

Iraq War Memorial visits campus

Alex Emmons
Staff Writer

The war memorial exhibit Eyes Wide Open, a traveling demonstration of the cost of the Iraq War in human casualties, came to Colorado College Thursday, Oct. 12 and Friday, Oct. 13 in the form of over 2,500 pairs of combat boots representing fallen American soldiers.

Students and Colorado Springs citizens stopped to view the extensive lines of boots and the Wall of Remembrance, which commemorates Iraqis who have died in the war.

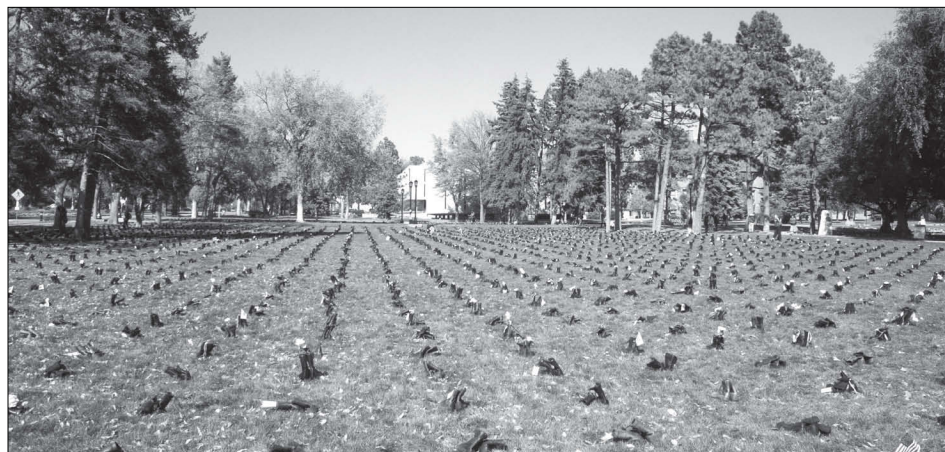
Eyes Wide Open (EWO) has toured over 100 cities since its creation two years ago. The American Friends Service Committee originally created the memorial in Chicago during January of 2004 to illustrate the human cost of the Iraq War. Since then, the number of pairs of boots has risen from 504 to over 2,500. According to recent studies performed by Johns Hopkins University and other internationally acclaimed institutions, the estimated number of Iraqi casualties has escalated to more than 655,000 during that same time interval.

In the past three years, the highest number of Iraq War casualties occurred in April of 2004, with 135 deaths that month. Each pair of civilian shoes displayed in the Eyes Wide Open exhibit represents 200 Iraqi casualties, or five rows of combat boots.

In the morning, a sign indicated that Eyes Wide Open was dedicated to 2,755 fallen soldiers. A matter of hours later, the number had risen.

The exhibition has received immense support from conscientious objectors, and surveying it has been a tearful experience, even for strangers to the dead.

AFSC Eyes Wide Open National Director Mark Anderson commented, "The people are in awe at the number [of pairs of boots]—



Sam Cornwall/Catalyst

Over 2,500 combat boots were displayed across Armstrong Quad on Thursday, Oct. 12 and Friday, Oct. 13 in memorial for Iraq War casualties.

what the number actually looks like. I hope that we won't have to do this any longer."

Patrons of the memorial have left flowers, photos, flags, and identification tags as symbols of their sympathy and calls for peace. Some have also left written messages attached to the boots.

The boots of Kyle G Thomas, 23, KS, included a page-long letter, an excerpt of which follows: "He told his father, Raymond, that joining the army wasn't about oil or terrorism, but that God needed a Christian man fighting for Him."

Other messages are shorter. Attached to the boots of SPC Jacque Earl "Gus" Brunson, 30, CA, was the note, "Gus, We love and miss you. Andrew."

The purpose of EWO is the subject of debate among various interested parties. According to one private website, critics suggest that the memorial only pretends to honor the deceased, while it actually caters to a political agenda. Others concur that EWO solely presents the negative side of the war and purposely fails to promote its benefits.

However, when EWO visited Dallas in

Feb. 2005, Cindy Sheehan, mother of SPC Casey Austin Sheehan, KIA Apr. 2004, wrote, "Exhibits like AFSC's Eyes Wide Open [are] a wonderful way to honor our children's sacrifices and to bring an awareness of the true human cost of war to our nation."

When the memorial visited Washington, D.C. last May, a member of Military Families Speak Out orated, "There are too many boots in front of us, there are too many shoes farther back, there are too many who have been maimed and scarred for life, there are too many soldiers who have returned as empty shells of human beings, their souls and humanity left behind on the battlefield."

An online video depicting the memorial's history portrays a male supporter, claiming, "This is a silent protest that has a very powerful effect. We ought to get angry about the loss of life—and I am."

Many CC students paid homage to the memorial. Sophomore John Armstrong said, "It's good to see a visual, because when you actually see the boots it gives you a better

>> continued on page 2

CC students organize Venetucci Farm

Adam Cahan
Staff Writer

The efforts of a dedicated group of Colorado College students may lead to CC acquisition of a 3-acre farm 10 miles southeast of campus. In addition to growing and selling crops, the CC-run farm will be a place where students can work on independent studies or theses, classes can study various aspects of agriculture, and local children can come to pick pumpkins.

The CC Farm will be on Venetucci Farms, a local hundred-plus acre farm run for many years by Nick Venetucci. The Venetucci Farm was donated to the Pikes Peak Community Foundation after he passed away.

The opportunity to secure a plot of land arose when senior Jon Piana talked to professor Miro Kunno, an environmental studies professor, about his proposed LAS major on agro-ecology, and the social and cultural aspects of the food system.

"Our conversation led to him talking to Michael Hanagan, head of the Pikes Peak Community Foundation [PPCF], who just had a farm donated to them. [Kunno] talked to Mike about cultivating a few acres, which led to the idea of a CC farm," Piana said.

Following through with the idea, Piana and several students with similar interests created the CC Farm Committee. The committee



Zach Rosen/Catalyst

Two camera-shy goats at the Venetucci Farm.

met a private donor at the annual State of the Rockies conference who was able to provide funding for four students' internships on the farm during the summer. The interns researched sustainable farming techniques, and worked on Venetucci Farms hand in hand with PPCF, both to gain experience working the land and to develop a relationship

>> continued on page 2

Anti-war stand stirs controversy

William Benét
Staff Writer

Salida, CO citizen Debra Juchem painted an anti-war sign on the facade of her downtown building last April. The sign read, "Kill one person and it's murder; kill thousands and it's foreign policy. Stop the Iraq War now!"

Over the course of the past several months, the sign has fomented considerable backlash among this small mountain community of population 5,500, drawing in both city officials and the American Civil Liberties Union of Colorado.

During the summer, fellow Salida citizen Rick Shovald went out to dinner downtown. Upon viewing the sign, he became aggravated enough to contact city officials and complain about both the size and content of Juchem's proclamation.

"I think the sign could be interpreted as saying: If you were over there fighting the war, you could be considered a murderer," said Shovald, the owner of a collision repair shop in Salida.

According to the Colorado Springs Gazette, sentiment among Salida citizenry is mixed. Some support the sign, others deplore it, and yet another group remains silent, refusing to take a public stance on Juchem's message for fear of losing business clientele.

By July, the City of Salida had followed up on Shovald's complaint. Salida planner Dara McDonald contacted Juchem and informed her that the sign violated the town's municipal sign code. McDonald subsequently declared that if the sign were not taken down by September 18, law enforcement would swiftly ensue, according to Mark Silverstein, legal director for the ACLU of Colorado.

In accordance with Salida law, Juchem needed a permit for her political sign because her building already displayed the maximum amount of signage allowed by the municipal ordinance, and because the message did not qualify for an unwritten exemption for political signs directly related to an upcoming election or ballot measure.

Juchem disagreed with the "unwritten" aspect of the sign code. Soon after receiving the letter, she contacted the ACLU of Colorado with hopes of contesting the legality of the ordinance. ACLU lawyers hastened to her aid. The lawyers argued that sign ordinances, written or unwritten, cannot discriminate against political signs. Although the sign has no relation to a specific campaign, they contended, it purveys a political position nonetheless.

"Our client's sign is classic political expression," said Tom Macdonald, an ACLU cooperating attorney. "Cities may have some power to regulate the size and placement of signs, but Salida's sign code—especially as it is interpreted and applied by city officials—violates the standards of numerous court decisions that protect the right of individuals to express

>> continued on page 7

INDEX

NEWS.....	2-3
SCENE.....	4-6
FEATURES.....	7
SPORTS.....	8-9
OPINIONS.....	10-11
EXTRAS.....	12

INSIDE



Jackson Solway/Catalyst
CC Tigers v. Air Force Falcons >> 9

New Colorado Energy Plan

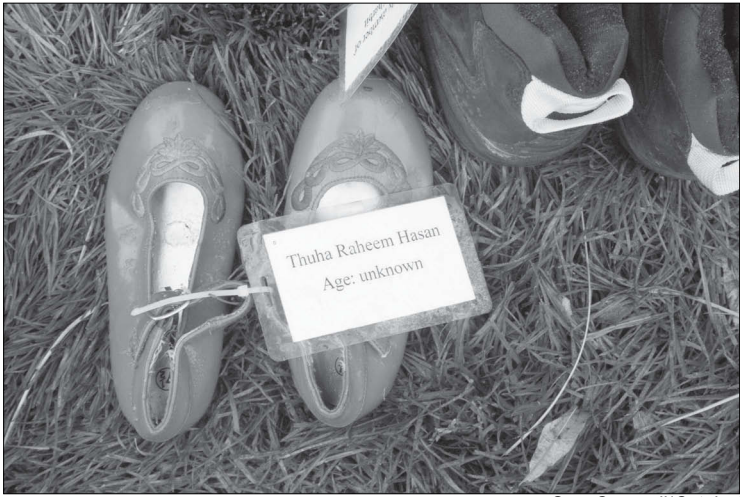
Advocates committed to transition of Colorado's energy to renewable sources. >> 2

Homecoming Highlights

Football, soccer, cross country, and volleyball all shine in homecoming games. >> 9

Horoscopes / Sudoku / Events

Have fun with *The Catalyst*. >> 12



Sam Cornwall/Catalyst

A pair of children's shoes, representing 200 Iraqi casualties.

Eyes Wide Open at CC

>> continued from front page

perspective of the actual reality of death, rather than something theoretical."

"You can walk by, see the whole setup, or take the time to stand in front of one pair of boots and then visualize the whole human being in front of you," sophomore Emma Epstein said.

In 1917, Quakers established the AFSC based on the belief that there is dignity and worth in every individual. Since then, the organization has been active in the proximity of war zones on four continents, preaching the power of love to overcome violence and injustice. In the past, numerous religions, races, and cultures have supported the AFSC, and in 1947 the group accepted the Nobel Peace Prize.

Students volunteer at Venetucci Farm

>> continued from front page

between the foundation and the school.

According to intern Austin Smith, the group built a children's garden for young students to learn about nature, also growing produce and selling it at local farmer's markets.

According to Piana, he and the other students involved "worked in the mornings and researched in the afternoons, integrating the farm into Colorado College and learning agro-ecology techniques."

Summer intern and Farm Committee member Tori Ulrich stated that PPCF finalized an agreement with CC about the farm this past Tuesday, which included granting the college land and water rights for three acres. In return, CC will share a percentage of any profits made from selling their crops with the foundation.

The Farm Committee's goals are immediate and concrete. "We hope to get the plot we will be cultivating planted in cover crop and nitrogen fixing. Hopefully in the springtime we can plant [produce] for the first time," Piana said.

According to Ulrich, "The plan right now is to get the rest of CC integrated [into the farm]." In the long term, she said that they hope to "get renewable grants to support internships, and it would be great if the farm was financially self-sustaining. I really see no limit to where this farm could go."

