An Incredible Pair: Mother and Daughter Pursue BIS Degrees Together!
By CJ Stewart

It seems like something out of a sitcom: a daughter goes to college and her mother decides to follow in her footsteps and join in, too! If my TV viewing experience is anything to go by, wacky hijinks would surely ensue!

But that doesn't seem to be the case for Babette and Kristina “Krisse” Vogel, however. This mother and daughter duo seem to be getting along great as they pursue their BIS degrees together. That’s not to say there isn’t a degree of competition between them though. Babette admitted that Krisse often asks her, “Mom, what did you get on that test?” Usually we’re in the same range, but if we’re not, I usually get upset.” Professors certainly don’t have to worry about these two sharing answers or working together on their online assignments.

The fact is that the two Omaha, Neb. natives are incredibly nice people who have worked hard to be where they are today. Babette left her job at a private university in Omaha and moved her family to Arizona to pursue a job here at ASU when several of her colleagues did the same. Krisse, having already attended two years of community college, decided to follow her mother to Arizona since she was intending to transfer to a four-year college anyway. Of the two, Krisse was the first to declare BIS as her major, with her mother soon to follow.

Babette now works in the Fulton Center as the director of development administration, though she also once owned the engineering consulting firm K.E.I. Engineering in Omaha. Despite her entrepreneurial history, Babette intends to stay at ASU in her current position. Krisse currently enjoys her work as a nanny, though she intends to one day work for a large, nonprofit organization. She has hopes that her upcoming internship will be a gateway to such a job.

Though Krisse and Babette seem to be headed in different directions, both of them came into the BIS program expecting the same thing: to gain a broader perspective on the work they currently do, or intend to do in the future.
Here is what they had to say:

Q  *Was the BIS major your first choice?*
A  **Krisse** Yes. In community college I didn’t really know what to do, so I was just taking general courses. I was undecided, and, it’s funny because when I started taking BIS classes, my teachers would write me and ask me why I decided to follow in the footsteps of my mom. Really, she just found that the degree I was taking was the right one for her, too. When she came with me to meet with my academic advisor, she liked everything that she heard about the degree and decided it was also right for her.

Q  *So, did you have any schooling before?*
A  **Babette** Yes. We both had attended community colleges. I started in my teens. I hadn’t finished yet, so when the opportunity came to come to ASU, and they had the degree, it was perfect. It aligned with my entire career—what I did in the past, and what I am doing now. I manage all of the human resources for our development department, the financial side and also the building facilities management. So multiple disciplines is what I manage.

Q  *What year are you?*
A  **Krisse** I’m a senior right now, but I’ll be graduating in December.

Q  *What are your concentrations?*
A  **Krisse** I’m studying organizational studies.
   **Babette** We didn’t do the double concentrations like a lot of people. I’m doing the same because it’s about modern organizations and how we manage them, and that’s why I was drawn to this degree.
   **Krisse** It’s studying the dynamics of contemporary organizations.

Q  *What is the most important thing you will take away from the BIS program?*
A  **Krisse** This degree prepares students for a variety of positions and different organizational dynamics in your fields, so I feel the classes are more personal for me. They teach things that are important to every kind of organization, whether large or small. You learn such important things as teamwork, management styles, communication—those are all really important things that I will use in the real world.
   **Babette** I think the most important thing I am gaining is how to see problems as opportunities and thinking outside the box. That’s why I have this on my credenza. It has one blue chair in the middle of several white chairs.

   We used that at a recent senior staff retreat to get across the message that in any organization you need to think outside the box, and that’s what BIS does. It makes you think of other ideas and not to think in just one discipline. That’s why this degree has been such a good fit for me.
   **Krisse** It makes you see problems and try to solve them from multiple perspectives.

Q  *Have you thought of any careers you want to put your degree to use in?*
A  **Krisse** Nothing yet. I haven’t settled into one career right now. I guess I’m still waiting. I have to do my internship, and in one of the classes we’re interviewing different people at different jobs, and I’ve become really interested in nonprofit organizations. I’m also interested in seeing if I can become an addiction counselor, helping people with that. I really like helping people and working with others.

