

THE GLOBE

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SEPTEMBER 7, 2011
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BECOME A MORTICIAN

Photo by Toni Tippetts

The cadaver laboratory at Jordan Campus will soon become host to Mortuary Science's embalming lab.

New Mortuary Science degree available at SLCC

David Bell
Staff Reporter

Salt Lake Community College is offering a new AAS degree in mortuary science.

The need for this new degree is driven by the industry. There is no other school that offers this degree in the surrounding states of Wyoming, Montana and Idaho. Students wanting a degree in mortuary science have typically had to go to school in California, Arizona or Colorado. No other school offers this program in Utah.

Mortuary Science is a Health Sciences degree. The new program doesn't start until January, so students wanting to take mortuary science are in the process of taking pre-requisite classes. The classes these students need to take depend on which discipline they are studying. They need to take such courses as communication and psychology.

"Students will not only need technical skills such as embalming, but will also need communication and psychology skills," Sherrie Loewen, division chair for Allied Health said.

At this time the school is in the process of hiring a program administrator. This person will develop the curriculum for the program and get it ready for college approval. Time is needed to accomplish this and to do other things such as preparing the embalming lab.

SLCC had to acquire a funeral

home license to meet requirements set forth by the state. The students will be embalming bodies and sending them back for family held funeral services.

"The embalming lab will be sharing space with health science cadaver lab," Ken Freeman, a health science professor said.

At this time there are over forty students enrolled in the Intro to Mortuary Science class. The technical classes for mortuary science will be held at the Jordan Campus, which is on 9000 South and Bangerter Highway.

Being held at this campus, the lab classes will begin in Summer Semester 2012. Embalming is a lab class for example. Classes will cover more than just the science of the profession, though.

"Students will also have to take classes that study grief counseling, because as a mortuary director the student will have to

be out in front with the family," Loewen said.

As a mortuary director the student will be a licensed embalmer and because most mortuaries are small, family-owned businesses students will have to know accounting and general business practices.

Students following this career path must have graduated from an accredited AAS program in mortuary science. This allows them to take the licensing exam. They also have to undertake an internship, as required by DOPEL, the licensing division. They must have 2000 hours of internship and 50 hours of embalming.

After they meet these requirements their education is finished. Students can move on and further their education to a bachelors degree or masters. Most

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Stampede for Friends In Need

Shad Engkilterra
Staff Reporter

When former Salt Lake Community College Student Mallory Black saw a small ad stating that Friends In Need Animal Rescue and Sanctuary in Eagle Mountain was looking for volunteers for their 5K fundraiser last year, she felt like she needed to volunteer.

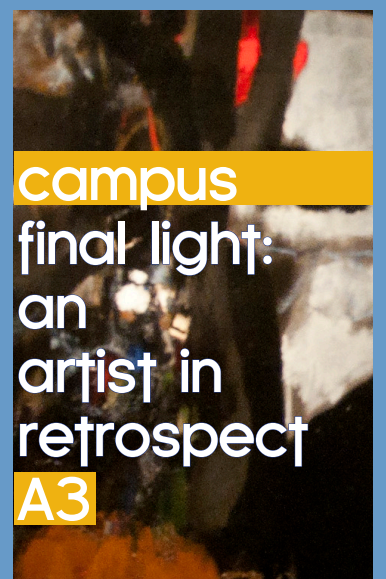
The non-profit organization is back at it again, as the Second Annual Friends In Need Stampede 5K event will be held on September 10, 2011, followed by a Furry Fun Run 1K event for pets and their caretakers.

"Animals need the exercise and so do the people," said Kim O'Donnell, CEO and cofounder of Friends In Need.

This year's fundraiser is going to support building a shelter for the family of bovines that are currently living at the sanctuary.

"We have a yak family," said

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Intercultural Communication with Service Learning

David Bell
Staff Reporter

There is a new service-learning class being held at the Taylorsville Redwood Campus.

The name of this class is Intercultural Communication, COMM 2150. It will be taught by Tamra Phillips. The class has been in existence for a number of years now, but this is the first in which it will have the designation of a service-learning course.

Service learning combines community service with academic instruction, focusing on critical, reflective thinking and personal and civic responsibility, according to the American Association of Community Colleges.

Phillips has the students set up a service project at the beginning of the semester and write a proposal. Since the focus of the class is learning how to communicate with people of other cultures, students

have to volunteer and fill a need for an ethnic group other than their own. This can also be a different religious group or a group with an otherwise diverse background.

There are many different ways a student can do service learning. One example is students volunteering their time at the ESL (English as a Second Language) Lab. They help students who are here from out of the country that are learning to speak English. Doing this type of service-learning, students are able to learn about another culture.

"I can teach all I want about another culture, but a hands on experience is a lot better," Phillips said.

Students use the theories taught in the class to help communicate with another culture. Students are able to pick their own project but must stay with it the entire semester.

Phillips has had students do a number of different projects for her class. One student that was

studying sign language volunteered at the Deaf and Blind School for her project. She has had a student volunteer at the food bank and another who volunteered at Deseret Industries. There is also a partnership with the Sorenson Multicultural Center. There students help elementary age kids that go there after school with their homework.