Not only will the CC farm hopefully supply food to be sold on campus or in local farmers markets, but it is also intended to be an educational tool for the college and the community as a whole. Piana stated, "Our overarching mission is to provide educational opportunities for students that are practical and will provide them skills . . . to get them out of the classroom." Piana elaborated, "We seek to preserve place-based learning, where you learn the natural and social processes of learning. It's a community development initiative, as well as teaching kids where their food comes from."

Piana hopes to see "a working relationship between CC and PPCF in the spirit of the agricultural process itself. Certain plants have different needs, and by working with the strengths and weaknesses of each component, we can enhance the whole."

Many of those interviewed feel that the farm is a rare gift and opportunity for the students of Colorado College. "Right now, it's a student directed project," Smith said. "It's entirely up to us to figure out how to utilize this space."

CORRECTIONS

The *Catalyst* printed an error in the Oct. 6, 2006 issue. The last three words in the front-page article "Student Killed by Reckless Driver" were lost, and the sentence should have read, "An on-campus ceremony is tentatively scheduled third week of the block for students to celebrate Vanessa Reichert-Fitzpatrick's life."

The Editor in Chief apologizes in a letter on pg. 10.

Colorado Candidates endorse renewable energy plan

Tyler Adam
News Editor

Fifty candidates running for state offices across Colorado, including six Colorado Springs district candidates, endorsed The Plan for Colorado's New Energy Future as of Wednesday afternoon. The Plan, created by a state-wide ad hoc coalition of renewable energy advocates, presents a path to reinvigorating Colorado's economy through the development of renewable energy sources in Colorado.

Although The Plan has not been written into policy, it calls for an increase in the use of renewable energy by 20 percent in 2010 and the creation of incentives for utility companies to reduce natural gas use by 10 percent in 2015. In addition, The Plan advocates public and private investment in the study and development of renewable energy sources.

The Plan for Colorado's New Energy Future has been endorsed by Colorado Springs candidates Keely Marrs (Senate District 9), John Morse (Senate District 11), Janet Hejtmank (House District 20), Mike Merrifield (House District 18), Christine Varney (House District 17) and Allison Hunter (House District 15).

According to The U.S. Department of Energy, 79 percent

of Colorado's electric power generation is derived from coal, 18 percent from natural gas, and 3 percent from hydropower. Since 1980, Colorado's population has steadily increased at an average annual rate of 2 percent, with energy consumption increasing at an average annual rate of 3.6 percent.

Michael Merrifield, the Democratic State Representative candidate for District 18, said, "Any intelligent individual sees that we are in the midst of a global warming crisis."

Merrifield went on to explain the geopolitical importance of decreasing U.S. dependence on foreign oil, which accounts for 55 percent of America's total oil consumption. "The crisis we have in diplomacy in world affairs and the war in Iraq and foreign oil all ties together—we should do everything we can to ween ourselves from foreign oil," said Merrifield.

Merrifield asserted that Colorado is an ideal location for generating solar power, wind power, ethanol, and biodiesel because of the constant sunlight, high wind, and arable farmland.

"We should be using all those opportunities to make Colorado the premier state when it comes to providing renewable energy," Merrifield said.

An anonymous member of the office of Republican gubernatorial candidate Bill Frisk, who wished to remain nameless so as to not reflect upon the campaign as a whole, said, "We can't completely abandon traditional sources; it's cheaper to produce electricity for heat with coal. What is going to happen to the people who rely on cheap heating?"

Field Coordinator for Environment Colorado Mathew Garrington, who has been heavily involved with the creation of The Plan for Colorado's New Energy Future, said, "[The Plan will bring] new revenues and jobs to some of the places that need it most. It is a win-win situation."

Garrington further explained that the creation of more ethanol refineries would open up markets, create diversity, and generate jobs in Colorado locations where the economy is starving.

The creators of The Plan—including the Colorado Corn Growers Association, the Rocky Mountain Farmers Union, Colorado AFL-CIO, Colorado Building and Construction Trades Council, Environment Colorado—hope that, if elected, the candidates who have endorsed the The Plan for Colorado's New Energy Future will be accountable for turning this plan into policy.

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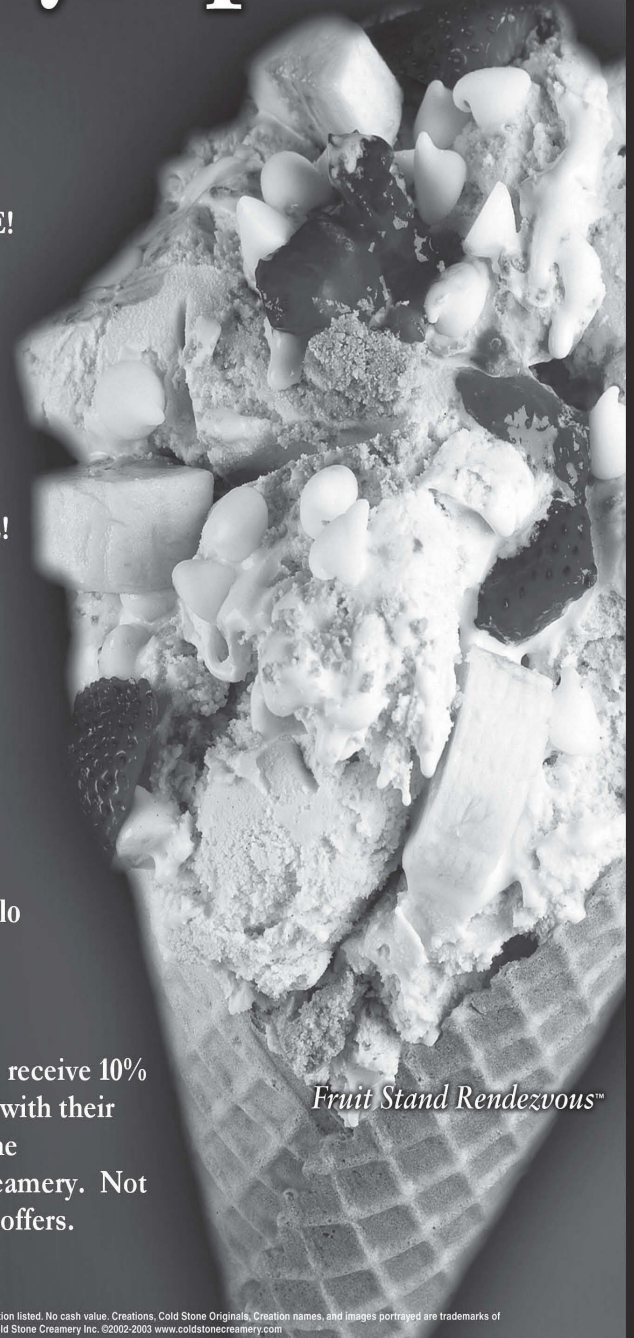
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Colorado Springs Utilities takes measure to ensure water quality

Laura Dudnick
Editor in Chief

A proposal to establish greater control over dangerous and toxic waste discharges in the wastewater in Fountain Creek was approved Tuesday, Oct. 10 at the Colorado Springs City Council Meeting.

The proposal was introduced after a survey in September and October of 2005 of "over 450 commercial and industrial customers was conducted to identify sources of mercury in the wastewater system," according to a memorandum issued to the members of the Colorado Springs City Council.

Bill Giannetto, the Industrial Pre-Treatment Section Supervisor for Colorado Springs Utilities, explained, "The Environmental Protection Agency [EPA] wanted us to identify sources of mercury. [It is] not surprising to see how much mercury [there is], because [it is] what a lot of other cities see in wastewater systems."

Industrial wastewater disposal is a leading cause of mercury contamination in the environment and can lead to mercury bioaccumulation in humans, fish, and other wildlife. In the Colorado Springs area, laboratories, crematories, medical waste incinerators, wood burning, power plants, dental amalgam, household products, hospitals, and universities are the major mercury polluters.

The Wastewater Treatment Plant receives wastewater that is occasionally tainted with toxic chemicals. The wastewater is then analyzed, treated, and discharged into Fountain Creek, although some of the water is reused for non-potable irrigation.

According to Colorado Springs

Utilities Spokesperson Rachel Beck, "[This is] a proactive approach. We use [the wastewater] for the creek, and nobody uses it for drinking water. We're trying to prevent [mercury] from getting into wastewater."

Although there have been no reported cases of health detriment regarding the levels of mercury in the wastewater, mercury

"We [at Colorado Springs Utilities] want to make sure that pollutants aren't introduced into the wastewater system that would cause violations of those permits. Variations in mercury levels that we see [are] enough to make us concerned."

Industrial Pre-Treatment Section Supervisor Bill Giannetto

accumulates in living organisms over time, and therefore causes more damage than other toxic chemicals.

According to Wisconsin's Department of Natural Resources website, "Most exposure [to mercury] occurs through consumption of fish contaminated with methylmercury." Methylmercury is the most dangerous variation of mercury, and only exists in about 10 percent of the mercury found in contaminated water.

Colorado Springs Utilities does not violate any permit requirements at their effluent. "There is no noncompliance [with the discharge

permit]," said Giannetto. "We want to make sure that pollutants aren't introduced into the wastewater system that would cause violations of those permits. Variations in mercury levels that we see [are] enough to make us concerned."

The EPA made the decision that, due to the fluctuating levels of mercury seen in the wastewater entering the Wastewater Treatment Plant, it was necessary to implement a new, more technologically efficient method to determine the exact levels of toxic waste. "The former permit had a requirement for us to analyze mercury by a method that is not sensitive enough to go down to 11 nanograms per liter, [the mercury limit in the discharge permit]," Giannetto said.

Several options have been proposed to address this issue, all of which involve the establishment of a mercury control plan. According to the memorandum to the members of city council, "One option is to control mercury discharges into the wastewater system through the use of best management practices [BMPs] and the establishment of a Mercury Source Control Policies and Procedures Manual. The other, more stringent option . . . is to classify the discharges as significant industrial users, and require those dischargers to obtain a significant industrial user wastewater discharge permit and install a monitoring location at their discharge." The first of the two options was favored by the city council.

The next step to implementing the more specified treatment system is to gain approval from the EPA. "The big thing is convincing the federal government [to approve our proposed treatment system]," Giannetto said.

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Horoscopes by Madames X, Y, and Z
 PAGE 12

Religion

AND PUBLIC LIFE:

Why Be Afraid?

A Colorado College Symposium
 October 18-21, 2006

Speakers include:

- **Gary Hart**, author, "God and Caesar in America: An Essay on Religion and Politics," and former presidential candidate
- The Rev. **Jim Wallis**, author, "God's Politics: Why the Right Gets It Wrong and the Left Doesn't Get It"
- Pastor **Ted Haggard**, New Life Church, Colorado Springs
- **Amy Sullivan**, former editor, *Washington Monthly*
- **Vincent Harding**, professor emeritus, Iliff School of Theology, Denver, and friend and co-worker of Dr. Martin Luther King
- **Phil Wogaman**, past president, Interfaith Alliance; former senior pastor of Foundry United Methodist Church, Washington D.C.; religious advisor to former President Bill Clinton
- **Jane Lubchenco** (CC 1969), Wayne and Gladys Valley Professor of Marine Biology and Distinguished Professor of Zoology, Oregon State University
- **Michael Brooks**, director of Hillel, University of Michigan
- **Amber Tafoya**, supervising attorney, Center for Immigrant and Community Integration Legal Services Office, Catholic Charities of the Diocese of Pueblo, Colorado
- and many more!

Symposia are just one way that Colorado College, a private liberal arts institution of 2,000 undergraduates, offers students, faculty, staff, and community a unique intellectual adventure through a lively exchange of views.

All events will be held on the CC campus and are free and open to the public; no tickets are required. For current schedule and other information, please visit www.ColoradoCollege.edu/news_events/ or call (719) 389-6603 or (719) 389-6607.

