

The Future is • everything that hasn't already happened • tomorrow • what you make it! • exciting, frightening and hopeful • inspiring • what my parents always tell me to think about • successful • optimistic • living life to its fullest, without regret • a good career, a nice house and family • uncertain • always changing • never looking backwards • unpredictable • always learning new things • vast • being happy • making new mistakes, learning from the past • friends and family • full of surprises • pursuing what matters most • an opportunity for adventures of epic proportions • now • unpredictable and always changing • something that I am not looking forward to since I don't wanna get old • unpredictable • fabulous • a world of wonders • exciting, scary, and very confusing all in the same breath • unwritten • not ending up a crazy cat lady • forever changing • full of possibilities • graduating • so bright I gotta wear shades! • consistent • sneakin up, and coming too quickly • the beginning of endless possibilities • a breath of fresh air • loving one another • whatever you make of it • looking great for my career path • in my hands • achieving happiness • awesome • the only thing that is constant • moving forward • my newborn nephew • getting a job and starting my life • loving the people you know and making the most of every passing second • mysterious • what I look forward to everyday • full of possibilities • near • scary but bright! • all about smelling the roses • whatever you want it to be • following your heart • touching and changing lives for the better • wherever life may take us • coming quickly • limitless • what I see when I close my eyes • looking forward • warm summer nights • transparent • unpredictable • flatscreen televisions, new ipods and tiny computers • coming fast and hopefully filled with a comfortable life and family • streaming • always thinkin about tomorrow • an opportunity to further my knowledge and quality of life • organic • coming too fast • very important • full of surprises • all about our generation • a good investment • realizing what is really important and pursuing it to the fullest extent • finding yourself and losing your worries • helping those in need • the consequences of yesterday • love, loving, and being loved • Jane, stop this crazy thing! • pregnant with opportunities • little children • splashing in puddles and stepping on that crinkley leaf • exciting and not planned out but going to great places • changing what you can and accepting what you can not • looking great • alive with the sound of music • ripe • approaching too fast! 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Thank you to my Heavenly Father—I love you more than words can express. Benton—for being the man of my dreams even when I'm wide awake. I adore every part of you & cherish every moment we have together. You are my best friend, & I will always love you. Avery—I'm so proud of you, & I love you dearly. Mom—I love you so much...you're so amazing. Ashley—You will always be my BFF! Christina, Marie, Angela, Kristine, Lauren A, Brett, David, Derek, Mindee & Teeena—for being real friends I know I can count on. Lauren F—for being a wonderful assistant editor, as well as a friend. Don't forget about Donkey & Roo! Good luck as editor next semester! I know you will make Tempo even more fabulous than we already have! Rob—for your serious skills in design. Tempo would not be the same without you! Jonathan & Heather Carter, Claire, Wolf, Fish, Jeremy, Caroline, Torioshi, Forest & all my friends in Japan. The Church of Jesus Christ of LDS—for being my home away from home, no matter where I go...& as always, Bon Jovi.

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Thank you to my wonderful girlfriend, Elin—for hearing out all of my ideas, helping out with some and providing comic relief for everyone in the Tempo offices. Mom—for asking "How's Tempo?" every time I call. Rick, Anne Marrie, Trevor, Kate, Dad—for being there. Daryl, and Yaw—for your honest and helpful advice. Jeremy—for all of your design and typography knowledge, Fish—for being Fish, Maura—for your artistic wisdom and encouragement. Cornelious—for the being an awesome Boston Terrier and getting better about not attacking people at the door. Avery—for being the funniest little kid. Stephanie and Lauren—for your ambition, and for being great photographers/writers/editors. It was a lot of hard work putting all of this together but it really has been a lot of fun as well. I'm really thankful for the opportunity to be in this position and to help create something that everyone on this page is truly proud of.

ASSISTANT EDITOR:
Lauren Formalarie

Thank you ultimately to my parents—for providing me the strength I need to succeed through every obstacle and smooth path alike. Nolan—for reminding me that my meal ticket is on the left side of my dinner plate. Nick—for your love, and for listening to and putting up with me day after day. Misty—for being the best childhood doggy ever. Jade—for being the quietest puppy in the shelter until the day we brought you home. Alicia—for still being my bestest friend from 900 miles away. Jenna—for moving down here so we were no longer awkward and clumsy alone and instead make bad decisions together. Lauren and Michelle—for being roomies and friends for life. Stephanie—for being my mentor, my partner in crime and an incredible photographer. And for making Donkey and Roo into movie stars with me. You will be so very missed. Rob—for your creativity and awesomeness, and for being patient with us. And Elin—for having us constantly cracking up with your randomness.

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from the editors

"The distinction between the past, present and future is only a stubbornly persistent illusion."
~Albert Einstein

The future is upon us. As students, we are the building blocks of what is to come.

The future is about us. We are the doctors, lawyers, professionals, writers, actors, and scientists of the future. For this reason, it is important that we take time out of our busy schedules to consider the infinite possibilities that lie ahead. The cover of this issue of Tempo is entirely composed of Coastal student's ideas about what the future is to them. We asked students attending the university to complete the sentence The future is... and the response was tremendous. By doing this we were able to incorporate a variety of ideas that paint the face of our university upon the cover of Tempo magazine. The contents of this issue hold the composed thoughts of many students ranging from avid artists to world travelers. Whether it's the journeys we take, the experiences we find ourselves a part of or the beliefs we hold strong within ourselves, everything we do in our lives right now is helping to mold the person we will become tomorrow. Putting together

this issue of Tempo magazine has been bittersweet for us this semester, for we are both opening a chapter in our lives. One of us is taking on the greater responsibility as Tempo's newest editor, while one of us is transferring out west to begin a new life and career. The things we have learned from each other will stay with us always. The memories we've created will remain a constant companion of our future. The completion of this issue of Tempo marks the completion of more than just a magazine. It marks an end and a beginning for many of Coastal's students. Several of our staff and members of the student media will be graduating and moving onto begin their careers outside of Coastal. Contrary, we are excited for the array of fresh new minds willing to fill the shoes of those walking onward. It is our responsibility as the future to follow in the footsteps of those ahead of us and improve upon the excellence they left behind. The future is upon us. The future is about us. The future is us.

Stephanie & Lauren

"In order to realize God and to gain the original state from which everything emerged, we should follow the creed that accords with our own conscience and stick to the path which best suits our spiritual tendency, our mental attitude, our physical aptitude, and our external surroundings and circumstances."

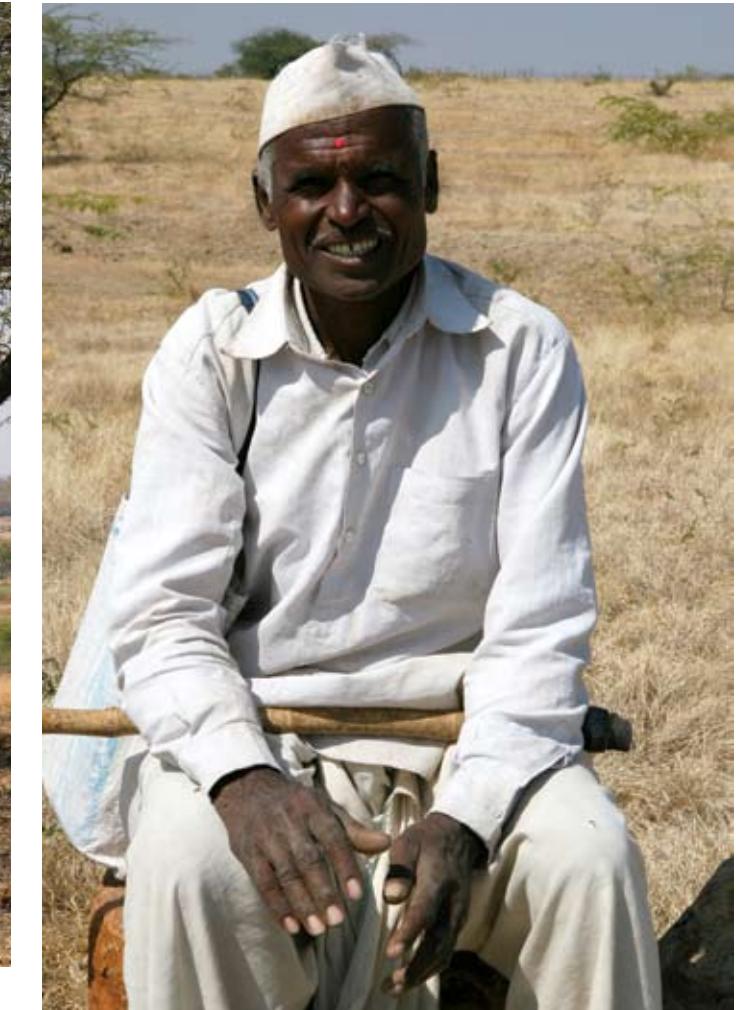
*-Meher Baba Journal:
Vol. 1, No. 8, June
1939, p. 62*

meher baba

A Spiritual Pilgrimage to Meherabad, India

WORDS:
Kristine Zalewski &
Angela Nordeen
PHOTOGRAPHY:
Michael Ivey





ones being physically, mentally and spiritually. It is a very personal, silent interaction between the pilgrim and God. The love and support so freely shared occupies the spirit of those fortunate enough to experience Meherabad.

Baba is considered by many around the world to be the most recent Avatar, or God in human form. Like the Buddha and the Christ, His message is the same message of love. He encourages us to love God, be kind to others and care for one another. Baba was born in central India in 1894 and died in 1969. People who love him and follow his teachings travel to his home in India for the purpose of spiritual pilgrimage, to pay homage to his memory and bask in the loving glow of his tomb. Baba said that he did not come to establish any new religion but that he has "come to bring all religions together like beads on one string."

It was a grey and rainy day on the 26th of January when we left. There was a chill in the air that seemed to blow straight through our skin as we readied ourselves for our six-week spiritual pilgrimage to India. That morning our minds were occupied with details of preparation, but only 24 hours later we found ourselves in a completely different world at the tomb of our beloved Meher Baba in Meherabad, India; a feeling so surreal it is impossible to put into words.

There is a transformation that occurs while living in this spiritual environment of Meherabad that affects

religious backgrounds from all around the world. The Retreat is a large two-story brick building separated into two horseshoe shaped halves by a bridge; one half for men and the other for women. The rooms hold 2- to 4-simple beds with mosquito nets, sheets, a firm pillow, a wool blanket and a fleece blanket. Each room has a closet for each person with a lock. There is a communal bathroom with five toilet rooms, four sinks, three bath stalls and a large sink area for washing clothes. There are generally no washing machines in this part of India, but every other week day you can bring your dirty laundry to the laundry room and for six rupees (about 13 cents) per item, the *bais* (Indian women) will wash and neatly fold your laundry. They also sweep and wash your floor every few days. And three times a day, a buffet of Indian food is served in a large dining hall for all to share and enjoy together. An American man, who seems to have become more like a native after choosing to

live there for over 30 years, owns and operates the kitchen, and the food is tailored so as to not offend the western palate. There are, of course, optional spicy dishes as well.

Tea is served twice a day, at 6:00 a.m. before morning prayers, which begin at 7:00 a.m., and again at 4:00 p.m. after naptime. Following morning and evening prayers are the *artis*, songs of worship to God. One may ponder the magnitude of the spiritual benefit of standing *as a group* on this holy land and reciting prayers to God.

Spirituality is the essence of who we are, beyond the body, beyond the mind or perhaps even along with these things. Some of us discount this aspect of ourselves, understanding the importance of eating properly and getting adequate rest and exercise, but fail to recognize that we have a spiritual nature that is just as important to our wellbeing. To neglect this part of oneself strains the physical and mental parts of the spirit as well.

When you are in India it feels as

though you have passed through a portal of time, from a western world of corporate ladders and innovation to an eastern world where many people live as simplicity as they might have 1000 years ago. It is not unusual in the villages to see a woman balancing on her head a basket of dried dung patties, which she will eventually use to fuel a fire, or to see a child squatting along the side of the road "evacuating his bowels" because he had the urge to go. Indian languages dance through your ears, barefooted children with big brown eyes watch you curiously while boys play cricket cheerfully with one another. Cows and goats roam

the streets freely, not even noticing the noisy rickshaws buzzing carelessly by them. The taste of dust in your mouth, smells ranging from incense and flowers to sewage and sorrow for the malnourished animals remind you that you *are* in another world.

Living within the Retreat with others there for the same purpose, a sincere and total focus on God, we experienced a physical and spiritual transformation that we hope will sustain us until the next time we are able to retreat from this world and find refuge in the holy sanctuary called Meherabad.

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| 1 | 2 | 3 | 4 | 5 |
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1. Indian Cow Herder
2. Indian Pilgrim at Meher Baba's Tomb
3. Angela & Kristine at Meher Baba's Tomb
4. Meherabad, India
5. Indian Cow Herder

motion

A PHOTOGRAPHY
COLLECTION

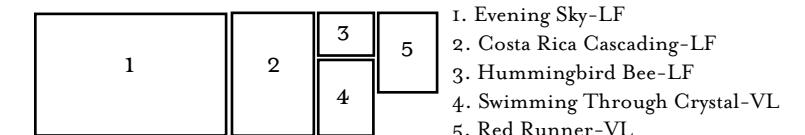
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Lauren Formalarie

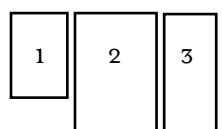
Victoria Livinski

Stephanie Hutto





1. Evening Sky-LF
2. Costa Rica Cascading-LF
3. Hummingbird Bee-LF
4. Swimming Through Crystal-VL
5. Red Runner-VL



1. Busy Walker-VL
2. Cross The Street In Style-VL
3. Jump, Jump-VL





1
1. Blue Veil
-SH

WORDS: Tasha Sutherland

It's a miserable day in February 2004. My mom and I stand huddled under the black umbrellas of strangers as we tromp across Prince Lawn, our sneakers absorbing cool rain water. We follow closely behind a small girl with dark skin as she points out prominent buildings and gives a brief history of Coastal Carolina University's campus.

My mother and I have flown 1,000 miles to take this tour. Its sole purpose is to help me decide between the University of North Carolina at Wilmington or Coastal Carolina University. Both schools have offered me a scholarship and have attractive degree programs, making my biggest decision thus far in life seem like a difficult one. However, the water in my shoes brings with it the Coastal spirit and before we leave, I'm infected. I know this is the place for me. We raid the bookstore, stocking up on t-shirts, baseball caps and window decals displaying the infamous Chanticleer.