Students taking this class were asked to fill out a questionnaire the first day of the semester. They were asked to explain their definition of service learning, what their expectations were for the course, what they thought might be some benefits and challenges of taking a service-learning class and whether or not they thought service-learning and intercultural communication are a good fit.

Phillips received all types of answers. Ann Alleman answered, "Being out in the field and learning," for the first question, "A

lot of interaction with each other," was her answer to the second. She answered, "More hands on," for the third, and for the fourth she said, "Yes, it helps by showing examples to understand intercultural communication."

The students in the class have a positive attitude about the class.

Stacya McArthur is a nursing and music therapy student. She said, "I think the class is a really smart idea in general because it helps you experience other cultures and through service you can get to know one another better."

"I have to take this class as one of my generals. It's a great class because students get to pick their own projects that are meaningful to them. It's a great way for students to be involved with the community," John Richardson, architectural student said.

Service/Continued on page A3

STUDENT EVENTS

WED/7

9am-5pm
10th Annual Uintah Basin Art League Exhibit @ Western Heritage Museum, Vernal, UT

2pm-4pm
SLCC Tennis Tryouts @ TR Campus, Tennis Courts

7pm-8:30pm
Lecture: Olivia Gude on Art Education @ Utah Museum of Fine Arts

THURS/8

9am-2pm
University of Utah Farmers Market @ 200 S. Central Campus Drive, SLC

2pm-4pm
SLCC Tennis Tryouts @ TR Campus, Tennis Courts

7:30pm-10pm
"Always...Patsy Cline" @ Grand Theatre 1575 S. States Street, SLC

FRI/9

9am-2pm
Murray Farmers Market @ Murray Park 200 E. 5200 S. Murray

1pm-3pm
Men's Soccer vs. Treasure Valley Community College @ 650 College Blvd, Ontario, Oregon

2pm-4pm & 7pm-9pm
Patriot's Day Tournament (Volleyball) @ Huston, TX

7:30pm-10pm
"Always...Patsy Cline" @ Grand Theatre 1575 S. States Street, SLC

SAT/10

9am-2pm
Murray Farmers Market @ Murray Park 200 E. 5200 S. Murray

1pm-3pm
Men's Soccer vs. Treasure Valley Community College @ 650 College Blvd, Ontario, Oregon

MON/12

3:30pm-6:30pm
Cheap Food! @ The Community Food Co-Op Warehouse 1726 S. 700 W. SLC

7:30pm
Weird Al Yankovic @ Utah State Fairpark. Tix: \$24 (advance), \$29 (the day of)

7:30pm
Westminster Concert Series Presents "Chevrefoll" @ Vieve Gore Concert Hall, Westminster College. Tix: \$15

TUE/13

2:30pm-5:30pm
Health & Welless Open House @ Jordan Campus, Jordan Health Sciences 011

3pm-7pm
West Jordan Farmers Market @ 1985 W. 7800 S. West Jordan

4pm-8pm
Salt Lake City Downtown Farmers Market @ Pioneer Park 350 S. 300 W. SLC

SUN/11

Patriot Day

Submit student events to calendar.globe@slcc.edu

Visit slcc.edu/campusevents/calendar.asp for more student events

SLCC PICS



Each week a different picture from an SLCC campus will be featured. If you know the location and campus of this week's featured picture, enter to win a prize by emailing your answer to contest.globe@slcc.edu.

Deadline for entries is Tuesday, Sept. 13th.

Congratulations to Jake Iddison, winner of last week's SLCC Pics.

Entrants may only win once per semester. Mass Communication Center staff and faculty are not eligible to win.

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Due to the high volume of requests for articles we receive, The Globe may not be able to reply to every letter. Due to our limited staff, The Globe may not be able to attend or cover every event or issue submitted. The Globe encourage emails/notices of events. However, any request of coverage of an event or issue should be made within a time frame of at least one week.

The New York Times

Edited by Will Shortz

No. 0803

ACROSS

1 Transact business on the Internet

6 TV/radio host John

10 Turkey club?

14 Travelers alternative

15 Toss in a chip

16 Touched down

17 Tricky driving condition

18 Tax-exempt educ. groups

19 Times Roman, for one

20 Traditional use for henna

23 Tackle-to-mast rope on a ship

24 Tiny bit

25 Typist's key: Abbr.

28 Transmitter of waves

31 Train stop: Abbr.

34 Tear-gassing cause

36 Tevye's "good"

37 The Beatles' meter maid and others

39 Team in the A.F.C. South

43 Tallow sources

44 To the ___ degree

45 Trouble with a lid?

46 Time period on a financial stmt.

47 Takes a step toward biting?

51 Took a chair

52 Trap or record preceder

53 Teleflora competitor

55 Tilt-boarding

63 Techie's address starter?

64 Topic lead-in

65 Take as a given

66 The U.N.'s Kofi ___ Annan

67 Tranquilizer gun projectile

68 Two-color horse

69 Tensed

70 Terminal approximations: Abbr.

71 Towel ends?

DOWN

1 Toward sunrise

2 The "T" of TV

3 "Time to rise!" ("Up and ___!")