SEX in the CC



QUESTION:

Dear Dr. Love, there is this boy in my class who's really hot! One night he hung out and nothing phenomenal happened besides some touching, groping, and a little kissing. I really like him, but I want to know if you think this has the potential to go anywhere. Also, class is super awkward.

-Groped and Awkward-

ANSWER:

Dear Groped and Awkward, Of course there is potential for your fling to go somewhere. If you and this guy already made out, then chances are he is probably into you as well. You might try and hang out with him sometime outside of class and get to know him a little. Maybe go get lunch or something. You may be concerned that this hanging out will be just as awkward as being in class with him; however, if you want this to "go somewhere," you need to put in a little effort. I guarantee that things will be less awkward if you stop acting like nothing happened, and instead embrace it. You made out with a guy you like and think is hot—cool! He's probably stoked, too. If you want it to have potential, then take it somewhere. Initiate hanging out with him, talk to him in class, ect. You have to be able to laugh at yourself—and funny situations in general—or else life is just too damn sad and awkward all the time. So in the immortal words of *Star Wars*: "The force is with you." Good Luck!

-Dr. Love-

QUESTION:

Dear Dr. Love, I want to be sexy but I have a beard. Is there any hope for me?

-Scruffy-

ANSWER:

Dear Scruffy, I hardly think that having facial hair should prohibit you from being sexy. I think that facial hair can often be a very handsome trait on a man. For one, people will often see you as man and not a boy, and it may give you that rugged mountain man look that many CC girls go for. If you are set on having a beard, clearly this is something important to your look and hence you should keep it. I have often found that being sexy does not hinge on some specific physical attribute, but rather the way in which a person behaves and relates to others. If you have a good sense of humor, I'd say you're already on the right track.

-Dr. Love-

The RiP: Local Improv Crew Tears Up Taylor Theater

Matt Baer
Staff Writer

After watching the RiP's online "clips of the week," which were mediocre at best, I was not expecting to hear much laughter in the crowd—or from myself, for that matter. If these video clips were any indication of the type of show the group would put on, I was ready for a slow and dragging show. But to my delight, the RiP improv comedy show in Taylor Theatre on campus Friday night kept everyone in good spirits with energetic, creative, and well-crafted improv.

On a night when most CC students were either out to dinner with their parents or out to dinner with their friends' parents, a small group packed into the Taylor Theatre around 8:00 p.m. Although a small group, the seats available were completely filled. Most of the audience members seemed to be local Colorado Springs residents rather than CC students. Whether this was because most students were entertaining family or due to a lack of interested is uncertain.

The theatre was sparsely lit with black walls and floors. The stage seemed in a temporary state with no real boundaries. Screens in the back and microphones in the front created the stage space.

The RiP took to the stage, performing a dance number with high energy, but they seemed a bit flat and unable to transfer that energy to the audience. The lack of enthusiasm could be attributed to the nearly inaudible volume to the music. Nonetheless, the opening sequence tended toward the quality of the mediocre "clips of the week."

After the flat opener and a quick explanation of what improvisational theatre is, the RiP began on a track of laughs that didn't stop until the final word was spoken.

Freshman Jane White said, "With theatre, you have to go into it not expecting much, but I was pleasantly surprised."

Throughout the night, the group ran through typical improv games and sketches that were based solely on suggestions from

the audience for situations and emotions, as well as the creativity and wit of the performers. Although the entire show was very reminiscent of "Second City" and "Whose Line Is It Anyway," the performers created a unique environment by taking the audience's suggestions and using them very effectively.

In some instances, the audience's suggestions provided the catalyst for humor, while in other instances the performers made use of their own abilities to make a simple situation funny.

For instance, during one activity the group took the simple situation of a married couple golfing and made it into a hilarious scene where one RiP member—not acting in the scene—managed to take complete control of the skit's direction by fast forwarding, rewinding, or deciding to "play" the scene at will.

Afterwards, White said, "I really enjoyed the forward-reverse skit because of the huge physical aspect that they put into it. Also,

In some instances, the audience's suggestions provided the catalyst for humor, while in other instances the performers made use of their own abilities to make a simple situation funny.

seeing that they were having fun during that scene made it better for the audience."

The performers showed complete delight in almost every scene. Their attitudes helped the audience feel like the group was happy to be on stage performing. The energy of the group transferred to the audience, and in turn back to the group. The symbiotic relationship between audience and performer is essential for any successful show—particularly comedic performances, as they are based on laughs.

Despite an overall great show, there were

down points. In addition to the flat opening, not much creativity seemed to be involved when the group attempted to take an idea and each member had a chance to make up a song on the topic. White felt that the song portions "weren't really improv."

The group performed well despite a few minor setbacks. They seemed to understand improv, and fulfilled its purpose very well. Kaleb Cohart, one member of the RiP, said, "The biggest thing about improv is to not try and be funny. Be true to the scene and trust your instincts."

Influences for the RiP include Mad TV, Saturday Night Live, Second City, and The State. In fact, members of the group take classes in Denver with the Second City members from Chicago. The group expressed their enjoyment of CC and the students, and one member, Margarita Archilla, is a CC graduate from the class of '04.

"It's a really nice audience at CC," said Cohart. "The Theatre Workshop is great to work with, and the CC students are great and full of high energy. We definitely like to get as many shows at the Taylor under our belt as we can."

Luckily for CC, the RiP plans on returning to campus. Only a little over a year old, the group performed around eight shows last year according to Cohart, who is one of the founding members along with Jordan Arrick and Emory Collinson. After starting in August of 2005, the RiP has performed at CC's Taylor Theatre six times. The group hopes to get a monthly gig at Taylor.

Coming up, the RiP will be performing two separate shows at the Bovine Metropolis Theater in Denver. On November 14 the group will perform for the Battle Royal—an improv competition where two teams perform as the audience votes for the winner. On November 27 they will perform at the Improv Hootenanny, which consists of three improv troupes. RiP will be the sole representing troupe from Colorado Springs. Support this fine group in Denver and look forward to more of their performances on campus.

Artist Harrell Fletcher Shares Work With CC

Noah Furman
Guest Writer

"Draw the news. Reread your favorite book from 5th grade. Make a paper replica of your bed."

These are just a few of the assignments on artist Harrell Fletcher's collaborative website, learningtoloveyoumore.com, a site that asks its readers to document a certain activity and send it in to the site. Using this Internet venue, Fletcher and co-creator Miranda July have created an ongoing art project that encourages a kind of public art pieces rooted in the connections between people. This is just one of many socially engaged art projects Fletcher has helped create over the past 10 years—projects that have changed the scope of the art world and broadened the view of what we call art.

The conventional view of modern and contemporary art is one of hierarchy. There is a clear delineation between the artist and the viewer—between the observer and the observed, those who "get it" and those who don't. "The artist" is a loner figure, sitting solitary in their studio, creating their own vision, pursuing their own ego's "inner necessity."

But what if the artist was just like everyone else? What makes an "art object" more precious than the things people use every day or someone's childhood toys? What if everyone, in their own quotidian way of living life, were creating art? These are the questions that the work of artist Harrell Fletcher raises through his collaborative projects.

In Fletcher's talk and slideshow October 5th in Packard Auditorium, he shared pictures and stories of his many varied projects over the years, all of which are interested primarily in the stories, experiences, and lives of ordinary people, very few of whom were involved

with the conventional "high art" world prior to working with Fletcher.

An example of this process is the story of Steve, a cab driver that Fletcher had met on a trip to Hartford, Connecticut. The two got to talking and Fletcher mentioned that he was an artist, prompting Steve to ask him to sculpt a bust of his head. Not only did Fletcher sculpt a bust of his head, he posted a picture of Steve on learningtoloveyoumore.com and asked others to sculpt one. The various versions of Steve's visage were then shown in a gallery.

The essential component to Fletcher's work is that it breaks open the doors that seal off the contemporary art world from "ordinary people" and invites everyone in. Fletcher insists that the world is one big collaborative art project and that everyone is an artist. He claims to have no real concrete skill himself; all of his projects stem from an uncanny ability to listen to people and react to what they are passionate about.

This new artist paradigm changes the role of the artist figure from the mad genius working in isolation to a public figure, a connector of people to the art world. By taking the objects and ideas of ordinary people and putting them on display in an art setting, Fletcher gives significance to that which is generally considered mundane. But while Marcel Duchamp's "ready-mades" were ordinary objects separated from meaning by being placed in the gallery, Fletcher's objects are more the fetish objects of the everyday, those things that come with human connections.

Fletcher's work creates art that is seamlessly intertwined with life and people, work that encourages the viewer to engage with others. Fletcher reminds us that we are the artists, the ones who can change and direct the world through our framing of it. Public art is something that we can all engage in—something that everyone can connect



Courtesy of Harrell Fletcher

A work of art by Harrell Fletcher.

with not only on a personal level, but on a social level. Art is that which gives each of us personal agency as creators and curators of our own lives.

Fletcher's presentation was sponsored by the "what's the big IDEA?" series, part of a number of arts events that will come to CC throughout this year and leading up to the creation of the IDEA (Inter-Disciplinary Experimental Arts) center in the new Cornerstone Building in 2008. This series' events will encourage the CC community to think about the arts in new and innovative ways.

Later this year, Fletcher will return to Colorado Springs to create a collaborative piece with CC students, faculty, and Colorado Springs locals. For more information, email noah.furman@coloradocollege.edu.

Out on the Town...

DINNER & MOVIE

Front Range BBQ & *The Science of Sleep*



Zach Rosen/Catalyst

Bluegrass music and affordable feasting at Front Range Barbeque.

Kate Smaby
Guest Writer

There is no better time to indulge in the Great American Barbeque than in this early fall weather. According to the Farmer's Almanac, last Friday marked one of the great ritual initiations to the fall—the Harvest Moon. And as I am sure most of you would agree, the lunar clock has reintroduced autumnal landmarks to our lives.

Neil Young! A poetic tradition at once celebratory and forbidding! Melting chlorophyll! Heavy drinking! Tell-tale morning briskness! And yet, those sweater-bundled mornings quickly sweat out into hot and green-grass summertime afternoons. We find ourselves in transitional seasonal space, smack dab in a peachy keen Indian summer.

Barbeque addresses this ambivalence. It is a cusp meal—while technically unpretentious and best eaten outdoors, it has that great smoky, eat-your-feelings comfort food vibe that we crave when it starts to get colder. And if you like your bluegrass like a good Colorado College student ought to, there is no better place for this barbeque in the Springs than the Front Range Barbeque on Wednesday nights.

Wednesday nights at Front Range are Bluegrass Wednesdays, featuring rowdy live bluegrass from bands like Grass It Up, \$2 drafts, and the always delicious standard menu-fare. They've been doing this for about a year and a half, and it is always popular and tightly packed.

We arrived around 7:40 and waited for about 15 minutes before being seated, and another half hour before the food came—which, although we were all going grouchy from hunger, was not such a drag with the live music and cheap beer. Front Range is an enjoyable place to wait for a table. The warm wooden rooms are cozy and decorated with cool kitschy landscapes painted by the owner's grandmother. There are fireplace mantles decorated with cheeky ceramic pigs, stag horns, and several other unequivocal nods to carnivore culture. The porch is a great asset this time of year, especially

because the bluegrass band will play out there until the weather turns too cold.

As for the food: Every time I have gone to Front Range, I have started famished and ended up almost entirely catatonic. Portions are big and generous, and it's so damn good that it is awfully difficult to cut yourself off; these are old family recipes with Alabama roots, after all. We tried a smattering of the BBQ plates (all around \$10)—pulled pork, pulled chicken, beef brisket, and grilled sausage. We all enjoyed our orders, but agreed the pulled pork in particular was fantastic. It's also the owner Brian's favorite.