Q  *Babette, do you plan on keeping your position with ASU?*
A  **Babette** Yes, I’ll stay with the ASU Foundation. I made this career change a few years ago into nonprofit. I was originally in the private sector and owned my own company for 16 years, so this was a mid-life career change for me. That’s why I chose the degree I did because, as a small-business owner and entrepreneur you have to understand every discipline in the business, from finance, and human resources, benefit plans, and so on. I had the responsibility for every one of those, so that’s why this makes perfect sense for me. I understand that these are all important parts of the industry to make it a success.
Q Have you ever had any major projects to work on together in your classes?
A Babette No, we were always, fortunately, assigned to different groups, so that was great. That worked out well because we had one course this semester where you were assigned a portion of the project.
Krisse We were never doing the same thing.
Babette We were each given different subject matter to report on.
Q And these courses were all online, correct?
A Babette Yes, we were fortunate enough that, by the time Krisse enrolled, all the classes that weren’t online before were made available online. She’s always had a personal preference to take the courses online.
Krisse I feel like, when you’re in a classroom setting it’s hard to focus, especially at a certain time of day, every day, and this way I had all my material in front of me. When I’m ready to sit down and look at it, I can really get focused. I set aside a time that really works for me and just get it all done.
Babette Yeah, the flexibility when you’re working is definitely great.
Q So, what is your favorite movie?
A Krisse I love zombie movies. I love horror movies. I really like Children of Men, too. It’s amazing.
Q It really is! Babette, what about you?
A Babette You’re going to die when I say this … How to Lose a Guy in Ten Days. <everyone laughs> I love that one! I love comedy. She’s so witty, you know? It’s a female being very witty.
Krisse She likes romantic comedies.

And so, it was at about this time when I turned off the microphone as our interview quickly devolved into a spirited discussion between Krisse and me about horror movies and video games—all while Babette sat on the sidelines amused by our sudden switching of topics.

My experience in interviewing the Vogels was enlightening. This extraordinary mother and daughter have proven how broadly appealing the BIS degree is for people just getting started on their career path, or individuals looking to hone lifelong skills and knowledge. Whether you’re starting sooner or later, now is always a good time to get a new perspective on life.

Catching Up with BIS Alum
Christanna Rowader
By CJ Stewart

Christanna is a creative tour de force, a multitalented individual with skills in singing, acting and writing. She was one of the first interns to write for Kaleidoscope and after graduating last May with her BIS degree, moved to Los Angeles to pursue her career. It was with this newsletter that she started a column titled “Whimming Lessons,” which she has since expanded into her personal blog where she writes about her thoughts, passions and the many projects she’s been working on.

For example, one of her ongoing projects is a film adaptation of Nintendo’s sci-fi adventure game Metroid, which follows the bounty hunter Samus Aran as she hunts down the Space Pirates who killed her parents and the Metroid parasites that have infested many worlds. At the same time, Christanna tells me she has also been working hard on a novel set in the expanded universe of the Star Wars films, set many decades after the end of Return of the Jedi and follows the children of Han Solo and Leia as they go on their own adventures.

While her work on these existing franchises may be impressive enough, she is also working on some original novels, which she remains defiantly—though understandably—secretive about. That didn’t stop me from trying to press her for any information she would divulge, but Christanna is very strong-willed. All I was able to get out of her were their titles: The Perfect Human and a trilogy of books titled Scarlet Woods. At least you now know what to look out for!
With so many activities and interests to keep up with, Christanna certainly is an ambitious woman. The same drive that allowed her to put so much hard work into what she does now is the same that got her through her time here at ASU. Christanna says her experience in the BIS program had a significant impact on her ability to concentrate on so many different things.

**Q** What made you choose Arizona State University?

**A** I moved to New York right out of high school. I stayed there for one semester and moved back to Arizona because it was too expensive to stay in New York. I went to Arizona State University because it had the best music and theater programs out of all the Arizona universities.

**Q** How did you hear of the BIS program?

**A** Actually through my boyfriend at the time. He was a percussion major who turned to BIS so he could combine his music credits with history. So I decided to combine my music credits with creative writing. That's one of my biggest passions.

**Q** Between music and creative writing, which would you say you have a greater passion?

**A** I want to say that they're both equal, because I want to go at them with the same … passion. I'm going after the entertainment world just as hard as I am my creative writing. Musical theater is a small part of the entertainment world. They're all on the same level. You can go after plays, movies commercials. I'm pretty much going after each with the same gumption.

**Q** You seem to be very busy, keeping up with a blog, writing books and acting in theater. How is your Star Wars novel coming along?

**A** I decided to finish it. The nice thing about working in California is that it's easy to get into contact with Lucasfilm. It's also easy for me to get into contact with the writing guild and it's my dream to get it published, and to get it adapted into an hour-long TV series. I would love for [Buffy the Vampire Slayer and Firefly creator] Joss Whedon to do it!