4 Tending to bungle things

5 Tito Jackson's sister

6 Toledo tidbit

7 Theater's ___'acte

8 Take the night off from partying, say

9 "The Ten Commandments" star

10 Three-country agreement of '94

11 Tons

12 Two-time All-Star Martinez

13 "The Touch of Your Hand" lyricist Harbach

21 Tears

22 Tempest game maker

25 Trying to look cultured

26 Title for Sulu on "Star Trek": Abbr.

27 Tempered, with "down"

29 Talking-___ (scoldings)

30 Track meet component

31 TDs and interceptions

32 Tucker with the #1 country hit "Here's Some Love"

33 Thing of value

35 "The Closer" aier

40 "Terminal Bliss" actress Chandler

41 Third-person ending of old

42 Thug's crime, often

48 TD Waterhouse online competitor

49 Torments

50 Treeless tract

52 Time-honored Irish cleric, for short

54 Tout ___ (straight ahead: Fr.)

55 To the extent ___

56 "Tell Mama" singer James

57 Traitor's rebuke

58 Tomás's "other"

59 Tykes

60 "This ___ what I expected"

61 TV's Nick at ___

62 "Three deuces and a four-speed" cars of old

PUZZLE BY PAUL GUTORMSSON

The Globe is an independent student newspaper published Wednesday during Fall and Spring Semester (excluding holidays) and Wednesday during Summer Semester. The Globe editors and staff are solely responsible for the newspaper's content. Funding comes from advertising revenues and a dedicated student fee administered by the Student Media Council. To respond with questions, comments or complaints, call (801) 957-4019 or visit slccglobelink.com. The Globe is distributed free of charge, limit one copy per reader. Additional copies may be made available upon request. No person, without expressed permission of The Globe, may take more than one copy of any Globe issue.

CAMPUS

campus.globe@slcc.edu

Service

Continued from page A1

Service-learning is part of the class for the entire semester. Students have to do course reading, they have to write a weekly reflection and they have to keep a log complete with field notes on what they did with their project. Finally they have to turn in a final paper using the theories taught in class to explain what they did in their service project.

Mortuary

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major in either business or psychology for these degrees. Students have to take two different tests for their license; they have to take a national board exam and

a local state exam. These vary depending on the state the student will reside and work in. During the last semester the student will be able to review for the national exam. A student has to find out from the state they wish to reside in what the requirements are they have to meet for that state.



Radio SLCC

Your Student Source



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COMMUNITY

community.globe@slcc.edu

Final Light: An artist in retrospect

Maaike Bennett
Staff Reporter

A pattern of light and shadow. Color awash in creamy tones and blotted with vibrant reds and Kelly green. Symmetry and asymmetry balanced in a series of principles and elements of design that are seemingly happenstance at first, until the viewer realizes just how deliberately placed they are. It is these things that first draw the eye to Final Light: V. Douglas Snow in Retrospect, the Salt Lake Art Center and the Utah Museum of Fine Arts joint exhibition, the former running till October 22, 2011 and the latter January 8, 2012. The two presentations place the work of V. Douglas Snow as a visual centerpiece, an artist whose life was tragically lost October 20, 2009 in a car accident and who is now remembered through his work.

V. Douglas Snow was born in 1927 in Salt Lake City, essentially knowing his calling as an artist from the start and doing art as a teenager. He attended the American Art School and Columbia University, then the Cranbrook Academy of Art in Bloomfield Hills, Michigan. From there he began his career as a teacher at the University of Utah, where he would continue for the next 35 years until 1971, inspiring the next generation after him with his interpretive eye and devoted use of color to showcase the landscape of Utah. Final Light is a work of combined effort by Frank McEntire, Susan Snow and many others to share this brilliant artist, teacher and muralist's work, with a team of supportive individuals striving to fulfill the last wish Snow made just days before his death at the age of 82; that

of publishing a book about his art. From there the concept has expanded to include a dual exhibition hosted at two locations by the SLAC and UMFA as well as an art student scholarship. Both are a precursor to the publication which is due to follow in 2012, titled, "Final Light: The Life and Art of V. Douglas Snow," making this the first chance for the public to see in person the talent of a master. Pieces and themes which reveal a affinity for light and shadow, the deliberate use of color as a focal point or to indicate shapes or movement and an exact understanding of visual balance with a consistency in technique and style that transcends the decades. Many pieces from the 1950s and 60s, for example, are focused on the abstract, yet they bear names of nature and it can clearly be seen that the southern Utah landscape has influenced Snow. When looking at the pieces there is always an inherent element that cements the piece to whatever he is inspired by such as splash of blue indicating the open sky, or dusky browns and rich reds to indicate canyons, open stretches of highway, or his signature Kelly green fir trees. Frank McEntire, guest curator for the exhibits, former executive director of the Utah Arts Council and friend to the artist stated that, "Even in the work of his early experimental years there was typically some fragment of the familiar, a gesture toward



Photos by Tyler Alexander
Downtown Salt Lake hosts many art galleries. One in particular is the Salt Lake City Art Center, offering free admission.