What really distinguishes Front Range is the hearty selection of side orders. Standouts include the spicy coleslaw, baked beans with bacon and brown sugar, the mashed potatoes and gravy, and the nice little bite-size corn muffins. As we were also taking full advantage of the tasty \$2 Colorado brewery drafts—our party agreed Laughing Lab and Winter Warlock complemented the smoky sauces very nicely—we were downright mad to order their White Chocolate Bread Pudding with candied apricots and whipped cream for dessert. But alas, we did, and it was totally delicious; I highly recommend it. As Lizzie Sorrell was quick to point out, “We have a separate stomach for sweets.”

Front Range also caters large parties, and has opened a second location east of Academy by Austin Bluffs. The owner told us they are also in the process of bottling their BBQ sauces for sale. If you can, though, it's worth checking out their original location on Colorado Avenue on the skirts of Old Colorado City for the live music on Wednesdays before we are too deep into the season.

And even if you don't make it there on a Wednesday, there is always the off chance you will get lucky like we did last spring, when a boozy elderly gentleman wearing a yellow satin cowboy suit got down on his knees and moaned in off-key grit some highly offensive country songs to our table while we were busy enjoying our dinners.



Courtesy of www.movietickets.com

Michel Gondry's youthful protagonist Stéphane in *The Science of Sleep*.

Rip Empson
Scene Editor

If you like Michel Gondry, you don't need a review: go see this movie. If you have no idea who Michel Gondry is, then come, child—sit down a while. Michel Gondry was an innovative music video director, crafting the songs of Radiohead, Beck, Bjork, the Foo Fighters, The White Stripes and others into surrealistic, imaginative video art. *The Science of Sleep* is Michel Gondry's first solo piece, a somewhat dialectic response to his team production with Charlie Kaufman, best exhibited in *Eternal Sunshine of the Spotless Mind*.

Gondry spent over a decade creating aesthetically pleasing and often humorous videos for music audiences and spent five more years adapting Kaufman's scripts into resonant, masterful picture shows, but he doesn't fare as well in his first solo foray into the film world. Gondry shone when he had the ability to graft his visuals to Kaufman's scripts—in this film, though, it seems as if he is in need of supporting instruments. Depending on how you come at this movie, the film sinks or swims on the very watery nature of its non-linear and effusive structure.

Gondry clearly has a mind that overflows with images, and he is very adept at using arts and crafts and found objects to build sets that blast you into his Dali-esque dream world. The use of stop-motion photography, jump cuts, and hand-held cameras lends fantastically to the deconstruction of an explicit narrative frame or a linear visual structure. But sometimes these techniques, gleaned from his music video days, shake out too much like gimmicky, indie fantasy.

One Sundance critic said of *The Science of Sleep*, “It is, essentially, a hipster wet dream.” And maybe she's right. But regardless of whether or not your Converse are on too tight, the visual rendering of this movie is awesome.

Both plot and camera explore the life of Stéphane—*Y Tu Mama Tambien*'s Gael García Bernal—a young man who has recently returned from Mexico to live with his mother in France in the childlike time capsule of his old room. His mother gets him a job where he will supposedly be able to channel his creative wits, but his work turns out to be restricting as he cuts-and-pastes cheap calendars in a mundane office. He shows up for his first day of work in his father's old brown suit, carrying his portfolio of paintings for a calendar he calls “Disasterology,” every month illustrated by some great calamity. Surprisingly, the

higher-ups don't jive with his paintings of exploding ships, and he is relegated to the basement to glue and copy.

Stymied by the “real world”—and some kind of narcoleptic psychosis that causes him to distort both reality and dreams, allowing them to bleed into one another—Stéphane finds solace in his next door neighbor and soulmate Stephanie (Charlotte Gainsbourg), another “hands-on,” artsy character who seems too much his anima. Together they live in this Jungian, youthful, and diluted world of dreams and creativity. The viewer follows their escapism through Gondry's cardboard-cluttered sets and toilet-paper roll cities.

Through his manipulation of language and visual effects, Gondry blurs the viewer's conception of the reality/dream dichotomy—one is never quite sure where temporal reality sets in. As the story progresses, time and space become increasingly muddled, and as the viewer becomes frustrated with the wispy line between dream and reality, Stephanie too grows irritated with Stéphane's childishness and unpredictability. Ultimately, Stéphane's warped reality stunts his ability to emotionally connect with an attractive woman that clearly loves him. He can't decide whether he wants to surface from the depths of his self-gratifying dream world to meet Stephanie in the middle, because the “real world” never quite seems to measure up to the fantasies in his head.

Regardless of the fact that *The Science of Sleep* seems to fall a little short of *Eternal Sunshine*, just watching the actors parade around the surrealistic sets makes you say under your breath, “Man, that looks like fun.” And the actors seem like they're having a blast. The whole movie feels improvised, from actual lines to bear-costumed musicians. From the beginning, the viewer identifies with Stéphane, despite his petulance and near-creepiness. Who wouldn't want to live in dreams? But by the end, you feel like punching Stéphane in the throat. “Wake up, pal—she wants you.”

Though the dream world itself seems sometimes overly contrived, as Gondry spends much more time enveloped in its creation than the more external, realistic world of actual human beings and actual relationships, one still gets caught up in the whimsical aesthetics, reminiscing of Rhoal Dahl. Sure, Tim Burton may be for Goths, and Michel Gondry may be for hipsters, but I would avoid labeling this movie before you see it. Despite some setbacks, this movie is pretty amazing, and I'm going to see it again. Hopefully, I'll see you there.

Write for *The Catalyst*

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CREEKING >> An Introduction to One Man's Hobby, Sport, Lifestyle, and Mythical Journey

Leath Tonino
Staff Writer

Long family car rides as a child were characterized by my insistence on listening to a richly dramatized and overacted book-on-tape version of J.R.R. Tolkien's *The Hobbit*. The book describes, among other things, the thoughts and sensations of an unwilling adventurer drawn into a strange and dangerous journey, a journey cast in the shadow of an utterly unknown outcome and an assuredly ruthless hardship. Sitting here today, a bored and confused "adult," I can still hear the gruff and nasal cacophony of the dwarves' song, a song that in my earlier years was set to the fluid passage of hills and towns outside of backseat windows and to the wanderings of my imagination. The first verse of this Dwarf lore song-poem acts in the story as a type of justification for such a long, harrowing, and mysterious trip as will be inevitably undertaken. It is sung off-key and with rocks in one's throat:

**"Far over misty mountains cold,
through dungeons deep and
caverns old,
we must away, ere break of day,
to seek our pale enchanted gold."**

With these four lines ringing

in my ears more often than seems arguably "normal," I conclude that I've a greater similarity to my childhood self than I'm usually capable of observing or willing to accept.

My "hobbit" cassettes have corroded and been lost, but it's hard to deny that I've replaced them with other types of fantasy. This is autumn—a time for the old jangled colors to fall and all solid cores to be displayed as the gray, skeletal truths that only self-reflection can summon: I am nothing more than a simple Hobbit. Like Bilbo, despite my great fear and apprehension, I can do nothing to save myself from the early rise and long walk, some ephemeral prize shimmering in the distance. In this and future essays I propose to write about my "enchanted gold"—which, it turns out, is nothing more than a disconcertingly large and dense "Poop Ball."

Before I delve into the seemingly inexhaustible matrix of thoughts and emotions that surface upon turning my mind toward the aforementioned Poop Ball, let me first explain how I came to experience the transcendental mythos of such a component of my corporeal existence.

For many years now, I've spent much of my time exploring the natural world. As a child I sought

out nooks around my yard, finding great satisfaction and perhaps a type of unspeakable "at-home-ness" in the small hollow within a cedar bush or maybe between a snow bank and stone wall. A ride home from high school often inspired hopping out of a friend's car and navigating the cornfields, pine forests, and meandering creeks of my home town, frequently spending four or

Since last December
I've been feeling more
at home. In December,
I began creeking.

five hours tramping alone before I found my house and barking dogs.

Like any explorer in a landscape interspersed with riparian systems, waterways strike me as beautiful and natural pathways. As I've gained more interest and experience in long distance hikes, the notion of following a liquid trail from lake to high mountain source has begun to epitomize the perfect adventure.

As an immigrant to Colorado Springs, I've experienced an insatiable thirst for water that I attribute to the arid environment and city living. I've had to ask myself whether this lack of water isn't really a lack of physical adventure in my daily life, and thus a source for some of the uncertainties that I

feel about my location.

Since last December I've been feeling more at home. In December, I began creeking.

Creeking is a hobby/practice/passion that exists outside of the stern confines of denotation, residing in a far more personal realm. Clearly my acquaintance with such a specific activity is subject to the forces exerted by my personal history. However, don't we make clear—at least to some pragmatic extent—the content of our minds? Yes, we can engage in some form of discourse on the subject of creeking, but seeing as how I have little to no knowledge of existing creeking literature, in this case we truly are cast back into my subjective realm.

I might say that creeking is simply a form of exploration that interests itself in the beds of creeks, urban or otherwise, and this might make sense to you—but such an assertion is far too literal and lacks in meaning of a richer variety. Creeking has something to do with meaning, and so we are drawn back to the Poop Ball.

Slowly crumbling beneath the pressure of a fourth block malaise, a friend and I often left campus around two in the afternoon, clad in boots and old clothes and in search of long walks, dirty creeks, and strange thoughts. On one such

journey, with the creek surface thinly frozen, the sun setting somewhere behind the high, dirty industrial banks, my companion and I came upon an amalgamation of four or five human poops and many handfuls of toilet paper.

The Poop Ball, a bizarre weave of human waste approximately seven inches in diameter, rested on the icy surface at our feet. It was frozen solid. We got on our hands and knees and inspected it closely, both in awe of something so different from our normal hobbit-hole lives. Later that night, south of the downtown area, I fell through the ice up to my crotch. Cold and tired around nine at night, my friend and I made our way home on the lit sidewalks, for the most part in silence.

I have trouble expressing how the Poop Ball or any of my creeking experiences have influenced my character and attitude toward life. I can say with assurance that last December was a very happy time for me—a time of adventure and wonder, of thought and reflection. There is meaning inside the nasty sphere that we found down in that frozen creek. By going creeking I'm seeking my "pale enchanted gold," without knowing why or what it really consists of. I invite you all to accompany me on my ongoing inquiry.

Hamilton Building to be Architectural Highlight of Denver Off-kilter construction enhances, contrasts with Denver Art Museum pieces

Jocie Oppenheim
Guest Writer

After years of excitement and anticipation, The Frederic C. Hamilton Building, an addition to the pre-existing Denver Art Museum (DAM), opened to the public this past weekend. Designed by architect Daniel Libeskind, the Hamilton building is an attempt to create an architectural icon for downtown Denver, with titanium-clad facades that seem to radiate in every direction except vertically.

Born in Poland in 1946, Libeskind became an American citizen in 1965 and subsequently studied music and architecture in Israel, New York, and England. Libeskind first achieved international acclaim for his architecture after winning the competition for the design of the Jewish Museum in Berlin in 1989. He has since designed projects throughout Europe, Israel, and the United States. In 2003, Libeskind was appointed master plan architect for the reconstruction of the World Trade Center site in downtown New York City. Libeskind's designs are angular and risky, and amount to far more than simple aesthetic marvels—these constructions demonstrate feats of building techniques and material usage, in that the structures can actually be built and sustained.

The Hamilton building was designed in the tradition of "signature" architecture as popularized by Frank Gehry's Guggenheim Museum in Bilbao, Spain. Gehry's building not only became a tourist attraction in itself, but also put the whole city of Bilbao back on the map as a worthwhile place to visit. In association with this, the hope for the Hamilton building is that people will go to DAM to see an architectural icon as well as experiencing the more traditional art exhibits inside.

Though most experiments with "signature" architecture have failed to succeed on the scale of Gehry's Guggenheim, it is hoped that Libeskind's buildings will reinvigorate Denver's downtown and draw tourism and commerce that would otherwise be considerably depreciated.