It's now four years later and I can't believe the same campus that welcomed me so easily will soon be wishing me farewell. So much has happened over the past four years that

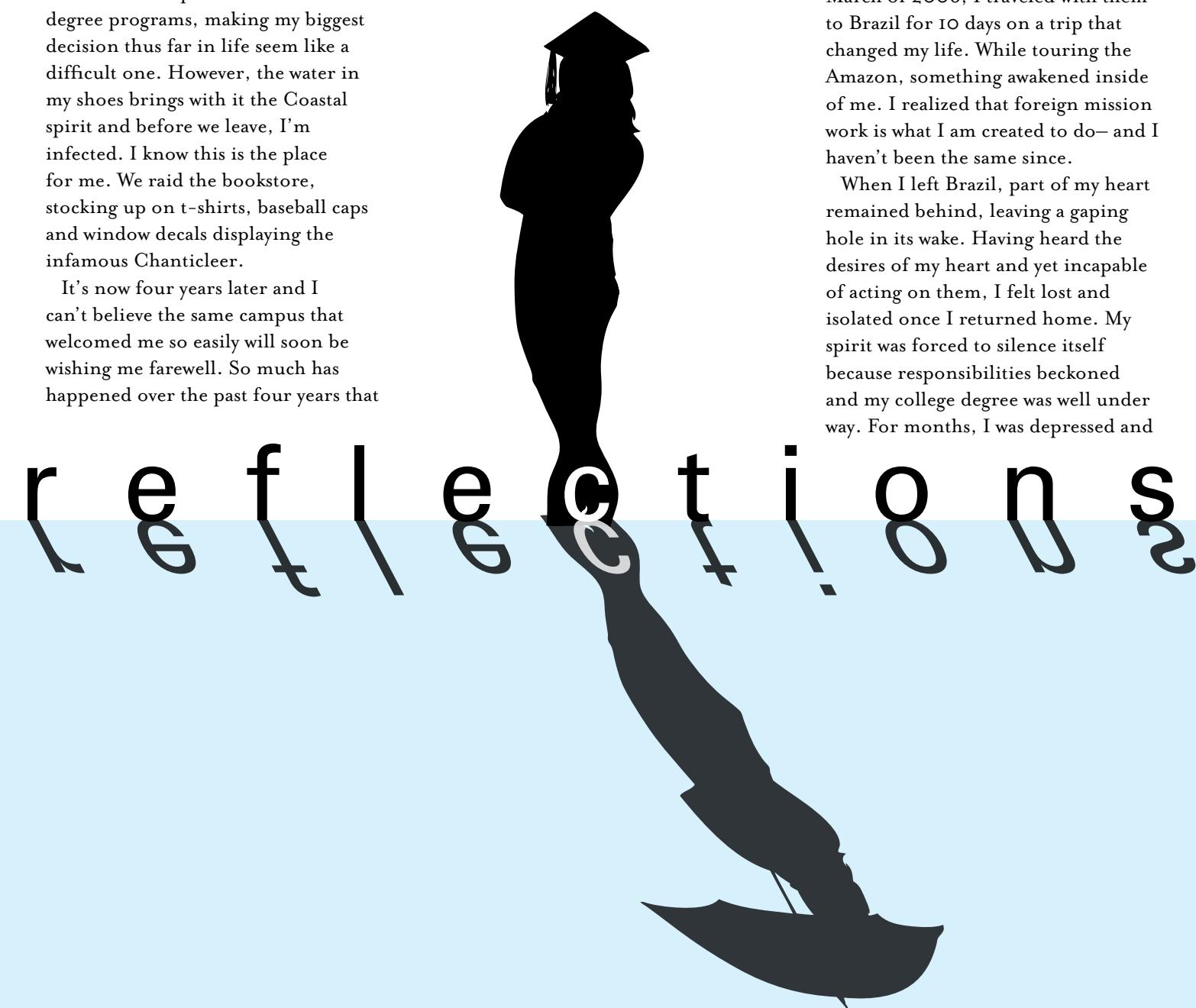
I've put off writing this article until the absolute last moment. I'm still not completely sure where to begin...

You see, if I finish this article, I am simultaneously admitting that my career here at Coastal is finished as well. This is something I'm both excited and apprehensive to realize. The years spent here have truly been the best ones of my life. I have traveled all over the world: from New York City, to Brazil, to Uganda, and finally to the Dominican Republic. Through these experiences, I have solidified my faith in God and also realized that life is worth so much more than cars,

clothes or money.

I have had the privilege of joining and leading some of the best clubs Coastal has to offer. Refuge introduced me to a Savior—something I am forever grateful for. Other organizations such as Experience the Life, Omicron Delta Kappa and STAR have further developed my character and leadership skills. Each of these clubs has given me something unique. ETL has provided many friendships, while ODK has proven that an officer position is more hard work than fun and that commitment comes at a price. Perhaps the most significant gift however, was given to me by STAR. In March of 2006, I traveled with them to Brazil for 10 days on a trip that changed my life. While touring the Amazon, something awakened inside of me. I realized that foreign mission work is what I am created to do—and I haven't been the same since.

When I left Brazil, part of my heart remained behind, leaving a gaping hole in its wake. Having heard the desires of my heart and yet incapable of acting on them, I felt lost and isolated once I returned home. My spirit was forced to silence itself because responsibilities beckoned and my college degree was well under way. For months, I was depressed and



bitter; left to question my purpose in life and my relationship with Christ. I wanted to return to Brazil but felt like America held me hostage.

Freedom finally came when I discovered the documentary Invisible Children. The faces and stories of Ugandans trapped in a bloody civil war stirred my heart and I knew there was no silencing it this time.

I began researching ways to get involved with these invisible children and teamed up with the nonprofit organization that was named in their honor.

Equipped with only a sweatshirt and a sleeping bag, I drove to Wilmington, N.C. in the spring of 2006 to sleep on the unforgiving concrete of a public park. Joined by hundreds of other college students, "Global Night Commute" raised awareness and attempted to convince our government to get involved. With temperatures lingering around 30 degrees, our numb fingers wrote passionate letters to President George W. Bush and senators from South Carolina requesting they take a stand. My passion for these children extends much further than just the east coast.

In fact, their struggles impacted me so much that I spent five weeks visiting their country this previous summer. Although I did not see the war-torn regions of the North, the effects of combat extend to every corner of Uganda and my experience there has forever transformed me. The faces of Africa linger in my mind and decorate my apartment, providing a daily reminder that my next step in life must be big enough to make a difference in someone else's.

As I prepare for what lies ahead, I cannot help but reflect on all that I've learned over the previous four years. Besides the clubs and trips, one of the things I appreciate most about Coastal are the relationships I have built. Distinguished faculty members have given me confidence as both a writer and a student and I hope that someday I will make them proud.

Out of the classroom, my friends have helped to mold and shape who I am today. Before coming to Coastal, I avoided befriending females at all costs. They seemed to possess the uncanny ability of transporting massive amount of drama wherever they went and I was determined to escape it. Thankfully, Kayla Swinyer and Julie Clardy have shattered my preconceived judgments and have become more like sisters than friends.

Kayla has been with me since day one. We were randomly paired up as roommates our first semester at Coastal, and she hasn't been able to get rid of me since. She has seen the best, and regrettably the worst, of my moods and yet, she's stood by me through them all. Julie and I traveled to Uganda where I witnessed her amazing servant's heart. By watching her, I have discovered the positive impact one person can make in the lives of many. She provides the "motherly love" that I crave while away from home, but still treats me like an equal rather than a child.

However, even with these incredible

confidants, my journey over the past few years has had its share of trials. There have been weeks when the pressure built and my stress level soared to unthinkable heights; times when it seemed like I should throw in the rag and forfeit the degree I've worked so hard to establish. But through it all, I have not only survived, but I've flourished.

This year is one of both closed chapters and new beginnings. The same passion that has kept me at Coastal is the same one that is now sending me away. In September, I plan on moving to the Dominican Republic as a missionary for two years. Although I'm not 100 percent certain what my role will be once I get there, I'm confident God is with me and that this is simply the next part in His plan.

Life is what you make it; success depends on how you define it; happiness comes from a place that only you understand. I heard a quote once that I think captures my life perfectly: "It's the magic of risking everything for a dream that nobody sees but you." So, although many think I would do better in graduate school or pursuing a full-time career as a writer or teacher, I can guarantee that nothing from the previous four years will ever be wasted. The ideals acquired while at Coastal have changed the ways I think, act and live. I don't necessarily think it was the institution I chose that taught me these things, but rather the experiences I've had along the way.

I am not the same brown-eyed girl I was four years ago. Although I can sometimes recognize her reflection in the mirror, we seem light years apart. I am indebted to the person I once was because it is her interests that brought me here. However, I am eternally grateful for the person I have become because it is now my passions that lead me away.





The 21-year-old senior music major at Coastal Carolina University has been playing music since he was in the eighth grade. When he realized he was good at the guitar and wanted to pursue it, Mazevski started a cover band with some of his friends.

"It was during the Blink-182/Green Day era. It was easy to play," he said, grinning. "It was a good time."

Since high school, Mazevski has been in several bands beginning with Timmy's Toolbox Legends and moving onto Higher Education, and then to his current band, The Regime.

In addition to playing his bass in local gigs and singing in the CCU choir, Mazevski "messes around" on the drums and creates new tweaks on his guitar. "I write a lot of stuff on the piano and the guitar. I try to be unique. I like jazzy chords and neat sounds," he said.

According to the musician, he has a "killer ear." Mazevski said he can picture himself playing a song when he hears it, and then start playing it on his guitar. "It's natural," he said. "I can hear keys and roots of music."

Mazevski's list of strengths also includes athletics. He is very into sports and always puts 100 percent into everything he does.

"I might be too competitive," he admitted. "I should probably be a little mellower when I'm playing, especially in volleyball class," he said, laughing. "I just like to win."

Mazevski is a big fan of the professional soccer team Manchester United. But even more than that, he just likes a good soccer game. He always pulls for the underdog team to win, even if he is not a fan.

When Mazevski is not involved in sports or music, he likes to hang out with friends and have a good time. He is usually up for anything; however, one of the worst experiences that Mazevski can think of is clubbing.

"I don't like rap or hip hop [music]. I don't hear it. There is no music there and I just hate clubbing. I analyze music too much to do it. I guess that's what sucks about being a music major," he said.

What most people do not know about Mazevski is that although on first impressions he is coined as shy, he really is outgoing around his friends. He is also a "neat freak."

"It's not O.C.D., but I like things to be neat and tidy. I usually clean up after my roommates and I like to recycle," he said, like it is a bad thing.

But don't confuse modesty with being shy. Mazevski doesn't need applause.

The good-natured student believes in morals; however, he is not sure his morality is an asset, especially in college. In addition to all of this, Mazevski said, "I'm kind of too nice."

Mazevski is conscious of his spending, and constantly focuses on saving and survival. It would be nice, he thinks, to be prince of a country. "Not a king; a price. That way I could spend the king's money and I would have princess options."

Mazevski's refreshing character makes those around him feel good about life.

Mazevski is originally from Syracuse and has been in the Myrtle Beach area for three and a half years. His dad lives in South Carolina and his mom in New York.

"They are like my older brother and sister," said the only-child. "They party with me when they are here," he shrugged his shoulders.

After graduation, Mazevski does not intend on returning to New York for good. Instead, he said he is happy here and plans giving guitar lessons, something he is already doing. In addition to teaching music, he hopes to become a successful recording artist, even though that is a difficult position to attain.

Mazevski has family in Australia and Sweden, and because his family usually does all of the traveling to visit him, he has yet to see those countries. With family also in Macedonia, the young artist is planning a summer trip, at the request of his dad—his No. 1 role model.

Mazevski does not really have any other distinct role models besides his dad and Ray Charles, but he admires any band that has struggled to "make it," like Lynyrd Skynyrd.

With similar talents, it is easy to see why Mazevski is also a fan of Stephen "Stevie" Ray Vaughan, an American blues-rock guitarist. "He's a genius," Mazevski said. "It was so effortless for him to write awesome music by ear."

Mazevski also admires the band that he grew up listening to—Alice in Chains, an American hard rock band who peaked in the 1990s.

"I love 90s music. It is timeless. Alice in Chains, Van Halen, [Eric] Clapton, [Lynyrd] Skynyrd—anything after '97 sucks!" he said.

Mazevski hopes to one day experience being part of a traveling band. But right now, his favorite local venues include the Hot Fish Club restaurant in Murrells Inlet and the Pawleys Island Tavern. He likes crowd involvement, especially when the locals at these venues dance.

The Regime—the band Mazevski is currently in—recently performed for the first time at King Kong Sushi in Carolina Forest where they entertained their first college crowd. Mazevski said it was nice, but not his favorite because the music does not seem to be as appreciated.

If he were a super hero, Mazevski's powers might be to teleport, like in the 2008 blockbuster, "Jumper." And if he were a celebrity, he might be the successful Donald Trump, "minus the nasty hair." But as a talented student-musician, Mazevski needs none of those attributions, for he is going strong on his own.

With his college education coming to an end and his career in music only beginning, there are infinite possibilities for Mazevski. "Anything could happen," he agreed.

With the fact that "you could die tomorrow" in mind, Mazevski's attitude is positive and his goals not far out of reach. Mazevski really doesn't hesitate to make the most of everything. He lives to make every day count.

Or in his words—"Jam on, love life and live it up."



el amor, francia

words and photography: Victoria Livinski

on them.

You have spent four months calling me your home and just when I started liking you, you had to leave. I still cannot believe that you were able to leave me... ME! The city of lights and romance, the most famous and

visited city in the world! I should have probably organized another airport strike so that you couldn't leave.

It has been a few months since you left and I am concerned about your well being. How are you surviving without your favorite Parisian café? How do you keep up-to-date with politics without the long lunches with your philosophic classmates? Aren't

you starving there without the French cheese, wine and éclairs? How do you keep sane without any strikes around the city? How do you feed your cultural appetite without going to the Louvre, Carnavalet or the Opera? And I hope you are continuing to speak French everyday, mademoiselle! Don't fall behind with the new slang vocabulary!

I haven't changed much since you left. My streets are just as romantic and full of people as always. Remember how you especially loved my streets when it was raining? "Paris looks twice as bright and twice as big when it's raining because of the reflections in the wet pavement," you said about me. Remember the Belleville and Montsouris parks that you loved so

much? I am overjoyed by seeing an increased number of hormonal couples cuddling on the benches of those parks. I miss the times when you came here to take pictures or to write infinite letters to family back home.