representational land or sky. That was his brilliance—his ability to imbue familiar landscapes with the power of abstract expressionism that indelibly imprinted his aesthetic vision." Direct examples of this exist in Snow's title, "Utah Landscape," created 1955, as well as "Untitled," from the 1950's. It's interesting to note that in these pieces there's a heavy use of black, then the use of colors that are near pastel, to indicate a high value contrast. And with an eye for balance and a recognition of the experimentation of the art of the period, Snow created a face-like visual balance mixed with small sections of loosely mixed color (reds or greens, usually). These stand out to the viewer but are not overpowering when looking at the overall composition. Complimentary

color combinations are used often, reds and greens, blues and dusty orange-browns, but even in those times the viewer is reminded of nature within those abstract forms. Later works show a shift in style, from abstract to somewhat structured, but even then you can see Snow's love for color and light shining through. The best example of this is "Ca' d'Oro," created in 1986/1987, which shows a vision of a building with classic architecture and gulls flying towards the viewer. But what seems at first to be white birds is actually not upon closer inspection, as the coral pinks that the artist seems to favor highlight the warm tones of the feathers while cool pastel blues and greens indicate the shadows. The building behind them retains many of the same colors that exist in his earlier works, with golden browns, but each shape within the clover-shaped windows is indicated again by the mix of pastel green and coral pink. This connection between the background building and the birds is subtle, but pulls the piece together in a way that makes it feel complete. And no artwork of Snow's would be complete without the deliberate placement of vivid color. In the case of "Ca' d'Oro" it exists in a halo of crimson at the edge of the gulls' wings, creating an emphasis on movement and memory of the moment. By the 1990s and 2000s you can tell that experience has refined his work. Turning again to his love of the landscape, many of Snow's pieces exist of rock faces and Utah landscapes. But in this time of his life he's focused again on the play of light and shadow. Certainly, the same colors that he favors exist in each piece, corals and blues, Kelly greens. But

his work begins to favor the use of almost glowing jewel-tones to emphasize the rich color of nature in rock faces and mountainous areas. And the blacks are no longer a thick swatch of midnight, but become almost multidimensional as one notices that they're made up of a mix of pure color, blue, green and deep violet. A many-times painted object, that of a cliff edge titled, "Corner of Cockscomb, Near Teasdale," portrays this element, whether the ledge be bare or snow-covered. One such snowy view focuses on reflective lighting, red soaking through the snow like ink on cotton, and the snow itself almost foams in subtle waves upon the sea. But the orange-reds of the piece leave no doubt of where the image is taken from, near his home in Teasdale, Utah, as the surrounding rock face bleeds into the background in a wash of violet tones. To summarize, V. Douglas Snow was a master. An artist, professor and renowned muralist. But no written word could ever fully describe the emotions evoked by seeing his paintings. His death is a loss to the art community, but his joy of life exists in the still moments shown in his work. Celebrate his interpretive view of life and the Utah landscape through either Salt Lake Art Center or the Utah Museum of Fine Arts, both easily accessible by way of road or TRAX train. It's free of admission at the SLAC on all days and the first Wednesday and third Saturday of every month through the UMFA (or \$7.00 for adults, \$5.00 for youth. Children and students with higher education ID such as a OneCard get in free). For more details, visit <http://www.slartcenter.org> and <http://umfa.utah.edu>



A good friend of V. Douglas Snow and curator of the gallery, Frank McEntire.



The abstract work of V. Douglas Snow catches the eye and is hard to turn away from.



Many gather to view the work of artist V. Douglas Snow.

COMMUNITY

community.globe@slcc.edu

Quick Wits: Come count the laughs

Amber Midgley
Staff Reporter

“There are two kinds of people in this world. Those who are normal and you.” The audience roars with laughter on this Friday night as a few members of the Quick Wits troupe “heckle” on member Jourdan Dixon. As the night progressed it became clear that there were two kinds of people in this world, normal and the actors “playing” at Quick Wits on Main Street in Midvale.

Quick Wits began in 1994 through founder Bob Bedore as an off-Broadway theater. It was the first of its kind to open in Utah. At the time, improv shows such as “Whose Line is it Anyway?” were uncommon and unheard of. The Quick Wits troupe began the blossom of improv shows in Utah.

“We wanted something different,” explained Bedore. “It was just a group of actors that were really willing to take a chance on something.”

This chance has certainly paid off. Quick Wits is a charm for smiles. The creativity and fast

commentary light up the stage in such a way that it is impossible not to laugh.

Quick Wits consists of a number of “games,” too many to fit into a single night. Some of them include The Text Game, Oscar-winning Moment, History Buff and Bucket of Water.

The Text Game includes using audience members’ phones, reading off their text messages and announcing them on stage, then acting them out. The only rule for the players is that they can only say what is shown on a text for the scene. Laughs erupted as the players acted out a car dealership scene.

“I’m coming out,” announced Dixon, reading off a text message. The troupe simply stood in bewilderment.

“[You find] the worst ones possible,” explained Shawn Zumbrunnen, another member of the troupe. “That’s what makes it funny.”

Another laugh-out-loud act is shown through History Buff. The audience is once again involved as they choose a historical event as well as an invention. This

particular night, the Salem Witch Trials and the Shake Weight were chosen. The players were asked to act out how the Salem Witch Trials brought about the Shake Weight.

It began with a man named Reverend Puckett whose wife was the “knife witch.” He was unaware of this, of course, which caused him to ask her many questions. The laughs continued as Zumbrunnen claimed, “Reverend Puckett was very ahead of his time, because he asked the opinion of a woman.”