**Q** What is it about the Star Wars franchise that draws you to it?

**A** The creativity. It's a whole other world. I'm sort of a person who feels trapped in the same place. If I'm in a place for too long, I feel trapped after a little while, and those stories are my escape. Some people love political stories or mystery thrillers. I enjoy science fiction because it involves a whole other world.

**Q** How many books are you working on currently?

**A** Just that one, but I have so many other ideas that don't involve branching off of other people's ideas. I'm sort of writing the Star Wars one as practice. I want it to be read by a bunch of people, but I know that's not realistic. I should publish a few short stories and get known first, so that's why I call it a dream. I have a better chance of getting my original work published and being taken seriously than it would be for my Star Wars book.

**Q** Have you ever considered trying out for a role in the upcoming live action Star Wars show?

**A** It's not like theater where you can just call and ask if you can audition and they'll accept you. With film and commercials you have to be granted an audition. You have to submit for one. They'll look at your résumé, whether you're part of the union, and they'll decide if they'll take you. I have to get three [Screen Actors' Guild] vouchers before I'm eligible [to be part of the union] and able to be considered. So, when the Star Wars auditions come up, I would love to audition of course, but it's probably not going to happen. Unless my manager talks me up so much and she annoys the crap out of them, it's probably not going to happen.

**Q** Have your musical interests ever led you to be in a band?

**A** I did start a band for one day, for a wedding. It was called N'Xanna D. The “D” because—it's kind of a long story. My friend and I—my guy friends—were talking about a planet that was discovered out in space that could have life on it. And it was called Planet D. It was some weird name, with D at the end of it. So we auditioned for the wedding—one or two auditions and we got it. We called ourselves N'Xanna D because it sounded like “insanity.”
What is the most important thing you took away from the BIS program?

I t focused my ability to problem-solve by thinking outside the box. I feel like I can survive more in a world with people having trouble finding jobs. I feel like I can because I've been involved in multiple things, despite my two concentrations being musical theater and creative writing. And the BIS core classes helped me connect how they coordinated and connected together. I had two very artistic disciplines and the core classes helped me learn how to apply that to a career. [For example, when looking for a job] I met a corporate manager for some dealerships in Thousand Oaks who said I would be really good because they needed people who could think outside the norm, and he was ready to hire me on the spot.

So, you just changed your mind about the job?

Yeah, I just wasn't interested in living my life like that, though it would have been good financially. I would've been his assistant. Right now I'm a P.R. assistant for [Misty Extreme P.R.] helping out in public relations for anyone who hires us. I cover red-carpet events and blog about them.

Have you attended many red carpet events?

I've attended four or five of them, one of them being the pre-Oscar gifting suites.

Now that you have started your career, what is your primary direction in life? Where do you see yourself heading in the near future?

At the very least, I see myself as someone who is financially successful, a successful writer or actor—or in my case, a successful actor and writer. Wherever I go, I just want to be in a career that's worthwhile and makes a difference in my life and others.

What advice do you have for students of the BIS program?

Don't take it for granted. It makes a lot of sense in the end.

As a fellow science fiction fan, I really have to ask, what would you say is your favorite film, and why?

I can easily answer this. Aliens is my favorite movie—at least right now. After reviewing a bunch of my movies, I've come to the conclusion that Aliens is my favorite movie because it's fun, it has great tension and the acting is great. It has all the elements for an action/sci-fi adventure.

I also like the new Star Trek movie! It was smart and well done. It's one of those movies where I was literally sitting in the theater after the credits rolled and my friend and I looked at each other and we said "Let's watch that again!" and I haven't felt that since Jurassic Park, Titanic or Stargate. I was running around raving about that movie for months saying, "You have to see this movie! It's so awesome!"

Meet the BIS Faculty: Dr. Layne Gneiting

If you've ever had the pleasure of meeting Gary Layne Gneiting, Ph.D. you would know that he's quite a character. A devoted husband and father of seven, he is very excitable and incredibly passionate about interdisciplinary studies. He's very emphatic about what he says and he encourages his students to be the same way when they enter his classroom. But, like them, he didn't start out that way.

A native of Rigby, Idaho, he received his doctorate in communication here at ASU in 2002, with a primary focus on performance studies. Appropriately, he began his job here teaching communication courses. But how did he get involved with interdisciplinary studies? It just so happens that his involvement in the program was pretty much by accident. They needed an instructor to teach research methods and solicited his expertise. He signed on half time with the program, but by the next year he was signed on full time and, before he knew it, he was then signing a multiyear agreement. He has been with the program ever since.