While you lived here, you made friends from England, Germany, Mexico, Spain, Morocco, Denmark, Russia, Poland and Portugal. Do you

still keep in touch with them? How do you keep track of which one is from which country? Oh-la-la, remember all those French dinners you guys attempted to cook out of duck, or couscous or chestnuts (and failed miserably)? What about that Russian Cultural Party, after which people of at least 12 nationalities in your building were able to say two whole phrases in Russian? Remember that Chocolate Soireé that you guys put together during which everyone got dizzy from too much sugar?

How are your new classes going? Oh, I still remember that look on your face during your first class of International Economics, taught entirely in French. What a precious look of utter confusion, distress, anxiety and helplessness! It was amusing to watch you struggle with the French economics terms and business vocabulary. But my fun ended

when about half way through the class you became so comfortable with the terms that you had no problem writing all exams in French. I bet your learning was expedited by the fact that economics sounds better in French than in English.

Your Salsa professor said hello and he asked whether you are continuing your dances. He also asked whether you have danced impulsively in a public place again, just as you did on the steps of Opera Garnier in the middle of the biggest and busiest boulevards in Paris. He knows there isn't much public transportation in your current town so he is not worried that you would be dancing in the subway again, confusing the passengers.

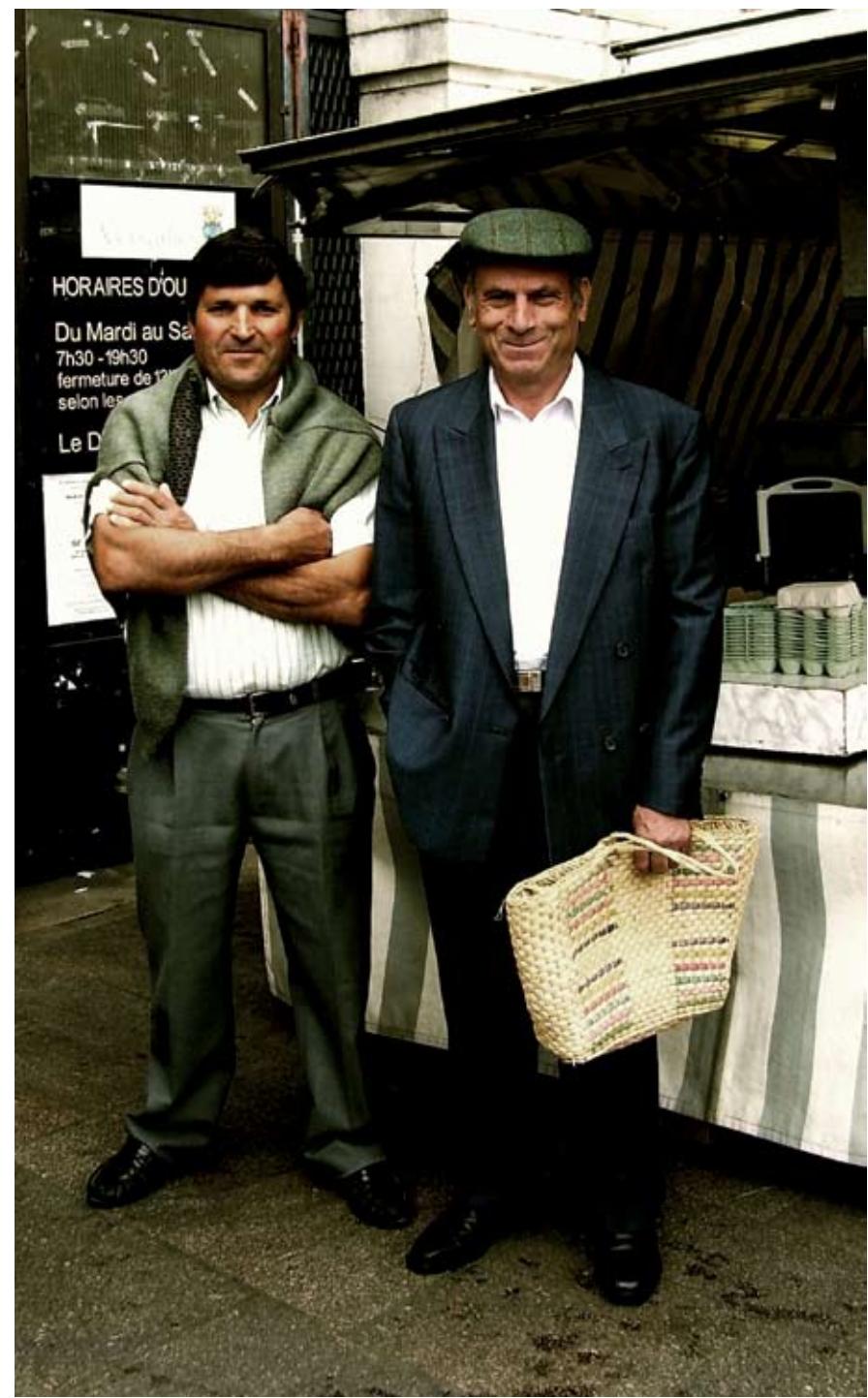
Remember Madame Judith from the Quatre Chemins café? She sends you a French bisou and she asked when you would stop by for more pastries.

She said everybody in the Villette and Aubervilliers regions are missing you. I personally think she is lying because you didn't know everybody in those areas, but the few people you got to know do miss you as well as your obsessive picture-taking.

Speaking of pictures, I feel under-photographed since you left. I am confident you are not going to stay away from me for too long. I can modestly say that you foolishly fell in love with me. You fell for my gorgeous looks, bohemian airs, my cultural wealth, unique history and just plain old charm.

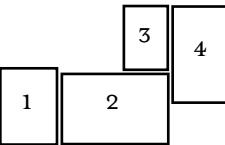
Come back soon Victoria, for you still have so many things you wanted to do on my streets that you haven't done yet. You didn't ride those alien-looking bikes that I have, called Velibs; you still didn't perform the Tecktonic style dance on the steps of the Grand Arch; you didn't yet meet all of the 2.2 million faces that represent me.

Come back home, Victoria.



Your most favorite place in the world,

Paris

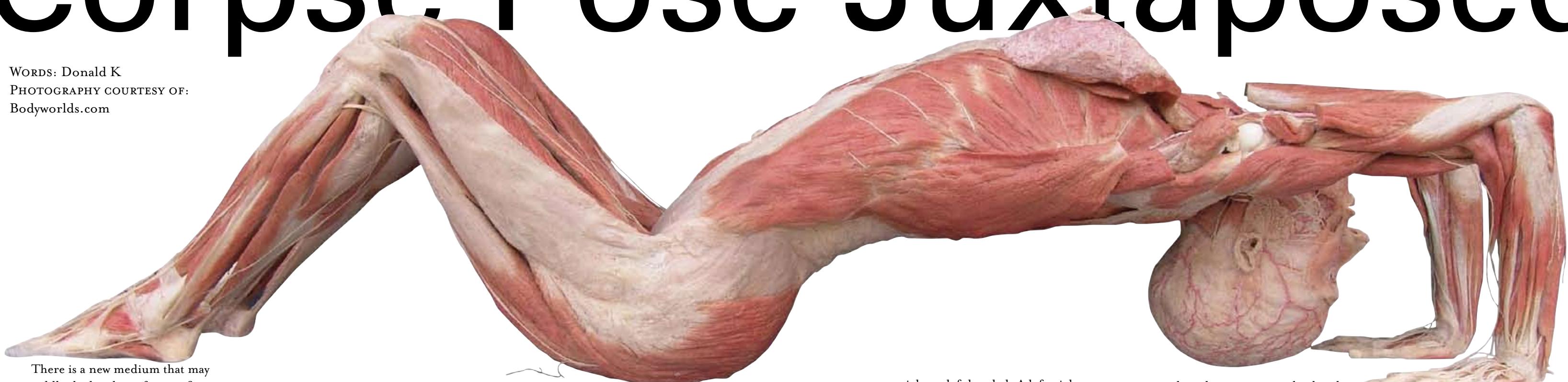


- Front: "Speeding by a Heart"
 1. "A Beloved Parisian Street"
 2. "Gypsy Stories, Gypsy Treasures"
 3. "Rainy Paris"
 4. "Monsieurs at the Market"

Corpse Pose Juxtaposed

WORDS: Donald K

PHOTOGRAPHY COURTESY OF:
Bodyworlds.com



There is a new medium that may straddle the borders of scientific research and art: animal tissue. National Public Radio recently reported on the University of Western Australia's artistic laboratory, SymbioticA, which considers itself a recognized leader in the field of biological art. Run by Oron Catts and Ionat Zurr, they offer courses and open workshops that cover breeding, principles drawing with micro organisms, tissue and culture engineering.

As NPR reported during a workshop in Los Angeles, Zurr did some "painting" with the femur of a freshly slaughtered cow. He sawed open the femur and "painted" the marrow onto a degradable polymer. Over time the cells will grow over the polymer and create a "sculpture" of living tissue. To date they have grown an ear with living human skin cells, miniature wings with pig cells and a tiny leather jacket

from mouse cells. One of the group's recent projects involved growing frog tissue in the shape of a steak. Catts fried the steak and ate it, commenting afterwards, "It was like eating jelly on plastic."

Body Worlds is an exhibition that features 200 plastinated human bodies displayed in a variety of poses, some of them intentionally humorous. The doctor who created this technique, Günther von Hagens, initially used the plastinated cadavers for medical school instruction. The exhibition is reported to have a bright and cheerful tone, with amusing poses to set the visitors at ease. The technique of plastination creates a dry glossy coating, leaving no sign of putrefaction often associated with corpses.

Are these creations of artistic expression or scientific research? Stanford

bio ethicist Hank Greenly describes the legal separation as, "murky in several directions" and forebodes that most artists are likely ill-advised. Tissue culture and engineering are biomedical research techniques that open a new area for "painting" degradable polymers. Plastination of corpses, originally for medical students, is now being used for expression of the human body. Growing tissues into ordinary objects and arranging corpses in jovial poses reflect scientific understanding of the body and nature.

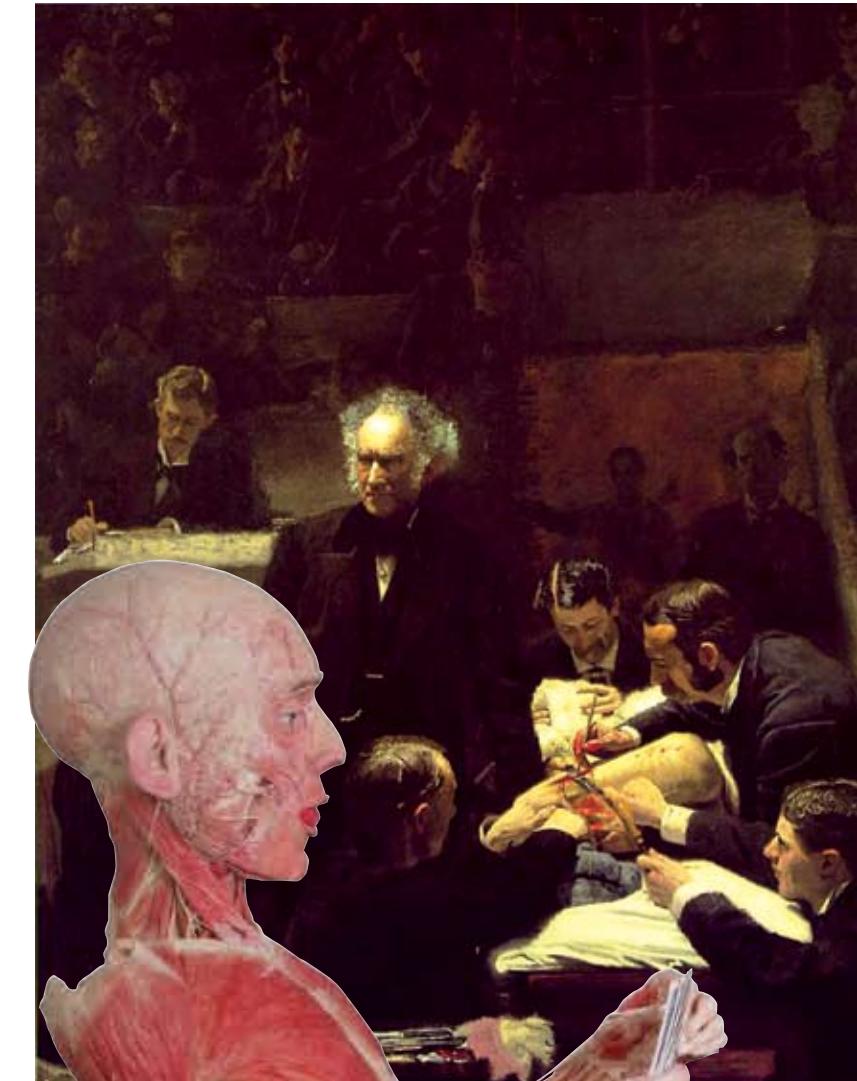
As revolutions and discoveries in science unravel nature, our changing perceptions of nature is displayed in the synchronous artwork. It is regarded by most that somehow thinking about science and art is separated into the left and right sides of the brain. Some people are left or right brain sided in their thinking, just as people

are right or left handed. A left-right brain misconception places them on opposite ends of the spectrum, making membership to both camps that much more exclusive. It shouldn't be so. Both science and art value creative thinking and a desire to introduce change and innovation. Art and science value the careful observation of nature to gather information through their senses.

In the 15th century, Filippo Brunelleschi completed the mathematical formulas for perspective drawing. His calculations enabled diagrams and pictures to look more realistic. Diagrams for the assembly of machinery, such as the printing press, could be easily understood, encouraging their production across Europe. Paintings could capture a landscape almost imperceptibly different from the real thing. By developing a scientific

approach to drawing, artists displayed nature more accurately.

A signature of the Renaissance was its art. It stressed proportion and realism. Anatomists, such as Andreas Vesalius, could publish and circulate their observations and theories throughout Europe. Artists need no longer rely on the authority of the ancients. Instead many of them sought to do their own observations and experimentation. Galileo, like Brunelleschi, reaffirmed that science is written in the language of mathematics. Equations like the description of a cannonball's path as a parabola. Newton took it further; with inertia and his discovery of gravity, he developed a new math to explain and predict bodies in motion—calculus. William Harvey discovered the closed circulatory system and the role of the heart. The laws of nature were being transcribed in the language of mathematics and the corporeal hydraulics of the body was being unearthed.