As the years progressed the explanation became stranger, continuing with a mob leader, a six-eyed human and a death from reading a one hundred-year-old diary. The story concluded stating that stronger wrists would stop the “knife witch,” therefore, the Shake Weight was invented.

“We create the most ridiculous things on stage,” exclaimed Jason Wild, another member of the troupe. It became clear that, at this show, anything can happen.



Photo by Dana Graham

A reenactment of the Salem witch trials that lead to the invention of the Shake Weight.

Bucket of Water is a game where a single member of the troupe must keep his head under water until he is tagged out. The scene progresses as other members of the troupe keep the man’s head under water for as long as possible.

“I’m used to being out of breath,” said Sean Timothy, “so I was fine.”

count the number of good laughs that we had in a show and then you go and do like whatever the funniest movie is you can imagine and count the laughs in that, we usually come out (with) more laughs.”

The laughter does not stop with the end of one act. There are numerous games, comments and audience members to embarrass.

“We just have one goal,” explains Bedore. “To entertain, whatever it takes.”

“Even if we have to drown someone,” added Dixon.

The Quick Wits troupe plays every Friday and Saturday night at 10:00 p.m. The address is 7711 South Main Street (700 West) in Midvale. Tickets are \$8.00 for adults and \$6.00 for seniors and students. Mention this article and get a 2 for 1 deal on tickets.



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COMMUNITY

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Stampede

Continued from page A1

O'Donnell. The mother, father and calf need the shelter for the winter. The entry fee for the 5K is \$20.00. The fun run has an entry fee of \$10. There will be t-shirts and prizes. O'Donnell said that "it should be a pretty good day." O'Donnell and his wife Karen founded Friends In Need after her work with investigating animal abuse

cases in West Jordan. They wanted to do something more positive and hands-on to help the animals. "Animals are a part of your family. That includes wildlife," said Kim. Friends In Need is raising awareness about animals and how they should be treated with respect. Even though Friends In Need is based in the Utah County area, the organization has helped animals in different states including California, Idaho and Florida. The six acre sanctuary is home to over 150 animals ranging from horses and yaks to chickens, llamas and water buffalo. They also have 14 dogs, nine cats, a turtle and some birds. "There are so many animals out there, and nobody's taking them," said O'Donnell. "We're the last hope for them." Friends In Need does offer adoption opportunities, but that process can take a lot of time to complete. O'Donnell said that it just depends upon the animal as to how quickly it could be adopted out. One area that Friends In Need

is looking to expand into is wildlife rehabilitation. A non-profit organization, Friends in Need received a \$50,000 grant three years ago that has been used to keep operations afloat. That money is gradually running out. Black said that the volunteer experience that she had with Friends In Need was great and redirected her life. "It helped me figure out what I wanted to do with my life. That was unexpected," said Black. She is currently attending Utah Valley University as a communications major with a Public Relations interest. Black has gone back to volunteer with Friends In Need several times and has even got her workplace, Carmax, to sponsor a couple of volunteer days. One day they did a spring clean-up and another they planted trees at the sanctuary. A non-profit organization, Friends in Need received a \$50,000 grant three years ago that has been used to keep operations afloat. That money is gradually running out. O'Donnell

said that Friends In Need is looking for "volunteers that really care about animals," especially those who have knowledge about specific types of animals like horses. Those interested in volunteering with Friends In Need can visit their web site at friends-in-need.org or call (801)752-8729. People interested in the Stampede can register over the internet at friends-in-need.org by September 8, 2011. Registration may also be done on the day of the event, but the fees will increase.

OPINION

opinion.globe@slcc.edu

SLCC closes admissions to professional health programs. What now?

Shad Engkilterra
Staff Reporter

In business, demand that exceeds supply is the Holy Grail. If a product or service is so coveted that people are willing to stand in line for hours for the chance to get an item or are willing to be put on an impossibly long waitlist, the business knows that it can raise its prices and increase its output. Community college programs are apparently not the same. Salt Lake

Community College's closing of admissions to some of its professional health programs would be considered a poor economic move in most business circles. By acknowledging the limits of the college's production capacity, SLCC seems to be saying that they are incapable of meeting the demand for some of the most stable and promising career options available to students at this level. It is clear that the college understands the need for

these programs and the difficulties facing students who are trying to get into them. What isn't clear are SLCC's intentions regarding the programs continued viability. If the college is taking a step back to look at the situation and come up with appropriate alternatives, it may be a good thing that admittance to programs with waitlists that extend into 2019 has been halted. Sometimes removing a system that isn't working will help those in charge to come up with a new system that will work better. If, on the other hand, the college is gauging what it would mean to end the programs altogether, that would be a mistake. As the baby boomers continue to age, obesity and diabetes increase and the population demographics get older, those in the medical fields will be in greater demand than ever before. Not only is important to the students who want to go into the professional health programs, it is important to anyone who will require their services. SLCC's problem, according to Dean of the School of Health Science Loredana Haeger as stated in the Salt Lake Tribune, is that there is a shortage of rotation opportunities. Haeger also said that hospitals are cutting back on staff expenses, which makes job placement more difficult. For a program to maintain its accreditation, it must place its graduates. A community college's purpose is to benefit the community and the people of that community by preparing them for better job opportunities or higher education. Knowing that the health care job trend will continue to move upward means that SLCC knows that it needs to continue with these professional health

programs that are not only vital to the students taking the courses but are also vital to meeting future demand, a demand to which those running the program today will likely contribute. Hopefully, the action of closing admissions to these programs will be the impetus that the School of Health Science needs to figure out a way to accommodate the growing demand for training in the health care fields. Otherwise, SLCC may become the place to step ahead carefully because no one will be available to help if you sprain an ankle or break a leg.