Libeskind has also designed an upscale apartment complex across the plaza from the museum itself—the two Libeskind constructions lie in short distance from Gio Ponti's original Denver Art Museum and famous post-modern architect Michael Graves's Denver Public Library.

My first visit to the Hamilton building proved quite exciting, and I left Denver extremely impressed. The museum's exterior is as striking as pictures advertise it to

be—the silver-gray, highly reflective forms seem to explode into the horizontal and vertically oriented cityscape. While parts of the building hang far over its footprint—one section even crossing over adjacent 13th Street—the building's form remains solid and secure.

While the building's overall structure feels solid and monumental, the titanium siding lacks the same substantiality. I decided to test out the material up close, and it did, in fact, feel thin and somewhat flimsy. On the upper level sculpture deck, there were highly visible fingerprints all over the walls and railings. This does not bode well for the potential impact of polluted city air on the new, shining exterior.

Upon entering the Hamilton building through the main doors, I encountered a soaring atrium bursting with the same eccentric forms of the exterior. One idiosyncratic feature in the otherwise clean and sleek space is a number of circular modules, encapsulating changing digital numbers that are flush with the planes of the various walls and interspersed throughout the space. I was told that these numbers are representative of numbers significant to members of the community immediately surrounding the museum. The idea of making the community a part of the building is commendable, but aesthetically the changing numbers created a distraction from the otherwise remarkable and surprisingly serene space.

The first gallery exhibited a temporary show of *Japanese Art from the Colorado Collection of Kimiko and John Powers*. This gallery seemed to be tucked into the backside of the museum, and had the feel of leftover space. It was too dark—almost gloomy—and unlike a lot of the other parts of the museum, this space failed to successfully combat the awkward corners and angles created by the haphazard walls. While the historic Japanese screens, woodcuts, and paintings on silk were all gorgeous works, they were overshadowed by the room, the atmosphere, and by flashy red exhibition markers, which clashed with the understated style and colors of the works.

RADAR: Selections from the Collection of Vicki and Kent Logan, a survey of contemporary painting and sculpture, was the feature of the second gallery. In comparison to the Japanese gallery, this space was much more suited to the art being shown—the soaring ceilings and tilted walls lent themselves to the large-scale sculptures and installations, and to the whimsical paintings and murals as well.

While one might conclude that the architectural space is

more fit for contemporary or modern art rather than more classical forms, the curators and gallery designers disprove this assumption, especially in the room devoted to the museum's collection of African art. In this gallery, the objects are shown in and on irregularly formed cases, pedestals, and walls whose shapes mimic those of the surrounding architecture. Some of the displays are ingeniously designed, as in the case of a mask that seemed to float in front of the viewer, set in the cutout of one of these irregular forms. This permanent exhibition also has various appealing interactive features. While I enjoyed listening to a selection of African music on one of the museum's installed ipods, senior Sefra Levin played with magnetized beanbags to mix and match different African drumbeats.

Most of the galleries featured interactive tools, often in the form of a seating area with books about the art in that particular gallery. These features helped combat the popular idea that modern and contemporary art makes no attempt at conveying a message or is too hard to understand. If you want to know more about the artworks you are viewing at DAM, one of the various books offered to you will provide a variety of additional information.

While successful features of the already established DAM have carried over to the Hamilton building, it remains apparent that some aspects of the brand new building have yet to be worked out. Somehow, Libeskind or other interior designers neglected to take into account the possibility of walking safely in this maze of tilted angular walls. A visitor to the Hamilton building encounters awkward 2x4 wooden dividers denoting the safe and unsafe areas. Perhaps this is just temporary until a better solution is developed—padded corners, perhaps?—but for the time being, these intentionally noticeable dividers appear out of place and unprofessional.

While many people foresaw the success of the Hamilton building's exterior as a Denver landmark, the fate of the problematic interior remains questionable. In most cases, the museum has excelled at creatively and impressively installing all different types of art in spaces that are less galleries and more wonders of form and design. Perhaps this is a new generation of museums, where the art and architecture coexist as dual focal points, with one occasionally winning preference over the other. I am still unsure of what I think of this trend, but I encourage you to check out the DAM's newest addition and make that decision for yourself.

Cultural Tensions Clip Freedom of Speech

Nick Wilson
Staff Writer

If one boldly tilts this fine publication clockwise 90 degrees, with some imagination the visage of a bearded man in a turban appears. This man is not intended to represent Muhammad, the revered prophet of Islam . . . but what would be the consequences if it were? Would this crude depiction spark riots on campus or would it promote dialogue? The decision of whether to take offense is up to the reader.

There is also a decision made increasingly more often by artists, journalists, editors, and publishers whether to publish material that could be deemed offensive to some Muslim readers—and the consequences of “insensitivity” have proven to be a powerful force to reckon with.

The most recent friction ensued after Pope Benedict XVI delivered a speech at the University of Regensburg in Germany on the topic of faith and reason. In one particular portion of his speech, the Pope repeated the sentiments of Byzantine emperor Manuel II Paleologus on why religion must not be spread through the use of violence. “Show me just what Muhammad brought that was new and there you will find things only evil and inhuman, such as his command to spread by the sword the faith he preached.”

This quote was seen as a direct attack on Muslims and Islam itself, and demands for an apology ensued. While the Pope has responded by expressing sorrow that his comments may have insulted some, he refused to apologize for expressing such a sentiment, even though he later denied that it was his own. While no one has been killed in riots as a result of the Pope’s comments, a Greek orthodox and Anglican church were firebombed in the West Bank, a fatwa calling for the Pope’s death has been issued by the Pakistani Lashkar-e-Toiba, and threats have been pinned on church doors in Iraq. On September 17, an Italian nun was gunned down in

Somalia—while no concrete evidence has been uncovered, it is believed by the Supreme Islamic Courts Council that the slaying was a reprisal for the Pope’s comments.

The UNC-Chapel Hill student newspaper printed a similar cartoon earlier this March to one that had sparked deadly riots in Beirut just a month previously. They were quickly deluged with protest letters for running the cartoon, and shortly thereafter an Iranian student crashed his silver Jeep Grand Cherokee into the UNC student union, injuring nine people.

The incident at UNC and others around the world exemplify why editors have refused to publish images of Muhammad and why a German opera company felt compelled to abandon one of Mozart’s most powerful works, *Idomeneo*, due to a scene that depicts the beheading of the Prophet Muhammad. These incidents also illustrate why the Smithsonian’s Freer Art Gallery in D.C. has removed works of art depicting Muhammad, and ultimately why the freedom of speech has been categorically repressed. The threat of violence has been borne and carried out, and the American people have tacitly bowed their heads to this threat.

Interestingly enough, the Qur’an does not prohibit the depiction of Muhammad. In chapter 21, verses 52-54, the Qur’an states: “Behold! He said to his father and his people, ‘What are these images, to which ye are [so assiduously] devoted?’ They said, ‘We found our fathers worshipping them.’ He said, ‘Indeed ye have been in manifest error—ye and your fathers.’”

The modern day taboo of pictures of Muhammad seems to stem from the fear of idolatry of such images more than an aversion to seeing the Prophet himself. A quick trip to catholicsupply.com will enable one to purchase a host of plastic statuettes of Jesus playing sports with children or rocking in a manger cradle. Perhaps it is this commercialization of sacrosanct religious imagery that the teachings of the Qur’an have effectively sought to avoid.

Nevertheless, the current day proclivity to hide any depiction from the public eye exhibits the beginnings of a disturbing slippery slope, whereby any group could threaten physical violence to remove words or imagery from public display if they found said media offensive. Smithsonian’s Freer Art Gallery in Washington, D.C. was the first to do so in May when three pieces were “temporarily” removed from public display. These pieces remain tucked away, and there are no plans to bring them back to public viewing in the near future.

The current self-censorship ultimately represents a pragmatic solution to an emerging attitude: It is far easier not to speak about an issue that could potentially incite violence among those who are offended. The obvious problem with this popular position is the downward spiral it creates.

Shouting “Fire!” in a crowded building when no fire exists is not protected free speech because it is intentionally provocative and could incite violence. Likewise, a depiction of Muhammad that serves to intentionally disrupt may not be protected either. The disturbing trend now slides down this slope further by muffling rational conversation about religion, hiding pre-existing art created by pious Muslims, and stifling reasonable discourse.

Merriam-Webster defines “terrorism” as “the use of violence or the threat of violence to coerce another.” The question America needs to ask herself is how valuable the first amendment is to her citizens. Is the threat of violence—terrorism in its purest form—enough to justify the expedient evaporation of legitimate freedom of speech?

If so, how far down on this slippery slope will Americans finally draw the line and believe that, in spite of potential violence, the freedom of speech must be unequivocally protected? And when this line is drawn, will Americans still have the freedom of speech to demand that the 1st amendment be upheld?

Anti-War Approach Brings Legal Battle

>> continued from front page

their views without unwarranted government interference.”

On September 11, the City of Salida withdrew its threat to enforce the sign code against Juchem. The withdrawal came soon after the ACLU threatened to file suit against the City of Salida in U.S. District Court.

City Administrator Steve Goldnar said officials plan to revisit the sign ordinance this fall. For the time being, however, Juchem’s sign remains intact.

This mountain town’s battle over First Amendment interpretation could be an anomaly. The more compelling indication of social conflict, however, is that “small town councils” have been increasingly censoring anti-war sentiment across the nation, behind liberal America’s back. The censorship on behalf of the Salida City Council poses critical questions regarding national politics in rural areas.

In a recent issue of the *Des Moines Register*, political columnist David Yepsen wrote an article on the increasing importance of winning the rural vote in the upcoming Congressional Elections. The article conducted an extensive survey in which the majority of statistics corroborated the belief that rural areas are no longer the Republican strongholds they used to be; conversely, they comprise an intensely divided sector of American society.

Dee Davis, president of the Center for Rural Strategies, the Whitesburg, Kentucky think-tank that commissioned the survey, stated, “We still don’t have a clear verdict on how [rural constituents are] going to vote, but I think that this is a big billboard to both parties that they better start paying some attention to the rural voters.”

In light of the statistics compiled by the CRS survey, it appears the debate over Juchem’s sign exemplifies the division Davis alludes to. Juchem’s statement, along with the council’s censorship thereof, paints a picture of a highly politicized rural America that could go either way this November.



Courtesy of www.gazette.com

Debra Juchem stands next to her controversial sign in Salida, CO. The city of Salida authority clashed with ACLU lawyers over the legality of this openly political public statement.

While the more obvious seizure of individual rights by the federal government remains vehemently attacked by civil liberties activists—for example, opposition to The Patriot Act—subtler censorship on the town level may be occurring off the activists’ radar. It seems to take a rare citizen like Debra Juchem to gain widespread attention for this small town censorship phenomenon.

Ironically, Juchem’s sign is not the first to have been posted on the side of this downtown building. During the 1980s,

previous building owner Ralph Taylor painted the message “Reagan’s a liar” on the same wall. Taylor then went on to serve one term as mayor of Salida.

The question remains: Will this building facade continue to serve as an anti-war billboard in a town that went for George W. Bush in both 2000 and 2004? Or as the survey suggests, is the town’s overall political demeanor shifting in a way that might make the sign more representational of the general Salida community?

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CC Hockey Sweeps Homecoming Weekend



Freshman Brian Connelly in Saturday night's homecoming game.

Jackson Solway/Catalyst

Megan Dorsey
Lauren Greer
Guest Writers

The CC Tigers rebounded from their near loss against the Air Force Falcons Friday by dominating the Alabama-Huntsville Chargers in an 8-1 victory Saturday night. The Tigers cemented their team's integration with the second of two homecoming games, cheered on by crowds of excited CC alums and students.