During the Enlightenment, the scientific method was applied to human behavior and society. The value of the individual was stressed because the power of a single human mind was demonstrated during the Scientific Revolution. With emphasis placed on the extraordinary ability of the mind, our bodies became more fragile as they seemed to submit to the forces of nature as it aged. This led to a perspective that all processes and phenomena can be explained as a result of matter, called materialism.

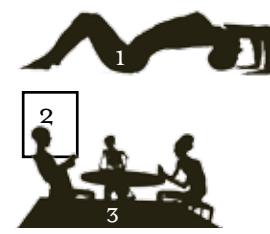
A dispirited and a vulnerable nakedness became a standard aspect of 19th century art. Thomas Eakins' portraits

of surgeons and educators display his personal experience with cadavers. His subjects were often displayed in their working environment, categorically displaying the twitches and slouches associated with being subjected to the mechanical forces of nature. Eakins' utter lack of idealism is the expression of our knowledge of the body and the forces it is subject to.

The work of James Maxwell and Wilhelm Röntgen describe light and allow us to peer inside the body. Maxwell's Equations are four elegant equations that explain how an electromagnetic field varies in space and time. They unify electricity and magnetism with

geometry and physics. They are essential to understanding the world and took science on the first step towards a unification of the fundamental forces of nature. Following the work of his predecessors, Röntgen developed a cathode ray tube that emitted a new type of electromagnetic radiation. When the tube was discharged in the absence of visible light, Röntgen observed that a barium coated piece of cardboard began to glow in the dark. Through repeated experiments, he concluded that the glowing had to be the product of a new type of radiation. He called them X-rays. The name stuck and Max von Laue proved soon after that X-rays are of the same electromagnetic nature as light, and can be described in the language of mathematics by Maxwell's Equations.

Maxwell and Röntgen didn't know it then, but they heralded in a new age of peering inside the body. In 1953, Rosalind Franklin used X-rays to elucidate the double helix of DNA. By exposing a crystal of pure DNA to X-rays, the X-ray image of DNA can

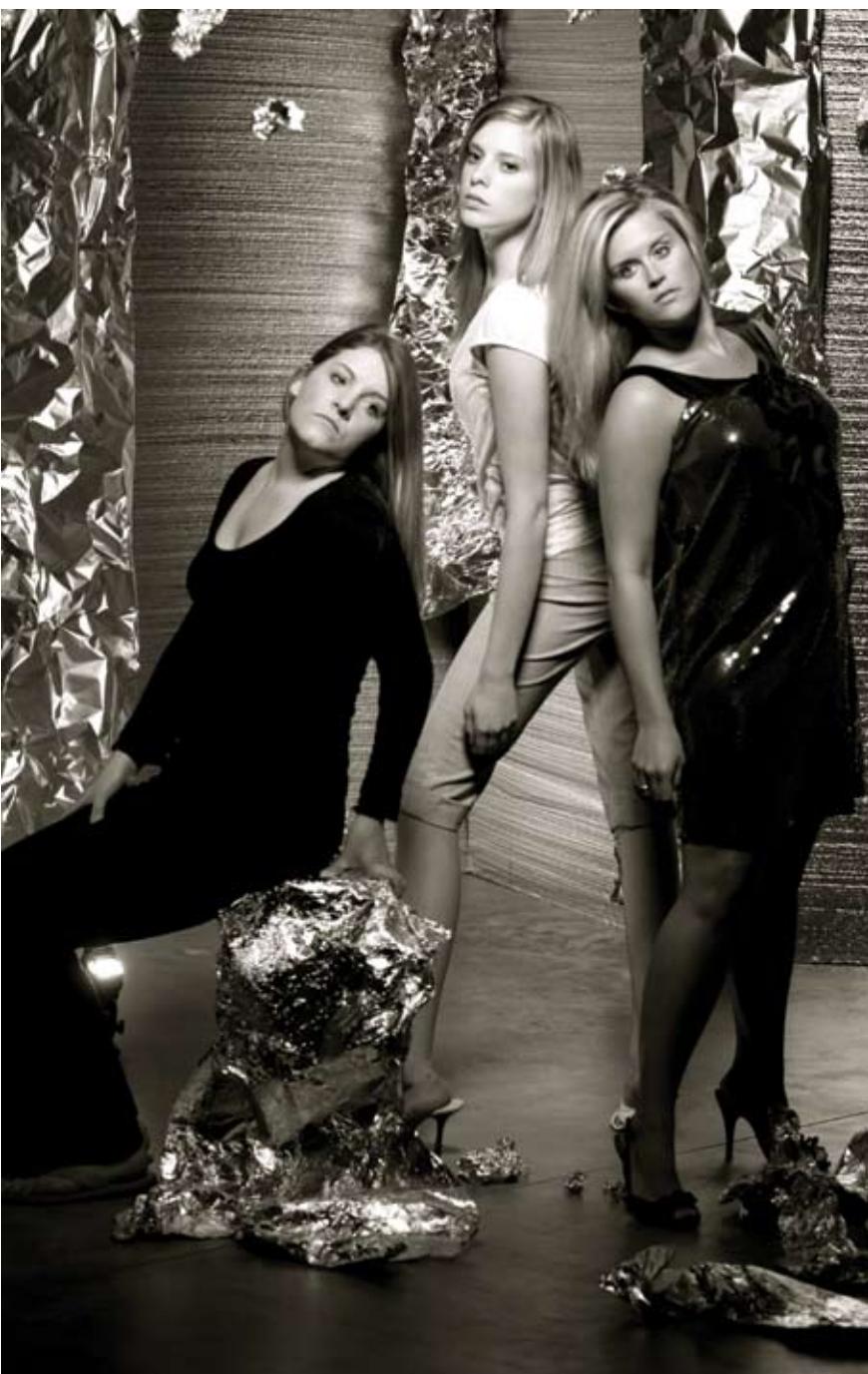


1. Gunther Von Hagens - "The Yoga Lady"
2. Thomas Eakin's "Gross Clinic"
3. Gunther Von Hagens - "The Poker Playing Trio"



Photography:
Stephanie Hutto and Jonathan Carter

Models Left to Right:
Leigh Hendrix, Brett Branham, Brandon Wolf, Andrea Stalvey, Perry Stalvey, Elin Hamalainen, Marty Keiser, Katie Something







a league of their own

WORDS: Alex Murphey
PHOTOGRAPHY: Coastal Carolina Photography

Springtime means a lot of different things to people, whether it's warmer weather, rainy days, fresh flowers, barbecue, convertibles or just the thought

of summer around the corner and how the beach awaits. It is fair to say the list is endless. There is one thought, however, that stands out among most people and can easily be agreed on as a major importance in the heads of nearly half of the population in this country, and that is baseball.

At Coastal Carolina University, the mindset is no different, as the smell of fresh green grass fills the air around Charles Watson Stadium/Vrooman Field, along with new renovations including work to the outfield wall and a new scoreboard, the teal seats look more ready than ever to be filled with

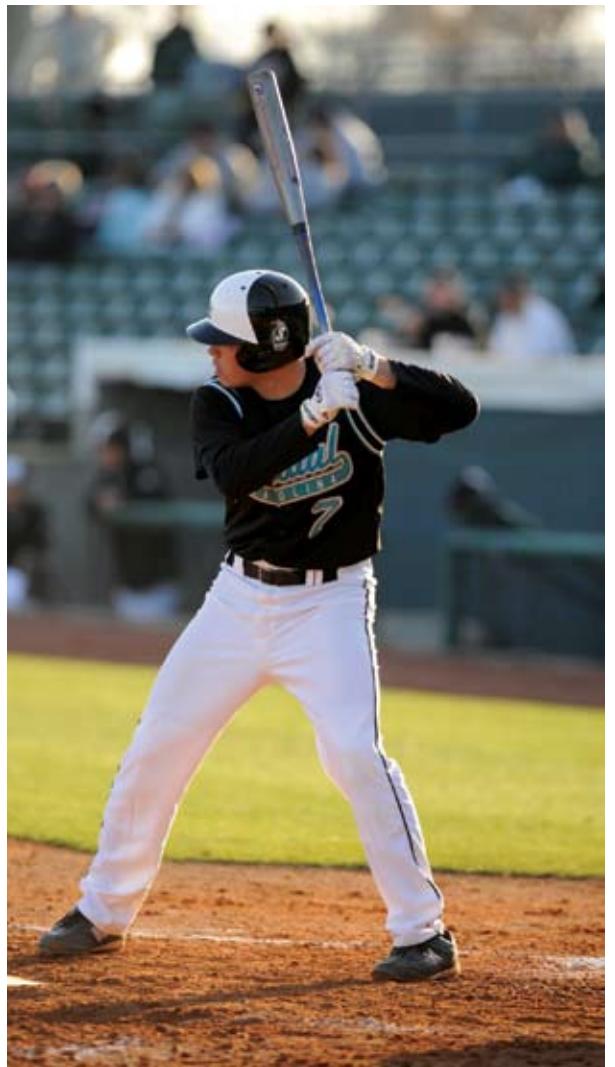
spectators. With more renovations on the way such as an indoor hitting complex, the team is more than deserving seeing as baseball could be Coastal's strongest program.

Sure, that is a bold statement at a school where sports are king and there are more than a fair share of teams in every season that continue to make headlines and catch the nation's eye, but few have a dynasty like Coastal Baseball. Taking the Big South title 10

times and making it to the NCAA regional championships six times in the last seven years, all the while creating excellent players strong enough to be drafted into Major League Baseball, is something to brag about. The list goes on and on as the team's winning percentage, since the turn of the century, has been placed in the top 15 schools in the country, and most importantly the team has been ranked nationally as 24th.

Undeniably, a large part of the team's success belongs to head coach Gary Gilmore whose 13 years with Coastal has been nothing but achievements with 10 straight winning seasons and what seems like an 11th underway. Along with being a National Coach of the Year finalist twice and having seven of his players make it to the Major Leagues, Gilmore has quite the resume.

Gilmore himself can see how the



team's hard work is paying off in big ways. "I think our fan base, at least on campus, has grown considerably over the last year," Gilmore commented, "opening day was an unbelievable crowd. I know as soon as our new bleacher area where the fans can tailgate is built, our fan base will significantly improve."

Fans are not the only change that Gilmore has seen in recent years, as he too was once a Chanticleer playing centerfield in 1979 and 1980. He has seen the team develop and improve, bringing in more students who are interested in becoming part of Coastal's baseball team. "I think a lot more people are aware of us. Five, six, seven years ago, very few freshmen came in here and played right away. The majority of them were red-shirted and developed a year before they played. Now the majority of our freshmen are ready to play. Consequently, you start getting into that tier of athlete; you're competing head-to-head with the middle of the pack in the ACC [Atlantic coast Conference] and SEC [South Eastern Conference].

We're not going to get the number one prospect from Clemson, South Carolina or North Carolina, those kinds of programs. We've made some inroads and you look at the freshmen who have played for us two years ago, last year and this year— pretty much a telltale sign that our success over the last few years has gotten us some recruits that are very comparable to the middle of the ACC and SEC. That's a big thing for us," Gilmore says.

The team enjoyed some of its biggest success last year in the 2007 season with the team winning 50 games for the second time in three years and a record low of only 13 losses. The team also won the Big South Conference both by the regular season and tournament title, once again. They later captured the nation's attention as Coastal hosted the NCAA Regional for its first time at the Myrtle Beach Pelican's home stadium, BB&T Coastal Field where Coastal would end their season with dreams of mak-

ing it to the College World Series. Fourteen games into the 2008 season and Coastal baseball continues to be a success with some big wins such as 10-4 against Maryland, 6-0 over George Mason and a crushing 11-4 win over North Carolina. The team has won every home game thus far and have fallen only once on the road to the College of Charleston who squeaked by with a win in the bottom of the 11th inning to winning the game 12-13.

Coastal baseball has also proven to be more than a winning team on the field as the team has worked nonstop to keep their priorities straight and have a strong overall GPA average of 3.0. Gilmore knows this is important and expresses his belief that school comes first. "It's at the forefront of what we do," says Gilmore, "baseball is a reward in school. That was always preached to me growing up. Our academic support staff has done a tremendous job of being the frontline guys out there in the trenches. Several years ago, that was totally left up to the coaches."

It may still be early in the season, but there seems to be no end to what Coastal's baseball team can accomplish. Gilmore knows that and confidently proclaims, "the verdict is very much still out there. We haven't even got to the 25 percent mark of our season. It's a lot easier to start well and have confidence than to be the other way and trying to battle out of holes. This team has bits and pieces that last year's team didn't have. Hopefully, we can continue to win and develop those pieces and at the end of the year, whether we're home or on the road, and we're fortunate enough to be in a regional, hopefully, we finally have enough pieces of the puzzle to make it work."

1

2

3

1. Coastal Baseball Team
2. Dock Doyle
3. Tyler Bortnick



MAN OF FEW WORDS

THE ART AND THOUGHTS OF YAW ODAME

WORDS: Megan Fisher

GRAPHY: Lauren Formalarie



As up-and-coming artist Yaw Odame met me in the Student Center office suite and took the seat across from me, I could already tell that translating his few words about his art successfully into an article was going to be a challenge.

Odame is a self-proclaimed man of few words, but as we began to discuss his art, I set out to prove that he is in fact the opposite, using his many pieces of artwork as his mouthpiece to the world. Between his job as art director for The Chanticleer, his work in music production, freelance commissions and other various jobs and activities, it is a wonder he has time to make art at all. However, it seems he is always in the process of starting or finishing a new piece, and it is through these pieces of art that Odame does his real talking.

When asked, he refused to admit to a patterned way of approaching art, but did attest to at least starting with a goal in mind. He keeps that goal in mind as he works, but does not hold to it so

rigidly as to stunt any new ideas that may develop throughout the process.

With or without a reason for Odame's interest in art, the public has and will continue to thoroughly benefit from his artistic aptitude. He does, however, have a few reasons for entering the world of art. He was brought up in a home where art was valued. He often spent time looking at the pieces his father had sitting around the house, and as he grew older his desire to create became his ability to create. Odame's other reasons for pursuing art confirmed the suspicions I had been fostering since we sat down to begin the interview. Always attentive, he also had a mischievous look in his eyes so tangible I thought I might be able to reach across the table and touch it. When Odame was in grade school, he noticed one of his fellow classmates was receiving a lot of attention when he showed the other students his artwork. In a successful attempt to pull the attention from the other young artist to himself, Odame created a piece of artwork as well, and it wasn't long before all eyes were on his work. Years later, this is a situation that is commonplace whenever he finishes a new piece.