"I think it's just fascinating," Gneiting told me about his accidental passion. "It removes the blinders and opens the world, similar to what a colleague of mine told me when I joined here. She said—and I can't remember who it was—"If I were to go back to my old discipline, I could not teach it the way I used to. My mind has been opened, and I now see interdisciplinary connections everywhere.' Now I do the same."
I happen to know from personal experience how Gneiting runs a classroom. He encourages an experiential learning environment in the classes he teaches. He's a strong believer in the kinetic learning experience and makes sure that, mixed in with the presentations and readings, there's an interactive means of helping his students not just memorize but truly learn the materials. Anything to make the information "stick," rather than have them regurgitate it back at him through tests and grades. He's a facilitator of learning, not a lecturer. Maybe, then, it's only appropriate that Gneiting, both within and without the classroom, is a professional at the tried-and-true art of storytelling.

Just last summer, the one-man-show went on a bike tour across many parts of the country, telling stories along the way. It's very similar to the bards of olde, only the lute has been replaced by a large Yamaha keyboard and a few other ambient instruments. In addition to his travels, Gneiting also participates in functions closer to home. For instance, he wows crowds at an annual workshop he does at Eastern Arizona College. This past year he had a turnout of 1 1/2 times the number of people they had prepared for, so the workshop organizers had to bring in extra chairs to accommodate the eager listeners who wanted to hear from this passionate speaker and storyteller.

I had the privilege of meeting one-on-one with Gneiting to discuss his passion for storytelling, as well as his ideals as an instructor of interdisciplinary studies.

Q What interested you so much in storytelling?
A Storytelling is transdisciplinary in that it pervades disciplines—maybe not every single discipline, but most. Storytelling is a way of bringing in performance, a way of bringing in healing, of bringing therapy and counseling, and a way of threading education in with it, and it's different. The way I do it is different in that it's a performing art. Historically, there were storytellers that would have three hundred stories in their repertoire, and they would travel about from kingdom to kingdom, educating and entertaining, bringing in news from other kingdoms. So, it's the same way we do that today with journalism and mass media. I just prefer to do it in a more intimate environment.

Q Most storytellers, when they want to tell stories, usually go to writing, rather than performing. They'll go behind the scenes and provide the stories, rather than perform them. What pulled you toward performing rather than just writing?
A Just like you, CJ, people gravitate towards certain things when they are children and they stay with them. Those interests that you had from birth have matured and blossomed according to your practice of them, according to how deeply you pursued them or not. This is the same with everybody else. This is the same with me.

Q What would you say are the influences from your childhood that led you to being a storyteller?
A I learned to read on my own. I couldn't bother waiting for Mom to read me stories, so I taught myself. I cracked the code of language and immersed myself in the basement with our library of books.

Q How old were you?
A Oh, I don't know, five.