Despite having nine incoming freshman, the Tigers managed to overcome inexperience and function successfully as a fluent unit. "You

"You could see that the line combinations were meshing well after only a week of practice. Our team chemistry is already strong."

Senior Brandon Polich

could see that the line combinations were meshing well after only a week of practice," said senior forward Brandon Polich. "Our team chemistry is already strong."

Youthful experience also presented itself in the net. According to senior goaltender Matt Zaba, "In his first regular season game, Drew O'Connell was solid between the pipes, making timely saves when he was called upon." This observation is supported by his remarkable 22 saves of 23 shots.

The defensive lines succeeded in keeping the puck in the Tigers' offensive zone. Sophomore defenseman Cody Lampl stated, "The defensive core played very well, getting better each and every shift as the game

went on. I thought we focused on the fundamentals, which is very important for us as the season goes on."

In addition, the Tigers' offensive playmaking skills penetrated Alabama's defense with relative ease and took advantage of the Chargers' own inexperience. Alabama lost a key member of their team this season—Scott Monroe, a two-time all league goalie in the CHA, graduated at the end of the 2005-2006 season, leaving an opening in net for Mark Narduzzi.

Sophomore defenseman Jake Gannon wasted no time exploiting Narduzzi's inexperience. He opened the scoring with his first career goal in an unassisted effort at 3:36 into the first period. Junior forward Scott McCulloch cemented the win with the next three goals. McCulloch ended up scoring four goals during the game, which was a career high. "It was a great night, and my teammates made some strong plays to get me the puck. I put it on the net and it was just going in. More importantly, it was necessary for our team to get the two wins this weekend and to continue improving every game," McCulloch said.

Also scoring for the Tigers were Lee Sweatt, Billy Sweatt, and Scott Thauwald.

Overall, the Tigers' home opener was a quality display of team development. As Polich reinforced, "It was nice to start the season off with a lot of goals scored. It helped improve our team confidence."

Hopefully this confidence will carry through to the Alaska series this upcoming weekend, where the Tigers will face a yet more challenging team. These two games will be a demanding test for the CC hockey team, and will also provide them with an opportunity to prove themselves and set the pace for the rest of the season.



After CC's fourth goal of the night, Alabama-Huntsville stopped smiling.

Sam Cornwall/Catalyst



Sam Cornwall/Catalyst

Freshman left wing Dan Quilico and forward Scott Thauwald celebrate one of CC's eight goals against the Alabama-Huntsville Chargers.

Homecoming Highlights

Men's and Women's Cross Country Teams Excel

Turner Resor
Sports Editor

Both the men's and women's cross country teams returned home from this past weekend's race in Fort Hays, Kansas with strong performances and second place results.

On the men's team, the Tigers were led by sophomore Julian Boggs, who finished the 8-kilometer course in an astonishing 25 minutes and 47 seconds. "I had a good race for sure," Boggs said.

Boggs was followed by juniors Alex Nichols and Kiran Moorty, who finished with times of 26:14 and 26:20 respectively. All three of these racers finished in the top 11 out of 112 runners, with Boggs finishing in 2nd.

Senior Angie Kremer led the Colorado College women. Kremer completed the five kilometers in 19 minutes and 29 seconds, a personal best for that course, which landed her in 11th place. Kremer was followed by senior Besha Deane

and junior Jocelyn Jenks, who finished the course side by side with times of 19:47 and 19:48.

Out of the 11 teams that competed at the Fort Hayes Invitational, both the men's and women's teams took 2nd place. These combined finishes are the highest that the Tigers cross country team has seen since 1996.

"The team placed really well," Boggs said. Boggs also emphasized

"We're better at hills than a lot of teams. We're a strength team."

Sophomore Julian Boggs

that both the men's and women's teams beat the host team—no minor accomplishment. "They're a solid Division II team," Boggs explained.

The team's results this past weekend are also remarkable considering the geography of the

course, which is primarily flat and caters to what Boggs refers to as a "speed team." The Tigers are accustomed to training in the more mountainous areas that Colorado has to offer. "We're better at hills than a lot of teams. We're a strength team," Boggs explained.

While both the men's and women's teams had outstanding finishes this weekend, they may still be looking for some improvement. Despite strong individual performances, the end result comes from the ability to perform as a team. "We're having problems with depth," explained Boggs. "We need to pull the pack tighter together."

Like many of the other CC sports, the cross country Tigers are entering into the Southern Collegiate Athletics Conference (SCAC) and will be facing tough competition and some deciding meets. "Every race we have from now on is big," said Boggs.

The cross country teams' next race will be at the Fort Lewis Invitational this coming weekend.

Men's Soccer Emerges Victorious

Dan Winokur
Staff Writer

In front of an estimated 1,024 loyal fans, the Colorado College men's soccer team concluded a successful two-win homecoming weekend by crushing longtime rivals Millsaps 5-0. The Tigers unleashed on offense led by precise midfield play from juniors Pat "Stone Cold" Fagan and Matt Samson, as well as overpowering speed from freshman forward Logan Boccarr.

Junior keeper Dave Khuen kept the defensive unit together with strong contributions from freshman Wes Ridders and senior captain Brian Tafel. The biggest play of the game came from sophomore all-star Warren Takashima, who, with a stroke of perfection, ripped a free kick into the back of the net.

In a play like this, one can fully appreciate the beauty of soccer. It is a sport that can transform a mere mortal like Warren Takashima into a shimmering god. This ability to transcend time and space is what enralls people about the game and keeps them coming back for more. The hundreds of alumni present at the games this weekend were living proof of this.

Often in sports, the seemingly trite phrase "you don't know what you have until it's gone" is all too true. Many athletes do not appreciate the elation that a true competitive sport can bring until it is over. However, the CC men's soccer team fully appreciates this reality, a fact embodied by their success.

Recently injured superstar keeper and all-around player Lucas Abbott discussed this success in a recent interview. "Everyone on this team knows what they have to do," said Abbott. "We are focused in practice and I feel this reflects in our stellar 9-3-1 record. Despite being extremely competitive, we also have a great time every second we're on the pitch, [whether] in practice or during competition. We all live in the moment and play for each other, because we know soon enough our careers will come to an abrupt halt."

Abbott's sentiment reflects that of all the squad members, a feeling easily apparent when the concentration and overall excitement of these players is exhibited through what they do best: play the great game of soccer.

The Tigers' next game is at 1 p.m., October 14 against Chapman University. This game promises to be exciting, as the squad seems to be coming together seamlessly and working with new players more effectively. Look for a breakout performance from Beale "The Body" Tejada in the next match, and remember to always enjoy this beautiful game.



Ellie Wood/Catalyst

Sophomore Warren Takashima scores off spectacular free kick.

Football Shows Resolve in Homecoming Game

Turner Resor
Sports Editor

Amidst the presence of homecoming alumni and parents this past Saturday, the Tigers had a chance to show fans what it takes to have a competitive, well-rounded football team.

The Macalester College Scots came out strong with two successive touchdowns, putting the Tigers down to a 14-0 deficit. This forceful lead did not seem to rattle the Tigers, who fought back and overthrew the Scots 56-35.

"No one on the [sidelines] thought we were going to lose that game," explained junior offensive lineman Matthew Shepherd, pleased by with the team's composure. Shepherd stated that the game "show[ed] a lot about the team's character. We're starting to have the resolve that good teams have."

The team's confidence was further strengthened by the excellent play of quarterback Chris Neal. Neal, who set a career-high running

record of 184 yards, also threw 194 yards and was responsible for 3 touchdown passes.

Shepherd commented that Neal had "stepped up" during Saturday's game. Shepherd also conveyed that Neal has done an excellent

"We're starting to have the resolve that good teams have."

Junior Matthew Shepherd

job taking on the "senior role, and [being] a great field general."

Junior receiver Nolan Swett also had a standout performance. Swett was on the other end of two of Neal's touchdown passes. Those two receptions placed Swett second on Colorado College's all-time career reception chart.

This past weekend's win puts the Tigers at 3-2 and over .500 for the season. "We've already surpassed

[the] wins that we had last year," explained junior defensive lineman Ryan Paulson. The team's record for all of last year was 2-8, and this season may exhibit a promising change.

The team's newfound strength and confidence will be necessary as the Tigers enter into the Southern Collegiate Athletic Conference (SCAC). This change in conference will likely provide the Tigers with significantly stiffer competition.

They will face Huntingdon College, one of their new competitors, at home this weekend, and Paulson believes that the game "is going to be a dog fight." Huntingdon College has a strong football program with "a lot of good athletes that want to stay in state and play," according to Paulson, but he also added, "Huntingdon has never played the CC of this year."

Strong players, strong fans, and strong character have been a great presence for the Tigers football team, and according to Shepherd, "It will only go up from here."

Volleyball Team Gives Strong Performance in Home Tournament

Katherine Nathane
Staff Writer

The energy level was high in El Pomar Gym as the Colorado College women's volleyball team took the court during their fourth match. After winning their first three matches of the tournament, the Tigers fell short of a tournament triumph in their final match of the weekend. During a rematch to avenge their Friday loss, the Black Hills State University Yellow Jackets emerged victorious despite the valiant efforts of Colorado College.

Many players agreed that last weekend's victories were greatly aided by the increased fan base in El Pomar.

Nonetheless, the Tigers had a strong showing and walked away from the weekend quite content with their playing.

In the first three matches of the weekend, the Tigers defeated Williams College in four games, BHSU in three games, and Moravian College in three games. Junior Michelle Rybka shone with a season high of 23 kills and 6 blocks against the Williams College Ephs. Sophomore outside hitter Anna Clithero led the Tigers in their triumph over BHSU with 11 digs and 18 kills, and also scored 17 kills and 22 digs in the match against Moravian.

Homecoming weekend seemed to bring out the sports fanatic in

everyone—many players agreed that last weekend's victories were greatly aided by the increased fan base in El Pomar. The Tigers loved the support, and said that the energy and enthusiasm of the crowd definitely improved their performance. The team hopes this enthusiasm does not fade in tournaments to come.

After last weekend, the Tigers' record stands 13-6. Proud of her team's performance, junior Terra Wishon remarked that the team is "off to a good start this year." Even though many key players graduated last year, the Tigers remain confident in their skills. "We've been practicing a lot on our defensive strategies," Wishon continued, pointing out that a strong defense and overall consistency are key to the sport.

Their hard work paid off—especially for Clithero and junior setter Myren Grant. Because of their outstanding performances in the tournament, both were nominated to the all-tournament team. Clithero was subsequently named Association of Division III Independents Volleyball Player of the Week. Clithero modestly regarded this prestigious award as "flattering . . . and pretty cool." She remained humble about her accomplishment.

The Tigers, who do not compete in a Division III conference, excitedly await this coming weekend's Molten Spike It Up Classic. The ladies will face Wisconsin Lutheran College, Nebraska Wesleyan College, Greensboro College, and Wheaton College in a round robin tournament at home. The Tigers look forward to the tough competition, as the matches against their regional competitors—such as Nebraska Wesleyan—hold much weight.

The above games are scheduled for Friday at 2 p.m. and 6 p.m., and Saturday at 12 p.m. and 6 p.m.

CC Tiger Stats

Hockey

CC 2 – Air Force Academy 1
CC 8 – Alabama-Huntsville 1

Football

CC 58 - Macalester College 35

Men's Soccer

CC 2 – St. John's University 1
CC 5 – Millsaps 0

Women's Soccer

CC 1 – Rice University 0
CC 2 – University of Houston 1

Volleyball

CC 3 – Williams College 1
CC 3 – Black Hills State University 1
CC 3 – Moravian College 0
Black Hills State University 3
– CC 0

Cross Country

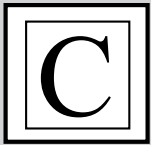
Fort Hayes Invitational
Men's Team – 2nd Place
Women's Team – 2nd Place

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Power to the People

Citizens can stop toll road development in Elbert

To the editor:

As a member of the Elbert County citizens' group opposing the Prairie Falcon Parkway Express, also known as the Super Slab, I was surprised when I picked up a copy of *The Catalyst* at my class reunion last weekend and saw an article concerning the project. It was gratifying to see coverage in CC's paper.