UNIVERSAL

THE GLOBE

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season seven

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College

Vocabulary 1010

Brandon Crowley

Staff Reporter

What does a Board of Regents do, and how are the members selected?

Higher education in Utah is overseen by a board of 19 Utah residents. Salt Lake Community College professor Jay Williams offered a simple explanation of how the members of this Board of Regents are selected.

"The state of Utah has a Board of Regents. They are appointed by the governor. The

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UTA runs students over

Joseph Meyere
Staff Reporter

This semester marks my third year at Salt Lake Community College, and in those three years I have developed an interesting adversary to my higher education. My enemy is the Utah Transit Authority. I hate to say that my crafty foe has always kept the upper hand.

When I was a bright-eyed freshman starting off my college experience I was handed a UTA bus pass by the college. The price was wrapped into the tuition so I didn’t even have to think about how much money it was. The little pass became my magical portal to the great big world and was worth its weight in gold when I accidentally signed up for two different classes on two different campuses that held class on the same day.

Sadly though, my romance with the magic ticket had to end the next year when the school announced that the card would be null and void and that a new system would be replacing my infinite bus usage. Rumor on campus put blame on UTA, saying that the students were using the passes too much and that

UTA was losing money. I could’ve almost gone along with UTA’s excuse if it hadn’t been for the system that took over. The new system was that a monthly bus pass could be purchased at the campus. Those who came early could get it for \$15.00 while those who came late got the honor of forking over \$50.00 for the privilege of riding the buses. So on top of trying to get through school, I got to play the new game at the end of each month of staking out the office to see when the bus passes came in. To add to the sport of the whole thing, UTA didn’t release the bus passes on the same day each month. Sometimes they would be a few days before the month ended, sometimes on the day of, and a few times they were released a day or two after a month began. There were a few occasions when I would go in a couple of days in advance thinking I was there in time only to be given an unsympathetic shrug and a request to fork over my credit card. Now of course a semester pass was available, but it was (in theory) more cost-effective to just do the \$15.00 thing than to fork over the money all at once.

Apparently this game

also got boring to UTA this semester so they’ve given you and me a new game to play. The school has once again given me a neat little card, only this time it’s not as magical. Now for \$40.00 I can get 30 days of bus use. The race for the \$15.00 deal is cut out and in its place I get a fun little workout around campus. Now I have to go to the UTA website, buy the bus pass, print out a receipt for the bus pass and then stand in line with other people while we hold half of the Brazilian rainforest in our hands, all to get the privilege to ride the bus to school.

Honestly this is ridiculous. UTA keeps priding themselves on being so green and customer friendly, yet they have no trouble making people who are trying to get a higher education at the most cost-effective school in the state hand over their hard-earned money just so they can get to school. What’s worse is that there is no alternative. The cost to ride the buses has jumped from \$1.50 to \$2.25 per ride since I started school. Pretty soon only the rich and elite will be able to use the buses, but even then they won’t care because they have cars.

College

Continued from page A5

governor can control higher education that way,” he said.

That is essentially correct, but there are some nuances.

Of the 19 members, 15 are appointed by the governor, but require the consent of the Senate. They are full voting members.

One other voting member is a student. The student body president’s council presents a small list of students to the governor, and he can select

one of them without the consent of the Senate.

That leaves three spots to fill. Two are appointed by the State Board of Education, and one by the Utah College of Applied Technology Board of Trustees. These three are non-voting members, so their power is limited.

For any particular aspect of higher education in Utah, the Board of Regents has the final say. They handle things from executive appointments at state institutions, to the establishment of policies and procedures, to budget and finance.

Confused by something at college? Send your befuddling college term or phrase to bcrowley@mymail.slcc.edu and we might give it the ol’ “what’s what” in a future session of College Vocabulary 1010.



Please Recycle



Dear Dick,

I just wanted to state, with all of my heart, how grateful I am that you have made my life an adventure. For allowing me, in my innocence, to believe that hard work is rewarded, thereby gifting me with the chance to learn from trials and tribulations and become stronger for it. You’re probably wondering what I am referring to. Let me enlighten you.

A long time ago, longer than I’d like to admit, I was given a small amount of financial aid. My mother had quit working in order to go back to school and thus was considered “unemployed.” This choice of hers coincided with my graduation from high school, allowing me the chance to have some financial aid for that first year of college.

Having moved out on my own at 19, from that point on, I scrimped and saved and worked to support myself. The financial aid given to me had provided that initial boost and from there I remained independent, providing for myself while paying for school out of pocket.

Now, at 24, I turned to you again Sir Dick for help. Well, actually I attempted to apply for financial aid a few years ago only to discover that in order to be considered an independent, you have to be 24 or older, even though my family now resided in another state. Therefore I decided to sit and wait, with patience cooling my heels.

Only to have you pull the rug out from under me again, Mr. Dick.

