Once the drawings are completed and approved by the director, they go into the shop to be built. In the professional world of theatre, designers are not involved in the set building process at all; however, on the construction of his sets, Martin admitted: "Here, if I can get in [on the more hands-on work, I do. I enjoy it."

The week before a show opens is called "tech week." This is the time period during which the actors have a chance to rehearse with a completed set, costumes, and lights. "In the professional world," Martin said, "it is called "ten out of twelve." This is because they will tech for ten hours out of twelve hours. There are usually two to three "ten out of twelve" sessions. On Broadway 'tech will last for weeks.' The first days of tech are slow; the actors and crew have to work all the set changes and costume changes.
tech are slow; the actors and crew have to work out all the set changes and costume changes. The lighting designer also comes in during this time and plots the show, which primarily involves the hanging and focusing of lights.

Martin told me of his upcoming trip to Florida to describe how tech week usually goes for a professional set designer: “I’ll fly in on Thursday for the designers run which is mostly for the lighting designer. On Friday, I’ll go look at the props and the set, might go shopping for furniture and fabric. On Saturday, I’ll go to tech around 8:30am and leave around midnight.” He said he would also have a busy schedule the following week: “Monday is a workday. The actors have it off. Tuesday and Wednesday is a rehearsal and then a preview. Then, on Thursday, we open. The lightest day will probably be 10 hours long.” As to changes during tech week: “There’s just no money... it happens more on Broadway where they have millions.”

Still, every theatre person, professional or student, has a tech week horror story. Martin shared with me his. “I worked at this small summer theatre company in college,” he recalled, “It ran in rotating rep. We opened four shows in 10 days. [The shop] was behind on every single show. It was so bad! We literally finished painting the finale backdrop for Pippin during the intermission of opening night and hung it wet. Slept for four hours and finished the next set just minutes before the audience came in.” Martin explained he and the crew did not even start building until four days before the show: “We just worked straight through. It lasted two and a half weeks, and we only had about six and a half hours off every day. I left the theatre after the last show and slept for 40 out of the next 48 hours.” Martin’s point was that while the...while the set design road is long and hard, getting to the end of it is worth the trouble along the way:

“The fact that I didn’t quit theatre after that is stunning!”
set design road is long and hard, getting to the end of it is worth the trouble along the way: “The fact that I didn’t quit theatre after that is stunning!”

To how Coastal Carolina’s theatre department runs and the differences between their process and the professional process, Martin replied, “There is a lot more shorthand with people you know. We have short, 5-minute hall meetings. There is a lot more trust. We don’t always have to present drawings. We just trust each other’s work.” He says that the Coastal Carolina theatre department prefers “to work further out than professional theatre.” Building usually takes an average of five weeks at our university; Martin wishes that there was more time devoted the set building process, but there are often two shows in the scene shop at once.

Next semester, the theatre department is going to be offering a Bachelor’s of Fine Arts (BFA); the new BFA program will be a more specialized training program for students. Martin said, “The BFA will have 78 credits for Design/Tech and 83 for Musical Theatre. It’s significantly different … the actors, when they graduate, will be ready to audition in New York and the design students will be ready for any grad school.” Martin continued, “What we want to become is a small professional ensemble. We’ll have more dedicated students than in the past.” With the offering of the BFA, students looking to pursue careers as professional set designers will be able to consider enrollment. Thus far, Coastal has not had a student set designer. In this new program of study, the faculty will become mentors instead of designers for the theatre department’s main stage season.

Near the end of our conversation, Martin was kind enough to clue me in on next season’s productions and the kind of preparation being done for it. He said, “We’ll open with Hedda Gabler. Then, The 25th Annual Putnam County Spelling Bee, The Music Man, Old Times, and end with The Philadelphia Story … there will also be a senior showcase and two student shows.” Most of the designers for these shows have not yet been chosen; however, students who are interested will be interviewed by presenting a portfolio and a resume.

Martin spoke of the timeline for upcoming productions and what the department is doing currently: “Mostly we are planning, getting rights, getting venues, etc. We would like Hedda to be in the [scene] shop by the end of the semester and done by the summer.” As we now know, set designers need to start their reading, researching, and sketching and technical planning as soon as possible. “We are doing such big shows next season,” Martin said, “We need to get a head start.”
SGA President Dan Jolles discusses the new Smart Ride program that encourages CCU students to not get behind the wheel after a few drinks.
Tiffany Casteel

TEMPO: What exactly is the “Smart Choice” program?

DAN JOLLES: The “Smart Choice” program is an initiative to get students to make better choices while they are here at Coastal. This includes everything from their study habits to alcohol and substance abuse.

T: Do you think students can benefit from the philosophies of the campaign?

D: I think the students can greatly benefit from the philosophies of the campaign. As a university we are moving from saying “if you do this, then we are going to have to do this to you” and towards empowering the students to take responsibility for their actions and to make better choices.

T: Why is there no Web site or information on campus for students and faculty? The only piece of information I have found on campus is a card that states the seven steps of Smart Choice.

D: I can only speak for SGA, but we are in the process of developing our Web site, and it will include a page for Smart Choice and Smart Ride.

T: Of these seven steps, the first is “Protect the Rooster,” and the sixth is to “Eat the Frog.” What exactly do these mean?

D: “Protect the Rooster,” simply put, means protect Coastal. This includes safety and well being of everyone in our community, but also to Coastal’s image. We are all here to get a degree and if we have students breaking the law or doing things that look unfavorably in the public eye, then when we graduate that will be the value of our degree. We don’t want to spend a ton of money and four, five, or six years of time on a degree that isn’t worth much because of the reputation of the university.

“Eat the Frog” speaks about time management. No one wants to eat a frog, so it represents doing that one thing on your list that you hate to do first and getting it over with.

T: What kind of on-campus events does SGA participate in or host to make students or faculty more aware of the campaign?

D: SGA has participated in Club Recruitment Day, Shelter Haiti, Mid-term Melt-down, and many other events. We also had an unveiling of the Smart Ride program and have been on Coastal Today, WMBF, and other media outlets.

T: Does SGA and the Smart Choices program work with other organizations and programs on campus?

D: SGA is the governing body for all student organizations, so we work with them every day. With the Smart Ride program we distributed the cards to all members of Greek Life, Athletics, and the Residence Life Staff.

T: Smart Ride is obviously meant for students on campus without cars or for those who have had a little too much to drink. It’s a great idea to encourage students not to drink and drive, but how often do students take advantage of the program?

D: We are working on setting up a system that will measure the use of the program, but what we have heard from both students and the participating companies, it so far has been very positive.

T: How effective do you think the Smart Choices campaign has been this far?

D: I think the Smart Choices campaign has been very effective so far. It was introduced this year mainly to the freshman class. We will have to introduce it to the freshman class next year and the year after, etc. for it to become the culture of the students. With any program on a college campus, it will take four to five years to be fully implemented to where everyone is on the same page.

T: What changes are you planning on making in the future to make the campaign more widespread around campus?

D: I think the program is pretty well known. We will continue to distribute the Smart Ride cards out at campus events as well as speak to classes and organizations about the program.