It was also disturbing to learn that employees at the college do not understand that High Plains residents now have the ability to kill the project, thanks to legislation enacted last spring as a result of more than a year of citizen lobbying. Clearly, though some of us have devoted days to traveling the 210-mile toll road corridor speaking to large groups of affected property owners, much educational work remains to be done.

The article correctly notes that the new legislation requires the Super Slab developers to narrow the twelve-mile corridor they have claimed since 1986 to three miles. The project cannot go forward unless it first obtains approval from multiple transportation planning organizations. This approval is contingent not only on environmental requirements, but also on findings that the project will meet actual transportation needs, that it is feasible, and that it will serve the public interest. Local governments also have tools available to block irresponsible projects such as the Super Slab.

Traffic studies conducted by the Denver Regional Council of Governments, as well as C-DOT, demonstrate that the project will not serve its stated purpose of relieving congestion in the I-25 corridor. Citizens groups in the seven counties running the length of the corridor are working together and preparing to demonstrate that the real agenda behind the Super Slab is a speculative land grab intended to bring strip development to rural eastern Colorado. We have a realistic chance of killing the project in the planning process, and—failing this—severely limiting the width of the right-of-way.

Your article correctly states that only C-DOT can exercise the power of eminent domain for private toll roads (under prior law, private toll road companies could seize land through eminent domain). C-DOT has announced that it will not consider using eminent domain for the Super Slab unless a minimum of 75 percent of the residents in a selected right-of-way voluntarily sell to the developers.

Furthermore, the developers are unlikely to obtain financing for their multibillion dollar project unless they can purchase the bulk of the required land from willing sellers. Investors will require land as collateral. Since the law provides that the state will retain ownership of any land condemned by C-DOT, only land acquired from willing sellers will be owned by the developers and, thus, available for this purpose.

As a result of the Super Slab's limited access to eminent domain, the CC employee quoted in your article, together with her neighbors, can help kill this project by refusing to sell her land. There is an active effort underway to have the approximately 4,000 property owners in the corridor state in writing that they will refuse to voluntarily sell. The parcels of refusing owners will be plotted on a map submitted to C-DOT and publicized for,

among others, prospective investors.

Finally, since C-DOT cannot exercise eminent domain unless its executive director authorizes a public-private partnership with the Super Slab, we will be organizing a grassroots effort to demand that the next governor appoint an executive director who will reject any such partnership.

Given the range of options available for fighting the Super Slab, it is a mistake for any corridor resident to conclude that it is impossible to resist this development. Anyone wishing further information can consult any of the following web sites: www.nosuperslab.org, www.stupidslab.com, www.frontrangetollroad.blogspot.com. I would also be happy to discuss this matter with any CC employee concerned about the project.

Sincerely,

Rick Brown, Class of '71

Board Member, High Plains Coalition for Responsible Transportation Policy

CC enthusiasm and awkwardness

On the night of October 4, I had the special pleasure of attending Cosmas Magaya and Ambuya Beauler Dyoko's performance of traditional Mbira music, dance, and song from Zimbabwe. In the past, I would have stereotyped such a random event as uninteresting, but I'm proud to say that I've changed, thanks to this wonderful experience.

The professional performance categorically rocked. But my story is really about the FYE class that temporarily joined Magaya and Dyoko on stage. Here's what really happened. One guy in a red sweatshirt with a big goofy smile could not stop keeping it real, and after the show he probably got at least ten numbers. Another guy, barefooted and wearing a green shirt, seemed to be holding something back, yet his enthusiasm was evident, and at any moment I expected him to start tearing it up.

Maybe he restrained himself to make the girl in the North Face jacket less uncomfortable, because she was glued to the stage with her hands on her hips in protest, yet also ostensibly mortified. Another girl sang so much louder than the rest of the class that I couldn't tell if she was just trying to get an A or if she was trying to defy her lackluster classmates.

Lastly, there were several hockey players in the dead center of the group who only slightly swayed to the music. And at one point, as if planned, the group split open and one of the more engaged girls motioned to the dude in the Bauer t-shirt to join her on the open floor. But he politely raised his hand and said, "I'll pass"—which I could practically hear from the back row of Packard.

Every one of these moments was simply priceless, and I want to thank all of you for giving me these warm memories. I know this brief story is not the best justification for taking some time in your week "to get cultured," but I have to admit: it did the trick for me. However, due to the laughter the performers evoked, the equally sensational acts of enthusiasm and awkwardness completed the experience—and thus the performance—since it was, after all, spirited on the part of Magaya and Dyoko. They themselves laughed a lot while telling stories in the interludes, and obviously had as much fun as I did.

So it came to me, at the expense of the combined vanity and humility of these students, that individually we're all just like them as a group. For me, that night was hands down one of the highlights of the year.

Sincerely,

Alex Emmons

Beef or Bullets?

Effects of Pinon Canyon growth not that simple

Dear Catalyst,

Thank you for reporting on Army expansion in Southern Colorado. I love Colorado College. My daughter Misha Calvert graduated from CC in 2004.

I am compelled to answer George Hutton, the retired military officer who accuses Pinon Canyon's neighbors of being "selfish, worried about 'me' and losing our profit." The "me" that we worry about are the students of three schools, many families, and six local communities that will be destroyed.

When agricultural production produces a "profit" after paying bills, the average is 3-5 percent. If we are selfish for wanting our children to be able to have a future here, rather than be forced to move away from their roots, so be it. If we are selfish for wanting our small rural schools to continue educating our youngsters, so be it.

Two decades ago, lives and communities were destroyed when Fort Carson took a quarter of a million acres for Pinon Canyon Maneuver Site. Some have never recovered.

We support good training, too. That is why there was almost no opposition to the new live fire ranges three years ago, other than: "You are breaking another promise." We pray for our troops and their families. But Fort Carson's expanded live fire training can be done just as well on less productive land.

The Department of Defense already owns 25 million acres. The Army owns over 1.5 million acres in California alone. Fort Carson wants to take another nearly half million acres. Meanwhile, Congress has not fully funded the promised Payment in Lieu of (Property) Taxes to local governments for PCMS. The U. S. Army does not need to destroy good civilian communities and domestic food production for training when there are alternatives.

It is not merely personal material sacrifice that they ask. Changing usage from agriculture to a massive live fire range removes tens of thousands of cows and millions of dollars a year. It will shred southeast Colorado's fragile economic web.

How will America eat if extreme weather or war causes shortages of fuel and food? Look at the trends—increased global populations, increased food consumption, expanding deserts. For six out of the last seven years, the globe has consumed more food than was produced. America is already a net food importer. Domestic food producers are fewer than 2 percent of our total population. It is common sense to protect limited resources for future generations. Ranchers should be part of a comprehensive long-term strategic plan for our nation's survival. We cannot win wars on empty stomachs.

The issue doesn't have to be beef or bullets. Both activities can occur in two different places without damaging this part of our nation's heritage and some of the largest intact grasslands left in America. We Pinon Canyon neighbors live in limbo. Do we invest in our land only to lose it in a few years? I hope more people will start paying attention to this issue. If you do nothing while our land is taken, don't be surprised when they come for yours.

Best wishes,

Juliette Mondot

onedotworld@gmail.com

Letter from the Editor

Dear Reader,

In the Oct. 6, 2006 issue of *The Catalyst*, I printed a serious error. The last sentence of the front page article "Student Killed By Reckless Driver" should have read, "An on-campus ceremony is tentatively scheduled third week of the block for students to celebrate [Vanessa] Reichert-Fitzpatrick's life." However, the last three words were omitted, and the connotation of the sentence was misleading. This grievous mistake caused distress amongst those who knew Vanessa, and I sincerely apologize for misprinting the article.

Everyone involved in the Oct. 6 issue of *The Catalyst* worked extremely hard. In particular, I thank Alex Emmons, the writer of "Student Killed By Reckless Driver," for taking the time to carefully consider every word in the article. News Editor Tyler Adam also worked diligently with Mr. Emmons. The misprint was the result of a layout error, and I take full responsibility.

I hope that you see every issue of *The Catalyst* as a learning process for its staff members. Each editor, writer, and photographer is genuinely committed to making the newspaper as accurate and thoughtful as possible.

If you have any further concerns or comments regarding *The Catalyst*, please contact us at catalyst@coloradocollege.edu. Thank you for your continuing support.

Sincerely,

Laura Dudnick
 Editor in Chief

DRILLING IN DUMPSTERS:

A NEW PROCESS TURNING ANYTHING INTO OIL MAY REVOLUTIONIZE HOW WE POWER OUR WAY OF LIFE

Mat Elmore
Opinions Editor

A couple years ago, my grandpa stumbled on an article in Discover Magazine about a company that he said would change the world. He claimed that this company had created a “factory” that could essentially recycle anything and turn it into high-demand products: high-quality oil, clean-burning gas, and purified minerals, a godsend to anyone fighting for environmental and energy conservation. He was visiting one week and thought I might be interested, so he gave me a copy.

My grandpa will forever be a businessman, always with some new scheme or radical idea that he thinks is genius. He had several careers throughout his life, investing in things like metal wrist bracelets guaranteed to “significantly increase your strength.” Appropriately, I was skeptical.

The article was titled “Anything into Oil,” and the company it was profiling was called Changing World Technologies (CWT). My interest in the environment and politics could have been considered limited at that time, but nonetheless I was intrigued by the revolutionary idea and product of this emerging company. Little did I know that this time, my grandpa was right in every way.

The Changing World Technologies mission statement boldly expresses their interest in solving one of the world’s most deep-seated problems: “Our purpose is to identify emerging technologies that specifically address needs and problems in the energy and environmental areas.” Statements like this are regularly seen in advertisements from companies like Shell and Exxon Mobil—who do they think they’re kidding?—but such a daring company name makes you wonder what they are really about.

It all began in May of 1996 with the incorporation of the Resource Recovery Corporation, Inc. The first generation corporation was used to develop and market the Thermal Conversion Process, or TCP. TCP is limited to the changing of manure and vegetable waste to crude oil, and it was the first step in creating a renewable-waste system.

Soon afterward, Changing World Technologies was founded in August of 1997 by Brian Appel. Changing World Technologies comprises a staff of industrialists, environmentalists, financiers, and scientists. In 1999, Appel started up

CWT’s research and development facility in Philadelphia, Pennsylvania, where their waste-to-energy process, the Thermal Depolymerization Process, was tested and developed. This process replicates nature’s geothermal process—simply, the process by which organic matter is turned into gas and oil—by using a number of environmentally friendly products.

TDP is a sort of turbo-charged geothermal process that is closely monitored so the scientists are able to precisely raise the heat and pressure to the needed levels. Research on many different variants of thermal depolymerization was conducted in the 1970s and 80s, but Changing World Technologies was the first to employ this process on an industrial scale.

To get the full scope of what the Thermal Depolymerization Process does, a hypothetical situation is needed. Suppose a 175-pound man fell into one end of the plant. After some screams, gurgling, and bubbling, he would come out the other end as 38 pounds of oil, 7 pounds of gas, and 7 pounds of minerals, as well as 123 pounds of sterilized water.

Humans are, of course, not the only thing that can be put through the process: tires, municipal waste, plastic, and medical supplies like needles and blades are just a few of the items that can also be recycled using this technology.

But does it really work? And if it’s so amazing, why doesn’t anybody know about it?

The answer is, it does work, with even more benefits than anyone could have ever imagined. Two plants are currently in working order: one in Philadelphia, where praise of the process has been huge, and one in Carthage, Missouri. In 2000, CWT went on a joint venture with ConAgra Foods to create Renewable Environmental Solutions, LLC. The plant in Carthage is about 100 yards from one of ConAgra Foods’ massive Butterball turkey plants.