“You are too close to graduating,” I heard you mutter under your breath, never making eye contact, “and it doesn’t matter if you’ve realized that your major is nontransferrable and thus want to double major in order to change the situation. The only thing that you can do is see a counselor and get a recommendation so that they might consider you. Oh and, by the way, you have a new one and their office is at another campus.”

“Regrettably I have no vehicle,” I stated imploringly. But you neither batted an eye nor allowed a look of concern to touch your face.

Them’s the facts, or so they say.

Gathering together my remorse like a pile of textbooks, I made my solemn exit, thinking sadly about another friend of mine whose plea was also rejected. Well, life goes on. It isn’t really fair, but who am I to complain?

In the meanwhile I will do my best to save up for spring. Fall semester will be filled with volunteering and activities instead of general education credits, with a focus on searching for a job that can support me in this economy as I continue to go to school.

So thank you again, Sir Dick. Thank you for teaching me hard work and the determination to succeed, no matter how long it takes or the barriers which occur in the course of one’s progress. Thank you for showing me a negative situation and allowing me the opportunity to grow past it. My current situation and the classes I am taking are different than what I expected. But in the process you’ve given me so much more; meeting new people, trying out new things and a lengthy amount of exercise as I bike to and fro my classes.

So thank you, I would like to state with all of my sarcasm intact. Thank you for all of your help.

Sincerely,
M. Bennett

Hollywood and the animated film, part 1: A look back

Stephen Romney
Arts Reporter

If you paid attention to the movies that were released throughout this past summer, it should be no surprise that you would find no less than two or three animated films on the list. However, what you may notice is how, while there has been an abundance of computer-generated, 3D animated features, there was only one hand drawn, 2D animated film released theatrically, after a year-and-a-half hiatus since Disney released *The Princess and the Frog* back in 2009.

While Disney has been trying to repeat the success of the Disney Renaissance, many fans of Western 2D animation can’t help but feel saddened that the art form now sails in unstable waters. Despite widespread critical acclaim, Disney’s *Winnie the Pooh* only managed to recoup the \$30 million budget that was used to produce it, while Pixar’s *Cars 2* made over \$500 million at the box office.

With a pattern such as this,

it begs the question that most 2D animation fans dread asking. “Is 2D dead?” Before we explore this question, let’s take a look back at animation and its impact on Hollywood.

Early Origins:

Both the art form of animation and the art form of film function using the same principle. A sequence of images is displayed at a high speed in order to create the illusion of movement, the cause of this illusion being the phenomenon known as persistence of vision. Simply put, our brain fills in the gaps that are created in the short expanse of time in which one image is being replaced with another. This phenomenon also occurs when we blink.

In the early paintings found on cave walls, tombs, and vases, it can be found that they attempted to mimic movement using techniques that would be the precursor to the art form known as comics. Soon, people stumbled upon the idea of persistence of vision devices ranging from complex, such as the zoetrope, to simple, such as a flipbook.

Although these devices produced the illusion of motion, animation didn’t really begin to develop further until the invention of the motion picture camera. Many people experimented with the use of the camera for numerous purposes, eventually leading to the invention of both hand-drawn and stop motion animation.

While Disney’s *Snow White and the Seven Dwarfs* was the first feature length, cel-animated feature, the first feature length animation was actually an Argentinean film called *El Apóstol* which debuted in 1917. The film was made using cutout animation, similar to what you would see on the Comedy Central series *South Park*. While there are no remaining copies of the film, the earliest surviving animated feature, *The Adventures of Prince Achmed* used similar techniques, albeit using techniques more akin to shadow puppetry.

From the 1930’s onward, the two major animation titans were Disney and Warner Bros., the former

profiting from the success of their mascot turned cultural icon, *Mickey Mouse*, and the latter profiting the *Looney Tunes* franchise. However, what tipped the scales in favor of the Walt Disney Company was the transition to feature-length films, something that Warner Bros. couldn’t do as successfully. This cemented the company’s title as the go-to place for quality animated features, a title that carried on since the end of World War II.

The Disney Renaissance:

Now let’s jump ahead a couple of decades to the period that most animation fans lovingly refer to as the Disney Renaissance. This is a period in which some of the company’s most well known animated films were released beginning with *The Little Mermaid* in 1989.

However, what really brought about this period wasn’t an animated film, nor was it a live action one, but a sophisticated hybrid of the two. On June 22, 1988, Touchstone Pictures released *Who Framed Roger Rabbit*, a murder mystery

set in a world where cartoon characters directly interact with living, breathing humans on a regular basis. While Disney funded the film and lent their classic characters, what set this film apart was how the producer of the film, Steven Spielberg, successfully convinced seven other animation companies to “lend” their characters to in the film, marking the only time in which both Disney and *Looney Tunes* characters shared the screen at the same time.

In addition to revitalizing a stagnate industry, it also set a higher level of quality. Animation techniques were improved; more time, effort, and money were put into projects, resulting in many of these films becoming household names and even garnering Academy Award nominations. *Beauty and the Beast* was the first animated film to be nominated for the Academy Award for Best Picture, the only 2D animated film ever nominated for the award.

There were also more companies that sought to take

away Disney’s reputation as the best animation studio, the most notable rival being former Disney animator Don Bluth. While many companies sought to simply cash in on the Disney formulas, Bluth sought to reclaim the “charm” that he believed Disney had lost. Many describe Bluth’s style as a darker yet more energetic take on the animated feature.