There are a few things that fuel Odame's artistic inspiration. Along with deriving inspiration and motivation from his favorite artist, Italy's seventeenth century Michelangelo Merisi da Caravaggio, Odame also pulls from the things that are happening around him. Whether it is a tragic situation on another continent or a struggle in the life of one of his friends, he translates his feelings or ideas about those occurrences into his paintings, drawings, sculptures and graphic design projects.

When asked which piece of his own artwork is his favorite, he hesitated for a moment before assuring me it would definitely be the one entitled "Woman Feeding Child," a pencil drawing of an emancipated child being fed from a cup. He values this piece so highly because when viewers take it in, it immediately affects them mentally and emotionally. Many times when people view art they find themselves initially concerned with the way by which it was made rather than taking in the meaning of the piece first. With "Woman Feeding Child" its physical composition is a secondary consideration.

As a quiet, contemplative individual, art seems to be the perfect creative undertaking for Odame who considers it to be an essential way to communicate emotion without using words. "Art," he says "is expression."



UNLOCKING
THE LIFETIME MUSIC OF
ALICIA KEYS

EQ: Are you inspired by anything that's going on out there?

A. KEYS: Mauris eleifend, est nec iaculis dictum, justo urna euismod est, vel facilisis dui magna ut neque. Fusce rutrum eros vel ipsum. Morbi neque tortor, posuere eget, auctor vel, vulputate sit amet, ipsum. Proin at magna vitae magna imperdiet feugiat. Aenean imperdiet enim sit amet neque.

Maecenas tristique ullamcorper neque. Sed gravida mollis turpis. Duis sit amet arcu a lectus congue tempus. Mauris orci metus, bibendum ac, porttitor nec, imperdiet vitae, lacus. Donec ac orci non arcu dignissim pharetra. Morbi convallis dui nulla. Vivamus consectetur. Sed at lectus id neque tristique condimentum. Morbi arcu lacus, rhoncus ac, rutrum vel, rutrum sed, libero. Pellentesque metus nisi, hendrerit eget, consectetur at, tempor in, massa. Quisque vestibulum pharetra enim. Sed elit leo, rhoncus id, hendrerit in, consectetur a, augue.

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| 5 | |
1. Freetown: Tourist Poster
2. Dont Drink & Drive
3. The Unknown Man
4. Alicia Keys Magazine Spread
5. Woman Feeding Child

举東生节学际生新 盟

(Dear Japan,)

WORDS AND PHOTOGRAPHY:
Stephanie Hutto

I can still remember stepping off the plane after 15 hours of flight and being so intensely aware of my surroundings, of being so intensely aware of *you*. I noticed how orderly and quiet you were and for an instant I felt like I must have been a passenger aboard the only flight arriving.

I remember I took a moment to saturate my memory with your ambiance. I was there for a passion that had led me to numerous impressive destinations before this one, but none quite so inspiring as what I would ultimately come to experience with you. I came to you for one of my greatest loves. I came to you with the intent on improving this love. I came to you for my love of *photography*.

This riveting passion for photography consumes my thoughts omnipotently during moments of visual intoxication. It drives me deep into dark alleys only to force me to walk home through the dampness of the night streets. It surrounds and suffocates me only to bring me rapidly back to life again. It is an art possessing the purest reflection upon the many facets of this reality we call life.

You know where I stand on this subject, Japan. You welcomed me with open arms and wept as I had to depart from you. I wept, too. Though I suspect for different reasons than you. You played with me candidly in the fields of Otawara, and you sang to me whimsically through the

breezes of Nikko. I can still taste the air there, thick and puffy air that tasted of seasoned chicken from all of your street vendors. We danced by the bamboo and admired the sparkling night sky together. You offered me friendship in Yokohama and a loving family in Torioshi. For this, I thank you.

Remember all the photos I took of you, and how I waited so many times just to get the perfect shot? Remember the photo I lost because my hands were so numb from the wind and I just couldn't force my fingers to operate my camera any longer? Remember how I doodled for love and sang to you underneath the bullet train bridge? Or my first time eating raw horse and cow tongue? Or how



I learned Hiragana and read my first Japanese story, Pee Pee Pants? It's memories like these I keep with me. It's memories like these that drive me to return to you.

You know that my decision to do my independent photography study with you began on Thanksgiving at my friend's house in America. She and I spoke casually of the many places we wanted to travel for winter break, and the idea arose that I could travel to Asia to see you. Upon igniting such a thought it could not be shaken from my mind. Three preparatory weeks later I stamped my passport once again and stepped foot onto the brightly reflected streets of your Tokyo.

I traveled by train to Otawara where I began my stay, and I was able to experience the genuine kindness

of your people. Their sublime countenance and caring nature won my heart from the beginning. The love and generosity I received from so many made me feel like I'd known you for years... *have I?*

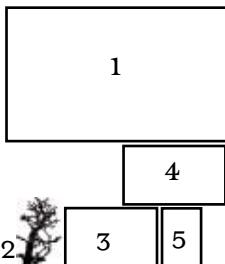
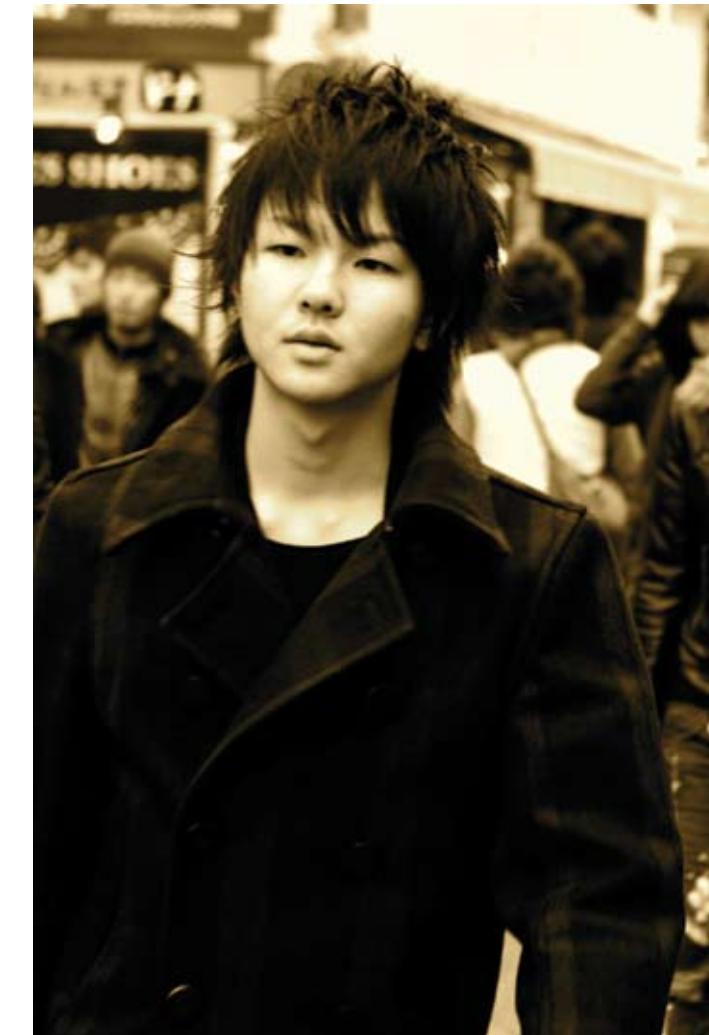
I traveled throughout your cities and experienced much. I gained a greater knowledge of your people and even learned things about my own. The many parallels between the American and Japanese cultures were numerous, but the differences outnumbered them. Even so, I have come to appreciate my life more by knowing only a small part of you.

I am home now, but I do think of you often. I imagine traveling across your beautiful country alone aboard the rocking train, and the friendliness literally radiating from the local

Love,



residents. I remember the songs and the laughter during the night while I was gathered with my new friends and family, the tears and the struggles behind the painted mask of doubt as I traveled alone with only my camera as my token of familiarity, the heartache of things missed back home and the joy of the cultural experience. But most of all, I remember you and that first moment I stepped off the plane. I knew as my flip flops hit your pale tiles that these things you would offer me would somehow reveal the commonality between us.



1. "Red Temple"
2. "Japanese Tree"
3. "Nikko Steps"
4. "Repetition"
5. "Tokyo Fashion"



Ashes2Art

UNDERSTANDING ANCIENT TECHNOLOGY

Words: Taylor Hempl
Photography: Paul Olsen

To most students, there seems to be little to learn from the buried architectural skeleton of an ancient city in Greece and even less to learn from print making practices used in Germany during the 1430s. Professors Treelee MacAnn, Arne Flaten and Paul Olsen are working with students

and other universities to remedy this misconception.

During the term of 2004, Flaten (art history) and Olsen (graphic design) collaborated to create Ashes2Art, an innovative interdisciplinary approach to teaching. The course, which is offered as an upper-level art history course each spring, is open to students from a variety of academic interests and cur-

rently includes students majoring in art education, marine biology, computer science and art studio.

Those involved are able to work with other students and faculty from Coastal Carolina University and Arkansas State University to virtually reconstruct seemingly lost ancient monuments.

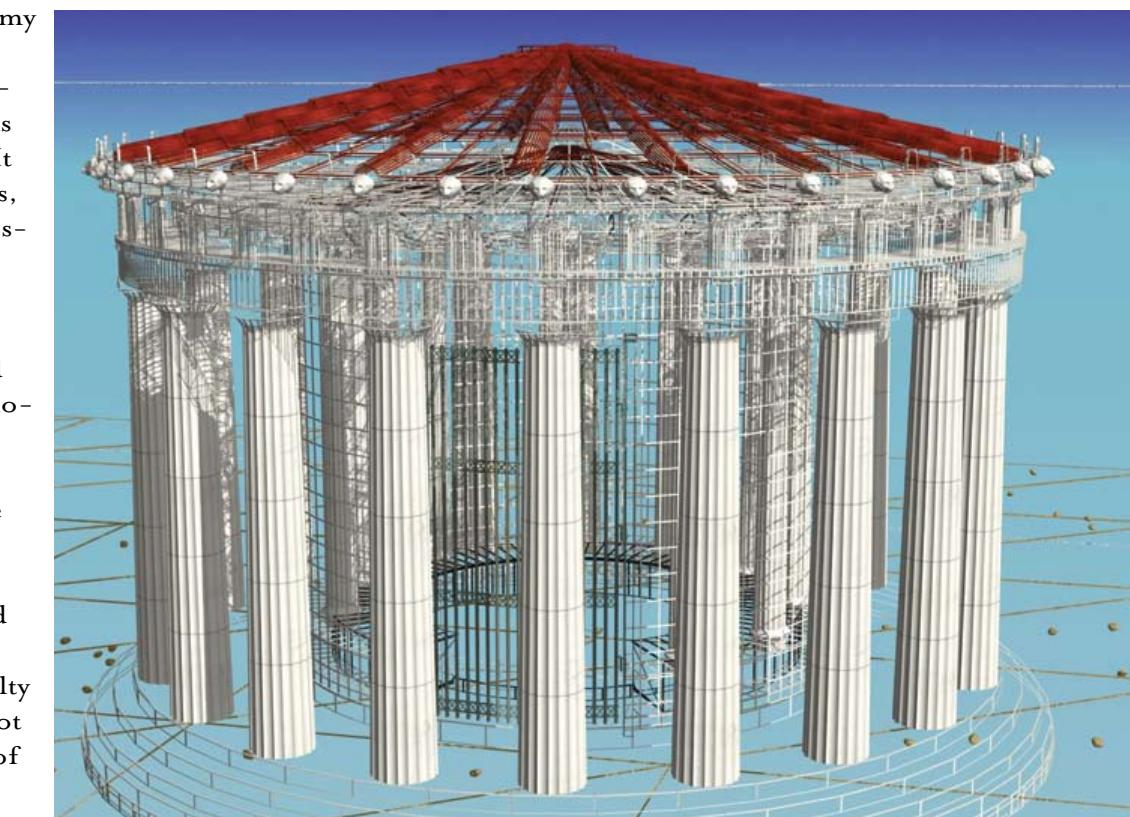
With faculty guidance, students work to create an interactive Web site. Visitors of this site are able to navigate through and around

different virtually reconstructed sites in a final product that makes it possible to view the most sacred of ancient cities from the least sacred of modern thrones. Students, faculty and field specialists are working together to ensure a quality educational utility that is provided to the public free of charge. Visitors to the site have unlimited access to all of the reconstructions, digital models, scholarly reviews, essays and available online resources.

Flaten described the website as "Extraordinary." He also commented by saying, "students such as Yaw Odame, Jeremy Alford and Mike Lally have designed and implemented a professional online presence that is at once intuitive and elegant. It includes digital reconstructions, high resolution photographs, essays, an extended bibliography, a glossary, educational lesson plans, animated flythroughs of selected monuments, animated maps and digital panoramic photographs."

Virtually reconstructing ancient sites requires an extensive amount of work. Stage One of the project began in fall 2005. After conducting thorough and focused research on specific monuments, students and faculty traveled to the locations to shoot high resolution digital images of the sites. This stage focused on Renaissance Florence, Italy and did not concern the actual process of reconstructing lost monuments. Rather, Stage One served as a context for determining the potential benefits of offering such a program to students at Coastal.

Stage Two of the project, which is currently in effect at both institutions, focuses on fourth century BCE Delphi, Greece and the reconstruction of the monuments therein. Students utilize a



variety of primary and secondary sources to build their interpretation of what the ancient ruins once looked like.