This facility cost about \$20 million to construct and is expected to go through nearly 200 tons of “turkey waste” each day. Not only is CWT working on large plants to process waste, but the company is also looking into “mini plants” that could conceivably fit into homes and businesses

This is not fiction, not theory, not wishful thinking—this is reality, and it’s happening now.

The possibilities are endless. With increased public and private support,

this technology will lead the way in an environmentally friendly “waste revolution.” Because Changing World Technologies is not a publicly traded company, the ability for growth is limited. However, the company would gladly accept additional support from the government. By 2003, the Bush Administration had granted a measly \$12 million toward research and development of these technologies. Because of the relatively small size of Changing World Technologies, doubling the current amount of monetary support to only \$25 million would benefit the project immensely.

Considering the current Defense Department budget of over \$400 billion, it is clear that the government is not short on funds to appropriate. No matter what the Bush Administration’s past environmental record, it would be political idiocy—not that they haven’t exhibited that in the past—to choose not to support and make the public aware of a technology that will slow global warming, diminish our dependence on foreign oil, and save billions of dollars in municipal waste management costs. In addition to those benefits, CWT estimates that oil prices would be lowered to an unimaginable \$10-15 a barrel.

Solely recognizing the benefits of thermal depolymerization could be misleading. Although lower oil prices may relieve some of the financial burden on many middle-class and lower-class families, the increasing scarcity of this precious commodity has significantly increased environmental awareness. This dilemma can never be definitively resolved. However, as stated by Brad Lemley, author of original Discover article about TDP, “Burning oil produced by the thermal depolymerization process results in no net increase in the troposphere’s carbon.”

Whether or not this is entirely true has not been proven, but it lends itself to some provocative debate nonetheless. If the oil created by the TDP turns out to be harmful to the environment, it is possible the process could be tweaked or reformatted to produce

biodiesel, or some other product that is more environmentally benign. The problem would then not exist at all.

In addition to this aspect of criticism, there are other objections to the TDP. Could this be just another distinctly “American” way of dealing with our problems? Wait until something is so drastically wrong—here, the state of the environment—that we rely on last-minute ingenuity, or in this case scientific innovation, to solve the problem?

Especially concerning TDP and energy renewal, this argument should be examined closely. If we keep setting this trend with environmental issues, one that is similar to the current obesity crisis in the United States, it is obvious that we will digress into an atmosphere that is a serious threat to individual responsibility. No one can say that this technology won’t perpetuate that specific problem, but these types of innovations should be seen as aids in our fight against environmental destruction, not solely solutions.

Changing World Technologies is onto something that could change our world forever. Although the TDP plant in Carthage, Missouri has been plagued with construction problems and has more recently been the subject of a lawsuit filed by the local municipal government, the obstacles it has faced are not necessarily issues that arose from the science behind the process. There have been no independent peer-reviewed studies of TDP, but it looks to be the beginning of a promising project. Popularizing TDP around the country will be a slow process, but becoming educated about it is the first step to increasing awareness.

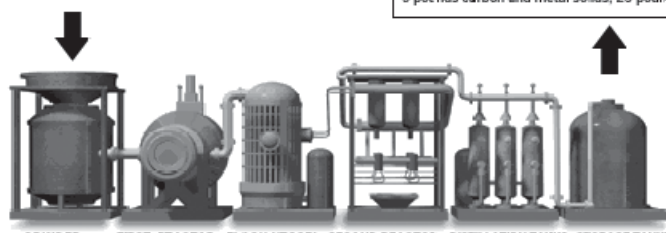
This is not a foolproof science—but as with any new technology, it can be perfected in time. Those who ignore pleas of support for an innovation such as this are ignoring pleas for the betterment of the global community. Increased awareness about this revolutionary technology will benefit the world more than anyone can imagine.



Suppose a 175-pound man fell into one end of the plant. After some screams, gurgling, and bubbling, he would come out the other end as 38 pounds of oil, 7 pounds of gas, and 7 pounds of minerals, as well as 123 pounds of sterilized water.

The thermal depolymerization process can convert a wide range of waste materials into oil and other useful by-products, in proportions that vary according to the specific type of feedstock run through the works:

100 POUNDS OF:	
PLASTIC BOTTLES: Clear (polyethylene terephthalate) and translucent (high-density polyethylene)	PLASTIC BOTTLES: 70 pounds oil, 16 pounds gas, 6 pounds carbon solids, 8 pounds water
MUNICIPAL LIQUID WASTE: 75 percent sewage sludge, 25 percent grease-trap refuse	MUNICIPAL LIQUID WASTE: 26 pounds oil, 9 pounds gas, 8 pounds carbon and mineral solids, 57 pounds water
TIRES: All kinds, including standard rubber and steel-belted radials	TIRES: 44 pounds oil, 10 pounds gas, 42 pounds carbon and metal solids, 4 pounds water
HEAVY OIL: Refinery residues, heavy crudes, and tar sands	HEAVY OIL: 74 pounds oil, 17 pounds gas, 9 pounds carbon solids
MEDICAL WASTE: Transfusion bags, needles and razor blades, and we: human waste	MEDICAL WASTE: 65 pounds oil, 10 pounds gas, 5 pounds carbon and metal solids, 20 pounds water



GRAPHIC BY DON FOLEY

Horoscopes

by Madames X, Y, and Z

<p>LIBRA <i>September 23-October 22</i> If you must always depend on the deus ex machina, Libra, you may not be looking hard enough inside yourself. Maybe you have all you need—why are you afraid to be your own saving grace?</p>	<p>ARIES <i>March 21-April 20</i> If you swat at the bee, it is only more likely to sting you with its stinger vengeance ray. The stinger does not come out until August, though, so you still have time to befriend the precocious pollinator. Keep your inner eye on your own queen bee.</p>
<p>SCORPIO <i>October 23-November 22</i> Humans are not meant to live like ants. They operate best adopting a wolf-like mentality—at least, that's what they say. If you find yourself forgetting this as of late, Scorpio, remember to embrace the awesomeness of the situation.</p>	<p>TAURUS <i>April 21-May 20</i> Don't you wish you had one of those memory eraser things from Men in Black (MIB)? Alas, stick a fork in it because it's done. The past is past and you're ready for a beautiful day.</p>
<p>SAGITTARIUS <i>November 22-December 22</i> You shouldn't judge a person until you've walked a mile in their shoes, but you can tell a lot about a person by the shoes they wear. Interesting paradox, is it not? Adopt that.</p>	<p>GEMINI <i>May 21-June 21</i> It would behoove you to sink your teeth into it, Gemini. And you know better than I what "it" is.</p>
<p>CAPRICORN <i>December 22-January 20</i> Autumn is set to provide you with a bountiful cornucopia stash. Even if one item in your cornucopia doesn't tickle you pink, feel around and see what other goodies are at your disposal.</p>	<p>CANCER <i>June 22-July 21</i> The sign of Cancer is the crab. Do you miss the beach, Cancer—perhaps the freedom of its infinite horizons? Create your own freedom this time around—your run-of-the-mill rope and twine will suffice for now.</p>
<p>AQUARIUS <i>January 20-February 18</i> The trees are singing your name, Aquarius, and quite frankly so is everyone else. You're singing to a different tune, and that's ok. Harness that independence.</p>	<p>LEO <i>July 22-August 22</i> The Sassy Starcast synthesizer is wondering if you've ever tried Cat Dancing. This is the release you've been looking for, Leo. I suggest you check out www.monpa.com/dwc/index.html.</p>
<p>PISCES <i>February 19-March 20</i> Dominoes fall fast and furiously, Pisces, kind of like thoughts both positive and negative. Avoid the domino effect in your thoughts, as they impede an open mind. Try not to build any mental train wrecks in the first place—because once one goes over, you know what happens.</p>	<p>VIRGO <i>August 23-September 22</i> This time around, try looking for a quicker escape, Comrade.</p>

Sudoku

Use the numbers 1 through 9 to fill in the empty spaces on these grids and complete the Sudoku. No number may repeat inside of one box, one row, or one column.

6	5	3				7		
					9			
8		4		5				3
9				1	7	3		
		5		3		8		
		7	2	9				5
4				7		2		6
			8					
		6				1	5	7

5					9		6	2
8	7			5			3	
1				4		5	2	
3			9		6			1
	8	4		2				3
	1			6			4	7
7	4		8					9

Beginners

Addicts

Courtesy of Wayne Gould, Sudoku Grand Master, *The New York Post's* Sudoku

Events

by Alex Emmons, *Events Editor*

ON-CAMPUS EVENTS

The Ground Truth

Documentary Screening featuring Iraq War Veterans
Tues, Oct. 17: 7 p.m. Packard Hall

Fall Internship and Job Fair

Wed, Oct. 18: 11:30–1 p.m. Worner Center

Editor's Note: *Come prepared! Wondering what to do? Check out helpful tips!*

Religion and Public Life: Why be Afraid?

A Colorado College Symposium

Wed, Oct. 18: 11 a.m. Packard Hall, 3:30 p.m. Shove Chapel, 7:30 p.m. Shove Chapel, 7:30 p.m. Gates Room

Thurs, Oct. 19: 12 p.m. Bemis Hall, 3:30 p.m. Gaylord Hall, 7:30 p.m. Shove Chapel, 7:30 p.m. Gates Room (Shove Simulcast)

Fri, Oct. 20: 1 p.m. Gates Room, 3:30 p.m. Gaylord Hall, 7:30 p.m. Shove Chapel

Sat, Oct. 21: 2 p.m. Gaylord Hall, 7:30 p.m. Shove Chapel

Featuring: Gary Hart, *Former Presidential Candidate*; Ted Haggard, *New Life Church, Colorado Springs*; Phil Wogaman, *Religious Advisor to Former President Bill Clinton*; et al

ON-CAMPUS MUSIC EVENTS

Faculty Artist Concert

Fri, Oct. 13: 7:30 p.m. Packard Hall

Featuring: Jerilyn Jorgenson, *violin*; Gerald Miller, *cello*; Frank Shelton, *harpsichord*

Visiting Artist Concert

Sun, Oct. 15: 3 p.m. Packard Hall

Featuring: Gerald Miller, *cello*; Susan Grace, *piano*

Permonik A Cappella Choir

All Female Choir from the Czech Republic

Sponsored by Great Performers and Ideas and the Music Department

Thu, Oct. 19: 7:30 p.m. Packard Hall

Tickets Required—See Worner Desk

Editor's Note: *My buddy's experience in the Czech was "slaycious," whatever that means.*

OFF-CAMPUS MUSIC EVENTS

Def Leppard/Journey

Tues, Oct. 17: 7:30 p.m. Budweiser Events Center, Loveland

Tickets: (719) 520-9090

Note: *This concert will rock, especially if you're like me and you were conceived back in July of '83 during a kick-ass version of "Sherry."*

Zappa Plays Zappa

Wed, Oct. 18: 8 p.m. Paramount Theater, Denver

Tickets: (719) 520-9090

Editor's Note: *My mom once told me that I was weirder than Zappa; I was like, shut up and quit being such a friggin' hippie.*

John Brown's Body

Fri, Oct. 20: 8 p.m. The Black Sheep, 2106 E Platte, Colorado Springs

Tickets: (719) 227-ROCK

Editor's Note: *Get a ride and go with an altered state of mind.*

Colin Mochrie & Brad Sherwood

Comedians from *Whose Line is it Anyway?*

Fri, Oct. 20: 8 p.m. Pike's Peak Center, Colorado Springs

Tickets: (719) 520-SHOW

Editor's Note: *It'd probably be funnier than staying at home and watching the Pirate Porn—or not.*

Help Wanted: Events Section Staff. Interests, questions, recommendations—write to a_emmons@coloradocollege.edu.