From Paints to Pixels:

While Disney was thriving on the success of their animated features, computing technology was still in its infancy, so the idea of computer animation was relatively unheard of. The earliest examples of computer generated imagery can be found in the 1973 science fiction film *Westworld*, a film about a highly realistic Western-themed amusement park. The film used digital image processing to simulate an android’s point of view.

However, one of largest milestones came about in 1982 with the release of *Tron*. This was the first film

Part 1/Continued on page A8

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The Tower and The Broadway: High class cinema in Utah

Joseph Meyere
Arts Reporter

Few can argue that it's fun to watch a multi-million dollar Hollywood actionfest of a movie, but occasionally it's nice to watch a film that requires more than three working brain cells to understand the plot. Thank the film gods that there are places in Salt Lake City that tend to agree. The Broadway and The Tower are two theaters that exclusively cater to true film aficionados and are both operated by the Salt Lake Film Society.

The Broadway is located downtown on 111

E and Broadway (easy to remember). Walking in it feels like a traditional movie theater, with the exception being that instead of showing the big blockbusters, The Broadway caters to the independent and foreign film crowd. The theater has sported films that became mainstream such as *Napoleon Dynamite* and *Black Swan*, as well as hidden wonders like *Let Me In* and *Another Earth*. The Broadway is also proud to be an official venue for the Sundance Film Festival, which is one of the world's biggest independent film festivals.

The Tower, which is The Broadway's spiritual sister, is located in the trendy 9th and 9th area at 876 East 900 South. Like The Broadway, it also screens a host of independent and foreign films for its discerning audience. In addition to that, The Tower also rents an extremely wide variety of cassettes and DVDs. Many of the films being rented match the criteria of The Broadway and The Tower, including tons of independent and obscure films. Cinematic classics sadly being forgotten by history like *Soylent Green* and *Clockwork Orange*

can be found amongst fantastic foreign films and the hauntingly beautiful silent wonders. A unique feature to all of this is that the films themselves aren't organized based on "Action" or "Children", but are mostly categorized under the titles "Great Directors," "Foreign," and "Gay and Lesbian." Rentals are \$3.20 per video with a two for the price of one deal on Mondays. This makes it so that film lovers can easily have an amazing

cinematic experience from their own homes.

Running both these monumental Salt Lake cinema landmarks is the Salt Lake Film Society. For years the society has strived to keep independent film alive in Salt Lake City. Some of the films premiered at The Broadway and The Tower would never appear in the entire state if it wasn't for the society. Independent festivals, such as last year's Salty Horror Film Festival,

also probably wouldn't be possible if not for this innovative and creative team of people.

The greatest thing about cinema is how varied it really is. It's good to remember that for every *Transformers 3* and *Horrible Bosses* there are at least ten incredible independent films that, without these historic landmarks and dedicated movie lovers, Salt Lake may never have.

LIFE AS A FRESHMAN BY C.A. TRAHAN



Part 1

Continued from page A6

that made extensive use of computer animation and hybridized it with traditional animation and live-action sequences. The following the film had gained would eventually lead to the recently released sequel, *Tron: Legacy*. One of those people inspired by the film would later be the man who would set a computer hardware company on a path to greatness.

In a bid to improve sales of the Pixar Image Computer, John Lasseter would create short demonstration animations to showcase the device's capabilities. He later premiered his creations at the largest convention for the computer graphics industry, SIGGRAPH.

Due to the popularity of the animations and the decline of the hardware, Pixar transitioned from a software company to an animation studio that would produce animations for commercials and television programs such as *Sesame Street*. All of this would lead up to one of Pixar's most beloved films, *Toy Story*.

Ever since the success of *Toy Story*, Pixar would become Disney's go-to company for computer animated features for several years before the company would be completely bought out in 2007.

Much like how companies sought to topple Disney, so too did companies try to topple Pixar. One company that acted as a rival to the two at the same time was Dreamworks SKG, founded by Steven Spielberg,

Carl Geffen, and former Disney employee Jeffrey Katzenberg. In addition to producing live-action films, the animation branch of the company often produced both 2D and 3D animated films to purposefully coincide with Disney releases. The pattern was soon broken upon the success of the *Shrek* franchise, which started out as an open parody of Disney, although the story was initially adapted from a children's book by William Steig.

Since the release of *Shrek*, Dreamworks Animation has almost exclusively produced computer animated films, with occasional hybridization with 2D animation, as was seen in *Kung Fu Panda 2*.

What's Next?

At the time of this writing, we are at a point in which Hollywood has divided between preserving technologies of the old and embracing the newer technologies being developed. This is seen not only in animation, but in the film industry as well. For example, more and more feature length films are being produced using digital cameras while many filmmakers also continue to shoot using 35mm film. More and more films are also making use of 3D technologies, while many people, filmmakers and movie-goers alike, see 3D as a temporary gimmick. We must be sure to remember that this was what people said in the past when sound was first introduced into film.

Next week, we will be taking a look at the current state of the animation industry and the film industry as a whole. We will also examine how the advent of new technologies and techniques will define the future of animation, as well as briefly touching upon the status of the animated film outside of the United States.



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