Despite the wealth of knowledge available about these sites, there is still much to be learned and an exact architectural reproduction remains improbable. In Ashes2Art, however, ancient knowledge and modern technology combine to rebuild these monuments with as much accu-

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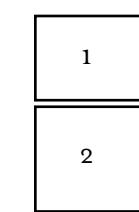
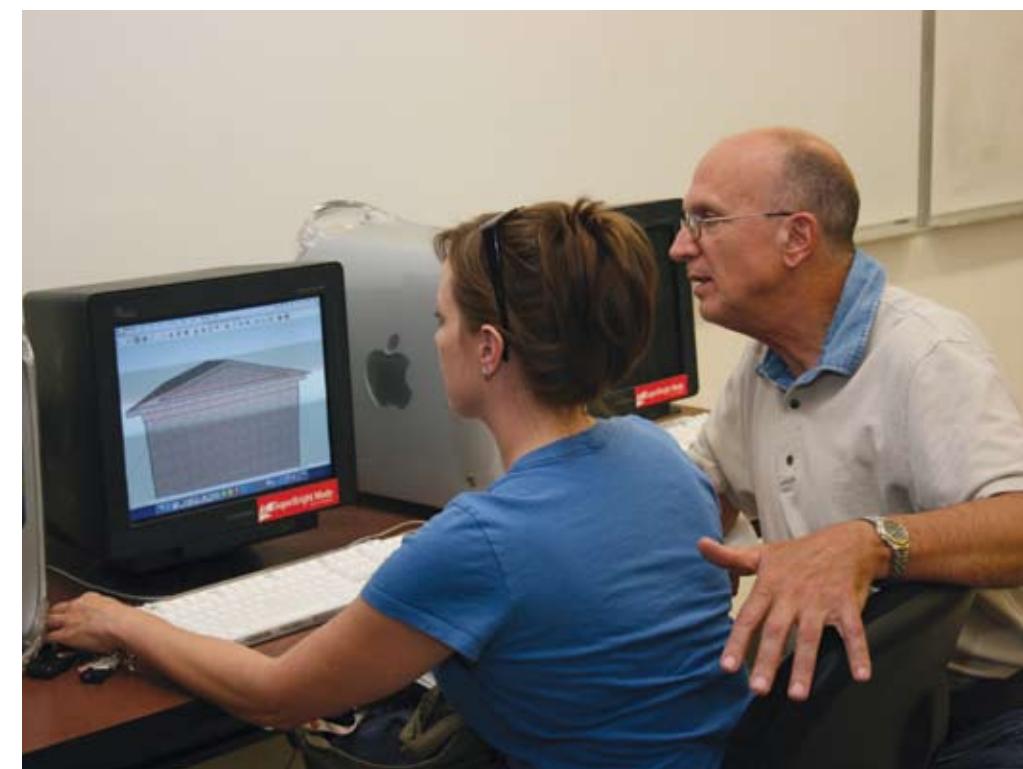
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1. Temple to Athena Pronaia (Tholos)
2. Reconstruction of Tholos- Greg Schultz
3. Wire Frame- Greg Schultz

racy as possible. Through the use of various resources—texts written by Herodotus and images from Google Earth—the completely student-developed final products are some of the best resources available of their kind.

Recently, the project was awarded a \$30,000 Digital Humanities Start-Up Grant from the National Endowment for the Humanities for the reconstruction of the early 4th century BCE tholos at Delphi in Greece. "The Provost has been extremely generous in funding a 10 station, state-of-the-art digital modeling lab, as well as the necessary software to continue our work," said Flaten. "The Center for Effective Teaching and Learning and the Office of Information Technology Services have also been exceptionally supportive. Ashes2Art provides an extraordinary opportunity for students; it is the only program of its kind worldwide that places all of these technologies, including 3D modeling, digital panoramic photography and web design in the hands of undergraduate students to recreate ancient monuments. As a truly interdisciplinary and inter-university collaboration, it is at the forefront of digital humanities projects" Flaten commented. This enthusiastic support has also made it possible for students involved with the program to receive monetary compensation for their contributions, as well as the opportunity to travel nationally and internationally.

Future plans for this project include the digital reconstruction of other locations around the world, with potential sites in Samothrace, Carthage and Ephesus in Stage Three. Other potential sites for reconstruction may be found in Italy, Turkey, Tunisia, Egypt and the Near East. With no analog resource currently in existence, Ashes2Art is a unique online learning experience.



1. Paul Olsen working with student, Andrea Hendrix
2. Tholos- Greg Schultz



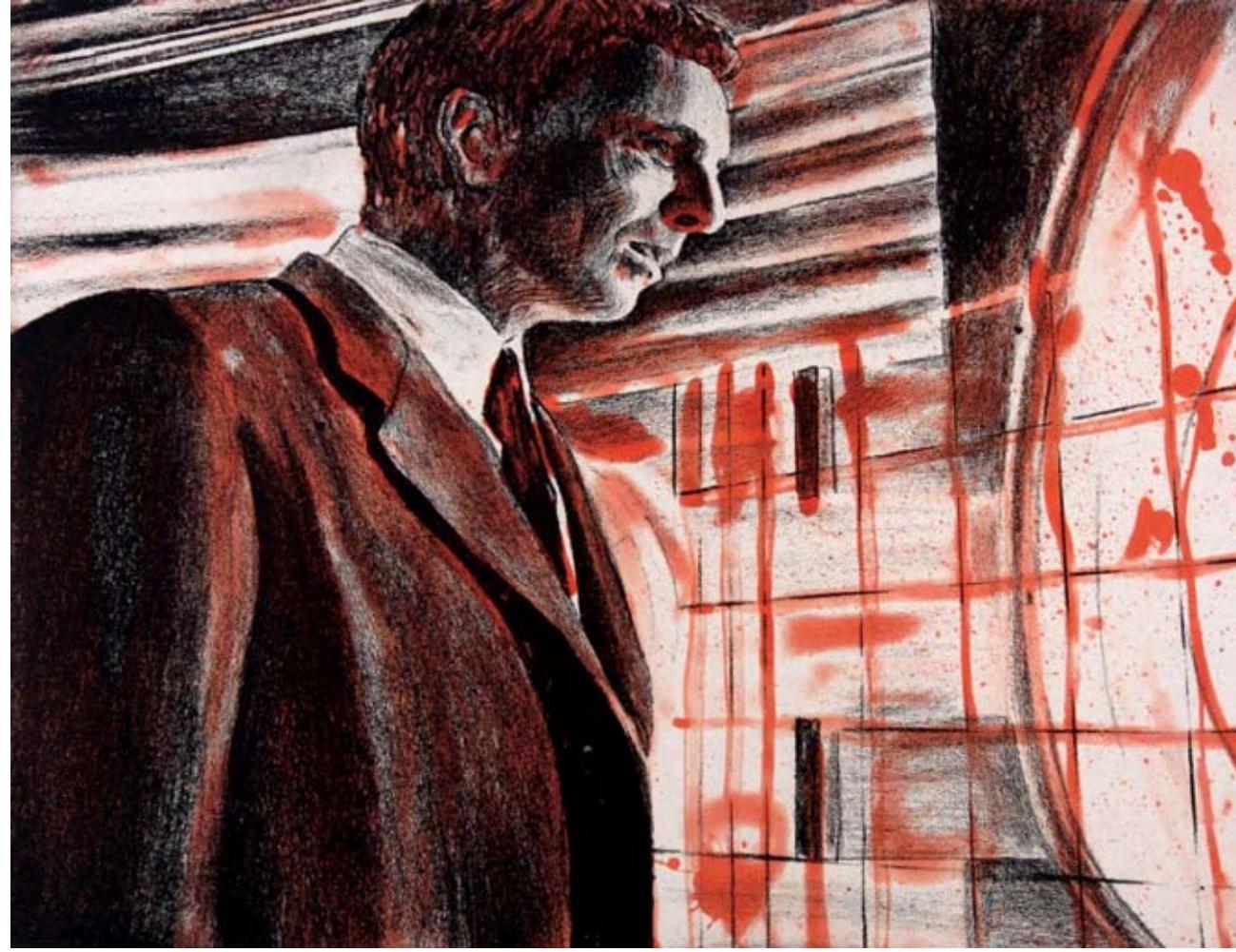
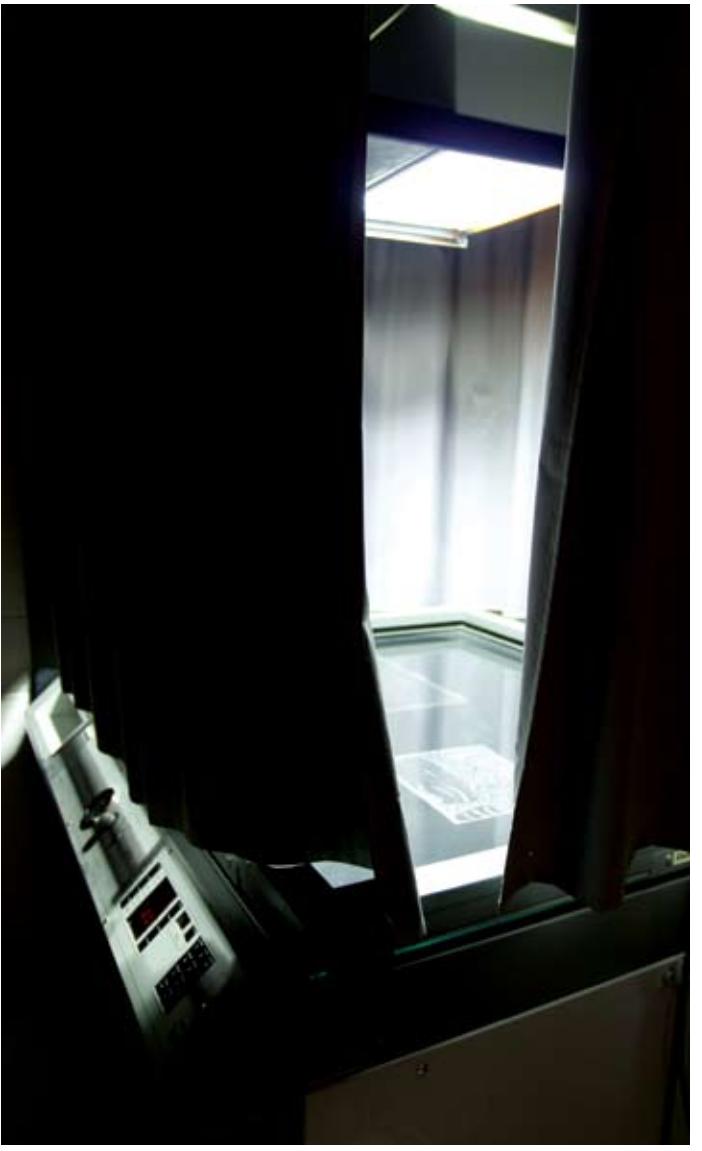
Imagon Intaglio: a new printing process

After receiving a Faculty Welfare and Development Grant in 2006, Professor Treelee MacAnn of Coastal's art faculty traveled to Santa Fe, New Mexico to attend a five-day summer workshop to explore the process of Image Intaglio (in-TAHL-yoh), an alternative method to traditional printmaking. The workshop was conducted by artist and author Keith Howard who first began the search for safer methods of

printmaking in the late 1980s. "The two met at a College Art Association conference in the late 1990s, where Howard was promoting his first book concerning non-toxic printmaking. "I had not worked with traditional intaglio in years. The process was too toxic for me to consider. After I completed graduate school, I experienced some health problems associated with oil-based screen printing. I gave up the process

for a few years, but eventually returned to the medium, as it was my calling as an artist," said MacAnn. Naturally, she had a vested interest in exploring these safer, non-toxic alternatives and in the possibility of bringing these methods to Coastal.

A recent survey conducted by the Tamarind Institute discovered that 33 percent of schools surveyed had eliminated one or more printmaking courses in



the past five years due to health concerns—the most “unfortunate byproduct” of this art form being the powerful fumes from acids, varnishes and solvents.

Despite the inherent risks associated with some of the materials used during the printmaking process, traditional practices are still in place and are being used around the world. By increasing awareness through a series of interactive workshops, it is Howard’s mission to bring safer, more contemporary methods into practice to revitalize the art of printmaking and to make it more accessible to students.

Besides being hazardous to one’s health, traditional methods of printmaking are also time consuming, making the art form

difficult to teach and learn in a modern school setting. “Students today live in an instant society,” said MacAnn, “They want results faster and are uninterested in a time-intensive process that also holds potential health risks. This [method] seemed like the perfect process to reintroduce students to printmaking in the context of the 21st century.”

Intaglio means printing from below the surface. In this process, a printing plate is covered with ink and then wiped with a stiff material called tarlatan that removes the ink from the raised surface of the plate. When the ink is applied, it gathers in varying amounts within the recessed areas and the variation created by the sporadic settlement of the ink creates tonal gradations within in the printed image. In

the final steps, a print is made by placing a dampened piece of rag paper over the impressed plate and running it through a printing press. During this phase, the rag paper is pressed into the plate and the ink is lifted from within the recesses, creating a mirror image on the paper.

The workshop was an intensive five-day seminar designed to cover all of the basic techniques involved in intaglio-type printmaking. MacAnn spent close to 15 hours in the studios each day, breaking only briefly for meals and short rests. Even with this strict schedule, those in attendance gained only a rudimentary experience with the materials and techniques used in the process. However, this experience provided a sufficient basis of knowledge with which to pursue further research in the area—provided proper equipment and time could be acquired for such an

endeavor.

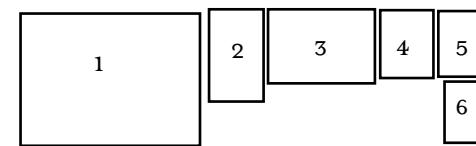
This was the next step in bringing the process to Coastal. In order to print using this method, a machine called a platemaker must first be obtained. This machine, which has a high intensity light source with a timer and a vacuum table, creates a tight contact between a positive and a photosensitive plate.

“Keith suggested that I call every commercial printer within a 100 mile radius to see if anyone had a machine available,” said MacAnn, “I did just that and found success in my own backyard with Sheriar Press in Myrtle Beach.” The generous donation of this machine (ranging anywhere in price from \$15,000–\$30,000 new), coupled with MacAnn’s enthusiasm, made the introduction of this course possible at Coastal.

If all goes well, MacAnn will submit a course proposal to the

department Curriculum Committee to add this course to Coastal’s printmaking offerings to replace the old intaglio course on record.

To proceed with this technique in the future, a high-end Epson printer that uses Ultrachrome inks would need to be obtained. This printer would be used to make the digital color separations necessary to create photo intaglio-type prints, but could also be employed for use in digital photography. The prerequisites for this course would be the same as ARTS103 and ARTS112, meaning almost any student would be able to take it if they desired.



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- 3.
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1. Rob Byrd runs a plate through the press
2. Plates developing on the light table
3. Treelee MacAnn's "The Plan"
4. Rob Byrd's "Awake"
5. Audrey Gores's print
6. Tyler Parmalee's "spitbite technique" print

playwrights play right

WORDS: Kirk Johnson

PHOTOGRAPHY: Stephanie Hutto

Not many students at Coastal Carolina University know we have potential stars hiding out here on our very own campus. Professors Aaron Michael McAllister and Daryl Fazio have quietly spent the last two years writing musicals that are original in every sense of the word.

McAllister came to Coastal having already worked in New York City as a professional vocal coach and a professor of musical theatre. When Fazio, who teaches graphic design, came to Coastal, she had already written a play that was produced in New York City.

Their first collaboration "lift" which will premiere at the York Theatre off-broadway this summer, tells the story of a small town in Ohio that is deeply affected by the near-death experience of an 8-year old boy. In the twilight hours of a winter's day, Ethan falls through the ice over a frozen lake. Somehow, he is miraculously saved but no one knows by whom until Ethan claims that a "bird man" was the one who lifted him from the icy water.

Their newest show, "POPart" tells the story of a young girl from the suburbs named Kitty Katz who moves to the city to attend the

Ghetto Art School. At first she struggles to fit in, but eventually, along with her wild new friends, she learns to "let go, dig in and create." This play will have its world premiere workshop at Coastal next fall.

These musicals would not exist if it

weren't for the two talented people who created them. I recently interviewed McAllister and Fazio about how they got started, where they come up with their ideas and what their dreams are for the future. This is what they had to say:

How did you begin writing musicals together?

McAllister: It was one day, during the first few weeks of school, I passed her office one day, I saw her door was open so I knocked, introduced myself. I walked into her office and that was when I saw Playbills and other theatre paraphenilia on her wall. I didn't know of some of the pieces on the programs, so I just said, "What are those?" and she said, "Oh well..." very modest as Daryl is "...those are just a few plays that I've written." So I said, "I'd love to read your work."

Fazio: People say that sort of thing to me all the time and my first instinct is to say 'oh how nice, yes...certainly' and I don't ever

bring it up again. If they really want to read it, they'll ask again and he did, he asked me again. So I gave him the most recent thing I had written which was a play that takes place in the Mississippi delta in the 1960s, and I didn't really think too much about it. Mostly I gave it to him because of a conversation we had at one of Eric Hall's gigs. Aaron said something about wanting to write, and I said 'I've always wanted to write a musical.' And I don't throw that kind of information around because it sounds like I'm tooting my own horn and I hate that. Next thing I know, Aaron is coming to me with my own play, saying 'This would be a great place for a song!'

How different is it working on a musical compared to writing straight plays?

Fazio: The big thing that is different for me is having a partner. It's different and I like that a lot. It's fun to have that back and forth with him, someone who can back you up and keep you in check. It's like making a baby; you can't do that by yourself. Some people can write both the lyrics and music, but that's not for us. As far as writing plays... there's another part of my personality that is extremely solitary and inward. The playwriting part really answers to that part of myself.

McAllister: And something else that our collaboration also offers is she is shy and at times introverted and I can't remember if I was ever shy or introverted. I'm the loudmouth and she's the one who is introspective. We have two strong personalities that work well together.

"lift" is going to be off-broadway this coming summer, what do you expect from that?

McAllister: We'll rehearse it for a few days beforehand using real actors and use the Equity staged reading contract. It will be



Fazio & McAllister



PHOTO COURTESY OF: Daryl Fazio
Vocalists Recording During the Popart demo in NYC

at the York Theatre, which is well-known for work-shopping many successful musicals, such as "Merrily we Roll Along" and "Lucky Stiff," among others.

Fazio: A musical needs this kind of work before it can really come to life. Aaron and I can go to New York and make a thousand recordings of the music, but we still won't know how it works with the book. They're separate right now, and we don't really know what they will do when they are put together. Forget about dancing, scenery, etc. This is just about seeing how the storytelling, narrative, tempo, etc. work. We could end up doing four or five of these kinds of readings with rewrites in between. Musicals are in development for years before they make it to Broadway. A lot of people don't know that. This is an exciting opportunity for us.

Where did the concept for "POPart" come from?

Fazio: That was one that I birthed a few years ago; I have a brother who is a rock musician who said he would help

me. I went to art school, of course, and I wanted to write a musical about that experience. I knew that I wanted to use pop music to tell the story, but I had never written a musical. My brother had just started his own business and would never have the time to help me. The idea just kind of fell to the wayside for a number of years. After we finished the first draft of "lift," I wondered if it would be something that would interest Aaron so I decided to give him what I had, which I think was the first 15 pages or so. I thought it might be too strange for Aaron's taste or to be mainstream, but I was completely wrong.

McAllister: I fell in love with the possibilities of a musical set in an art school because I had just spent years teaching at Savannah College of Art and Design. The characters were so young and fresh, as were the ideas. I instantly saw how this could be a great commercial success. Taking pop music, which is what I grew up listening to and using it to tell this story fascinated me.

Fazio: It's just supposed to be fun; its for kids, it uses teenagers, multi-

cultural characters, strong roles for women and it projections of modern art. It's essentially about paintings and the whacked-out people who create them.

This past year, you traveled to New York City twice to make cast recordings of "POPart" and "lift." What was that experience like?

McAllister: It was like night and day record-

ing our fist collaboration "lift," we were funding the project ourselves so things were kind of tight. To record the piece, we rehearsed for a day and recorded for a day. We couldn't get the studio we wanted. It was a very rushed process and we could only afford three actors. It was a nightmare in many ways.

Fazio: But what you can't underestimate is having Aaron there who can be a vocal coach and demonstrate how things should be performed. Not all composers are singers themselves, but Aaron is and of course he can play the piano brilliantly 99.9 percent of the time.

McAllister: With the "POPart" demo, we actually received a grant from Coastal to fund the recording of the show. It was a much better process; we hired an amazing 10 person ensemble, and

we had three days of rehearsal with two days of recording.

It was very recently announced that "POPart" will be included in Coastal's Theatre season next year as a full workshop production. How did that come about?

McAllister: At first, I said no. It was Ken Martin's (chair of theatre department) idea. I talked with Daryl and we said, "No, it's not ready yet. We need more time to work on it." Eventually,

the whole department was for the idea, but I still declined the offer.

Fazio: That night I called him and I said, "I can't believe we turned it down!" I knew it would be a great opportunity for us to get the show on its feet and for the students to have this experience of performing in a new work. So, eventually we broke down and agreed to let the theatre department do this piece. I think it's going to be very exciting. I can't wait to see

some of these kids that I meet in the hallway here at Coastal playing the characters that I created in my mind.

What are your dreams for the future of these shows? Do you expect them to go to Broadway?

Fazio: Well, if we're going to go right to the top, then Broadway, definitely. Maybe even the Tony Awards.

McAllister: I would love to have both of these shows go to Broadway, not because it is the best place artistically, but because it is the best place commercially. There have only been seven musicals who have won the Pulitzer Prize for theatre. It has to be an original piece and with an American theme, those are the two requirements. I would cash in 15 Tony Awards for one of our shows to be the eighth musical to win the Pulitzer Prize.

To learn more about McAllister, Fazio and their musicals, visit their Web sites at poparthemusical.com and lifthemusical.com.



this semester at ccu

CCU students participated as volunteers in the nationally broadcast Democratic Debate sponsored by CNN in February, as well as Rock Your Vote at Broadway At the Beach.

PHOTO BY: Stephanie Hutto

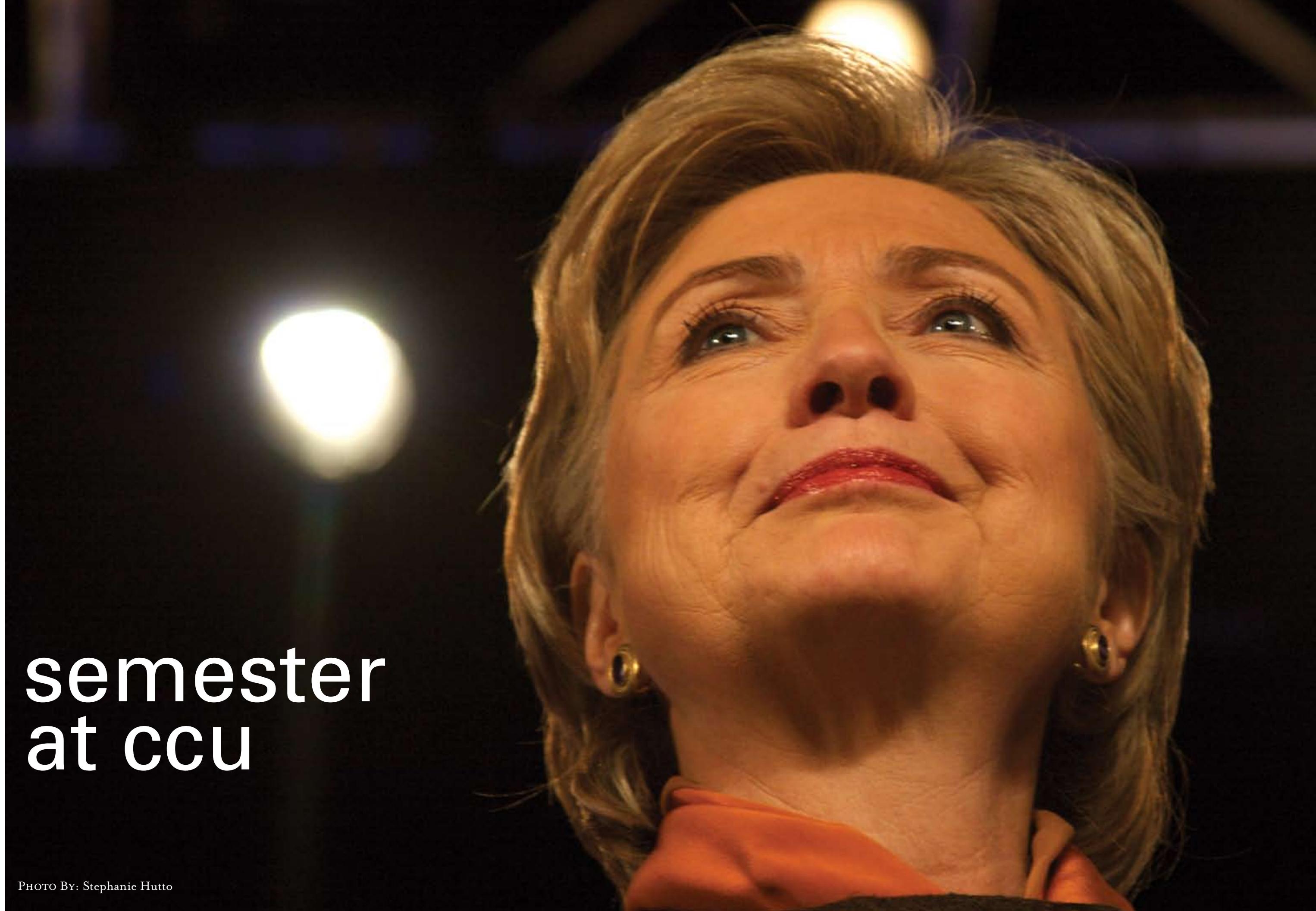
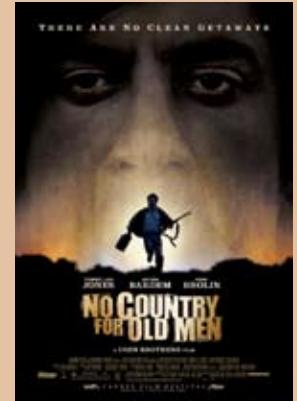




PHOTO BY: Stephanie Hutto

CCU's Communication and Journalism Club hosted Double Dare with Marc Summers. Summers was awarded the first annual Peach Cobbler Award in hopes to make it an ongoing Coastal tradition. Students answered trivia questions and played games such as "Pie in your Pants" and "Shaving Cream Balloon," while being slimed by the club's homemade slime.



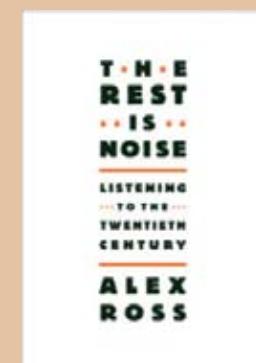
Films

- No Country for Old Men
- There Will Be Blood
- Into the Wild
- Jumper
- 25 Dresses
- Vantage Point
- Fool's Gold
- Tyler Perry's Meet the Browns
- The Spiderwick Chronicles



Music

- Radiohead
- Snoop Dogg
- Jack Johnson
- Alan Jackson
- Fat Joe
- Sara Bareilles
- Janet
- Erykah Badu
- Taylor Swift
- In Rainbows
- Ego Trippin
- Sleep Through The Static
- Good Time
- The Elephant In The Room
- Little Voice
- Discipline
- New Amerykah: Part One
- Taylor Swift



Books

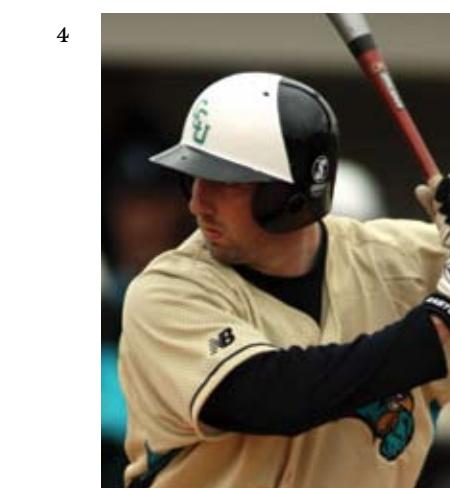
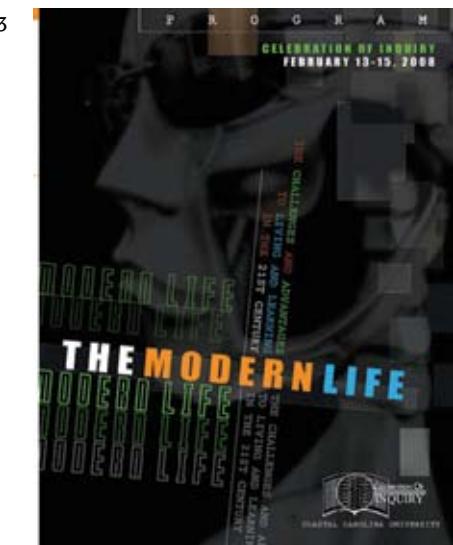
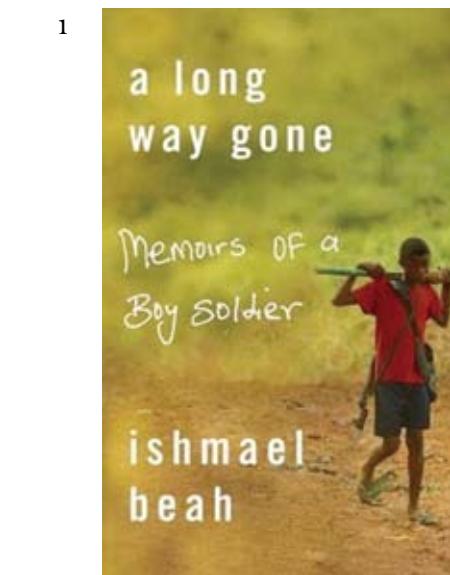
- The Rest is Noise
- The Appeal
- Remember Me?
- Losing It
- The Secret
- Stop Whining, Start Living
- Nineteen Minutes
- I Heard That Song Before
- The Other Boleyn Girl

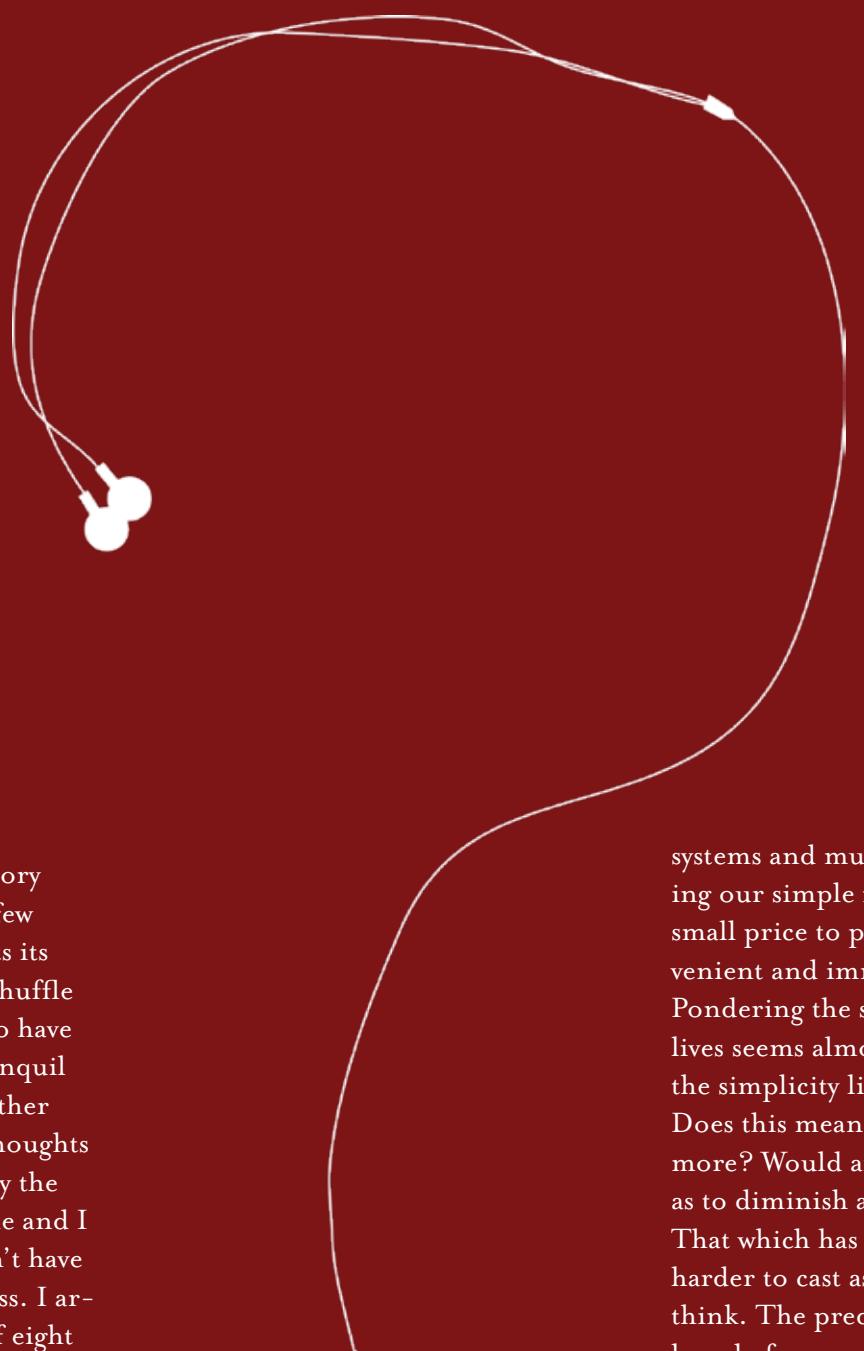
- Alex Ross
- John Grisham
- Sophie Kinsella
- Valerie Bertinelli
- Rhonda Byrne
- Dr. Laura Schlessinger
- Jodi Picoult
- Mary Higgins Clark
- Philippa Gregory

1. CCU's 2008 Big Read has been announced as being "A Long Way Gone: Memoirs of a Boy Soldier" by Ishmael Beah. It will be the required text for all incoming freshmen.
2. Men's golf Alumni and three-time All-American Dustin Johnson earned a spot on next year's PGA Tour after finishing in the top 25 of the Q-School Final State at Orange County National Golf Center and Lodge in Winter Garden, Fla.
3. Celebration of Inquiry had more than 160 programs and presentations exploring the theme "The Modern Life: The Challenges and Advantages to Living and Learning in the 21st Century."
4. The Coastal Carolina baseball team is nationally ranked.
5. Included in this year's Celebration of Inquiry was a showing of "The Vagina Monologues."
6. 'Dave's Blog' launched to help promote dialogue between the university community and CCU's President David A. DeCenzo. He will post ideas and comments that are specific to the campus and other issues relating to students and higher education.
7. CCU will be starting an Army Reserve Officer Training Corps (ROTC) program in fall of 2008. The program will be initially affiliated with the University of South Carolina ROTC program. Twenty freshmen are currently being sought out for the initial class.

The Rebecca Randall Bryan Art Gallery features-

8. New Prints: Winter 2008 from IPCNY
9. Bears: by Kent Rogowski





I step outside of my two-story town home and walk only a few steps to my Toyota that awaits its short journey to campus. I shuffle through my iPod Touch as to have the pleasure of hearing a tranquil tune before I must start another stressful day of classes. My thoughts and music are interrupted by the shrill sound of my cell phone and I press the *ignore* button. I don't have much time to talk before class. I arrive on campus in just shy of eight minutes. I shut off my car, put my cell phone on *silent*, turn off the iPod and leave it all behind me. I painfully rush through my day just to get back to the addiction of my material possessions. Stopping to think of this only makes me poignant, realizing that I am slave to the instruments society has deemed important.

Our generation is blogged by technology. It clouds our minds to the point of destruction. We walk around like zombies unable to communicate with one another in person. Instead, we exchange

through the minuscule earpiece fixed constantly in our ears like a deformed growth. I remember when the Internet came out, what a novelty it was. We can log onto the Internet from our cell phones now, which double as cameras, GPS

Apocalypse Now?
words:
Lauren Formalarie

systems and music players. Sacrificing our simple freedoms seems a small price to pay for such a convenient and immediate existence. Pondering the significance of our lives seems almost arbitrary with the simplicity life has achieved. Does this mean there is nothing more? Would anyone be so bold as to diminish a version of fate? That which has no evidence seems harder to cast aside, as one might think. The predictions of those long before us still have the power to demand intrigue and interpretation.

Many of us are caught up in our daily lives so much that we no longer have the time to contemplate the slightly less tangible life we lead; not the job we attend to daily and the paper money we invest our subsistence in, but the existence behind that one. As easily as it was given to us, it can be taken away. Ancient cultures, before they had calculators to do their math, based their lives on astrology, astronomy, math and science. They didn't learn it in a poorly fluorescent-lit

classroom behind a wooden desk from one man who learned it from another. They taught themselves. They created the building blocks which made our life into a reality. They felt the essence of what it is to live a lifetime without enough distractions to truly use their minds to learn how life works.

The Egyptians built pyramids without the use of the wheel or any *real* tools compared to what we have available for use today. People put up 10 ton stones thousands of years ago at Stonehenge, by means factually unknown to modern man. Prophets throughout the centuries have made predictions that have proven accurate. If we have come this far in our endeavor for understanding the creation of an ever-growing intelligence, then we ought to be able to uncover the truth about *the end*.

When will the world end?

The Aztecs predicted 2011 and the Mayans predicted 2012. With these years fast approaching, does anyone ever take the headphones out of their ears long enough to stop and think about these mind-boggling prophecies? Many do. They range from apocalypse-crazed individuals living their lives by the fact that it will soon end with everyone else's, and the people who call them all crazy and believe they will undoubtedly watch new years come and go until the day they die and take pleasure in every moment of it. After speaking with a few of these individuals, including Associate Director of Career Services and religion professor, Tom Woodle, I yearned for the knowledge to construct my own outlook. The difficulty about it: there is enough information out there

with every angle of the protractor, you must create your own beliefs and take the rest for what its worth. In all reality, no one can ever know when the world will end; and when it may begin again.

It is called the Orion Prophecy, the belief that the world will end in 2012. It stems, to a minute degree, from the Mayan Calendar. The finale will be catastrophic. Earthquakes, tornadoes, hurricanes, tsunamis, all too large to imagine and they will wipe out civilization. The poles will switch, there will be extremely close alignment between the sun, the galaxy's equator and the sun's path. The sun's emission may reach its capacity. Pangaea may again take place with our continents coming together to form a supercontinent.

This, of course, is only a few plates of food for thought inside the buffet of sensationalized information available to the wide open-minded, willing to take it all in.

The Mayans believed they could predict the future because history repeats itself, and their concept of time was cyclical, not linear, like ours. Our calendar doesn't end because it is a line—and lines are infinite. The Mayans were intelligent enough to realize without knowing it that the world works in cycles.

They weren't the only culture to predict the end of the world. Bible calculations, prophets, scientists, ordinary human beings all look for the answer to the ultimate question. Every religion has a creation tale; therefore many cultures feel the need to include *the end*.

We know of three different Mayan calendars—Tzolk'in, Haab and Long Count. The last of which was simply a count of the days from start to finish. The Long Count ends around December 23, 2012. The Aztec calendar ends on December 24, 2011. But did these ancient cultures really have an idea of when the world will end? The answer is most likely no, but maybe instead it could be the end of an era. It isn't too implausible to think we need a "spiritual recharging." Some myths say we are in the fifth epoch of man, in which man will realize spiritual destiny.

In a consumer-driven, technology-raided society, everyone is bound to have an opinion and to spread it like the plague with the use of marvelous tools like the World Wide Web. It is our personal duty to digest only what information we regard worthy and take none of which we haven't seen with our own eyes as factual evidence. Maybe the Mayans are right, it is time to stop sifting through our iPhones for the song of the minute, madly pushing away at the wearing buttons of our Nintendo Wii controllers and watching our LCD, plasma, flat screen TVs. It's time to open our books to a new chapter. An epoch where we can look at our world's tribulations and conquer them one by one, until the earth is freshly innovative again.





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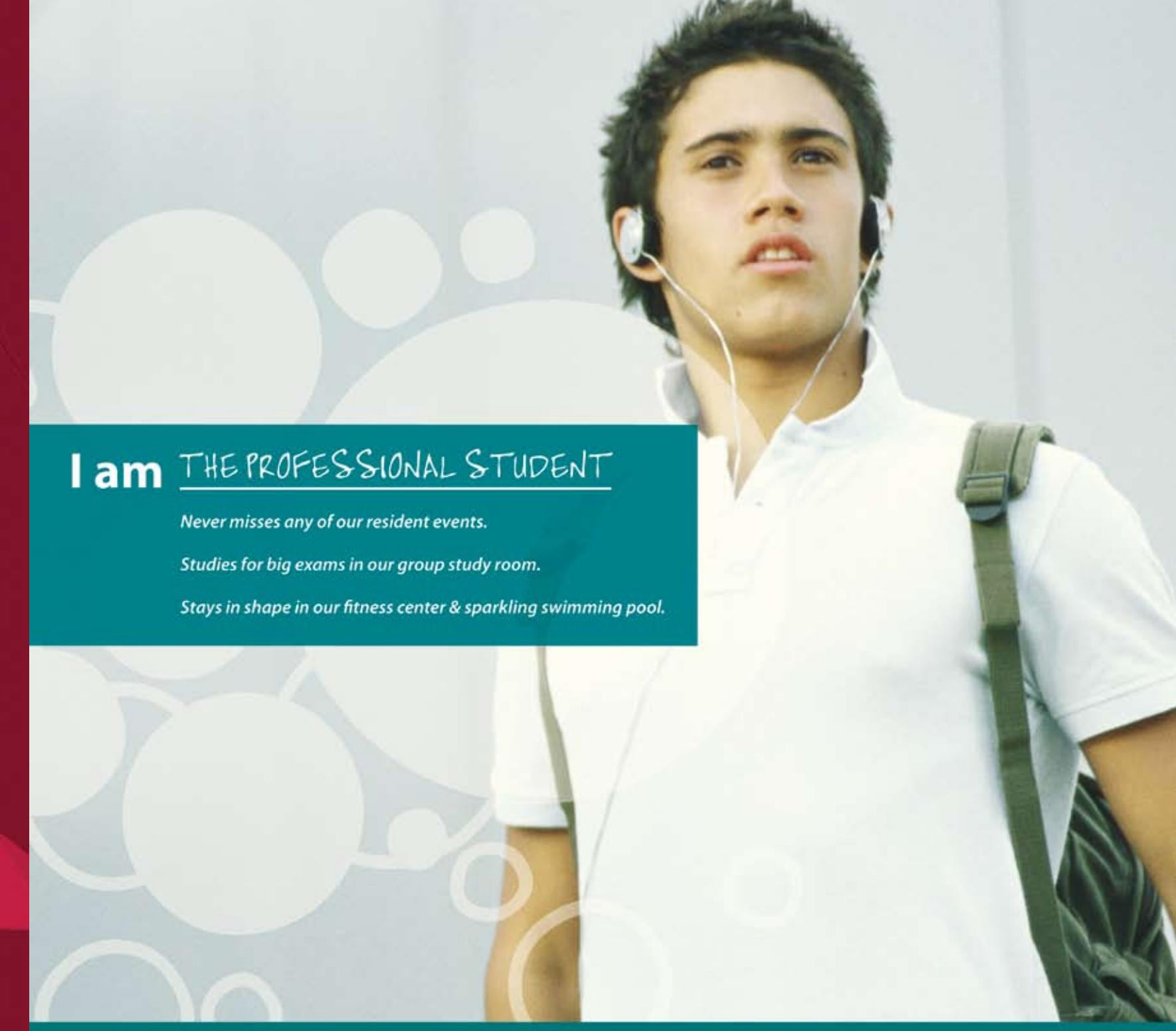
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