Q So you have pretty much been a fan of storytelling ever since.
A Yeah, we had a library full of stories and folk tales from all over the globe, and I would sit there huddled in the corner and pore over them, dreaming myself with King Arthur or Scheherazade and the Arabian Nights. Part of it was a wonderful mother who pushed me into the arts. Part of it was a father who grew up with the oral tradition, and could tell stories like nobody else. I originally took that into theater. I did not like the egos that I saw there. I didn't like having to deal with makeup and set and costume and all that, and instead I found another way. In fact, not until my master's program did I realize people were making money and making a living by storytelling, and I realized that all my background in music, theater, oral interpretation and writing could funnel into an art where I was completely self-reliant.
Q So you’re basically a one-man show.
A Yes.
Q Have you ever had any other performers or storytellers with you?
A No, but I’d love to. There are all kinds of collaborative opportunities, and I’m doing something like that this fall. I have a gig up in Wyoming where, at the end of the week, we’re doing an evening concert. I’ve been working on the stories and I’ve just sent them off to the musicians who are going to compose the music. The week I’m up there, we’re going to spend the evenings fitting together what they’ve created with music and what I’ve created in story, so that it’s not scripted. You have to be fluid enough in this art so that you have the basic skeleton, but that skeleton moves according to the winds.
Q Can you give a preview of what kinds of stories you have in mind for it?
A I can give you a Web site. I have a blog and I just posted three stories (“Pesky Fairies,” “Leprechaun’s Pot of Gold” and “Black Beard’s Piracy”). It’s storyvulture.wordpress.com. This is where I post about storytelling, speaking and life.
Q You do a lot of classical stories, like fairy tales and fables. Do you prefer that to more modern-set stories?
A In the storytelling scene in our country, people have gravitated toward personal tales. Most of them are done poorly.
Q How’s that?
A My mentor explained it this way: Why would anyone want to hear about little old me? Everyone has a story. True. Everyone should tell their story. True. But to a big audience? I don’t believe so. The ones who are consummate performers always answer the question for the audience, “What’s in it for me?” An audience is always asking that all the way through, and if I’m just hearing about you, or you’re just hearing about me, big deal. So what?
   Unless you have something to latch onto, it's meaningless, and that's what's happening in our country. On the stage, people have a plethora of personal tales because it's about them, and they feel great and puffed up as they're up there, but it does not answer the question for the audience of what's in it for them.
   Folk tales are wisdom packed into a pearl. They have spanned the test of time. They have cut across continents and oceans so that a story like Cinderella is heard in various variations all over the globe. There are ideas in universities that have come up, been championed, and been discarded, but the folk tale has endured. It's because there's a universal truth threaded into that folk tale that answers the question “What's in it for you, and what's in it for me?”
Q What are your thoughts on people having to interpret stories and find their own meanings in it, figuring out what the story means that might be different from somebody else's interpretation?
A That's why I champion story, because I understand the intertextuality. You bring your own text of yourself and your experience into the interaction, and I bring a certain text into it, and there's a thin overlay. They intermesh. I love stories because they provide for you what you need to hear. They provide for somebody else what they need to hear for themselves. I just find most of the personal tales are meant to self-aggrandize, whereas folk tales are time-tested. They pass through cities and small villages, rich people and poor people. They've passed across continents, and therefore they're polished. They've had the rough edges honed away, and they come to us like a pearl, ripe for bedtime or for just sitting and enjoying, for listening. The universal message has already been tested. They've passed the test of validity and reliability, in my mind. [...] There's some human core, there's something about that tale that attracts multiple interpretations.
Q In thinking about your own undergraduate college experiences, what are some of the most memorable?
A The most important thing I took as an undergraduate was the study abroad in Ecuador. I was married. We had a seven-month-old daughter. We headed over there. We were the first family to get involved in the study abroad program there. Between the University of Idaho and Catholic University in Ecuador, that opened my eyes and mind in a way that the classroom didn't.
Q What specifically set studying in Ecuador apart from studying in the United States?
A That kind of gets into some of my frustrations with academics. In Ecuador, I was there by choice, by desire. I was thirsting to learn, and I could apply—immediately—everything I was studying.

Q What do you mean by that?
A I was studying Spanish, so I would finish learning something in Spanish structure or Spanish history and that very day go out walking through the streets of Quito, Ecuador and run into a Bugs Bunny cartoon comic book that I could try out and see if I could read and understand. I could also have conversations with shop owners immediately. I could have conversations with colleagues of mine who were studying to be Catholic priests, and we could talk about marriage and religion and about faith and history in a way that made it more enriching. I wanted to learn.

There's a great book called Rich Dad Poor Dad. It tells an interesting story about a kid in Hawaii who wanted to learn how to make money. He goes to a guy who knew how to make money, and the guy says “Fine, if you do it, you have to do it on my terms. You have to work in my shop every Saturday for three hours.” He paid the kid, I think, a dime an hour. He did that until the kid was so frustrated with the poverty level he had, his dad even said, “He’s raking you over the coals!” He came in storming at the boss and said “I’m sick of this. This is child labor.” He said, “Yeah, you agreed to do it on my terms. Here’s what I want you to do now. I want you to go back, work three hours every Saturday, and I’m not going to pay you a dime because, when you are working for money, you don't look for opportunities that are around you that I could never teach you.”

The problem with the academic system today is that people come in and all they want is a grade, and they’ll do whatever they can to get the grade instead of to learn. In Ecuador, I was there because I really wanted to learn. I was feasting on learning in a way that I did not in the university.

Q What would you say is your prime directive in running a classroom; teaching students, rather than being one?
A Getting away from the idea that I’m teaching them. The idea is not for me to teach. The idea is to help them learn. So, whatever I can do to help them learn is what I should be doing, which puts the responsibilities square on the shoulders of students. It’s not about performing to the level of the teacher, nor performing for a grade. I hate grades. I detest them. I’m toying with the idea of eradicating them in the classroom, similar to the Rich Dad Poor Dad model, so that they’ll learn to …

Q … work for themselves rather than the grade?
A … so they’ll make connections that they wouldn’t otherwise make. Now that puts a great responsibility on me as to how to make that happen, and I’ve been toying with and testing various ways of helping them explore.

Q What would you say is an example of how not to run a classroom?
A Lecture.

Q So you’re not a big fan of PowerPoint presentations and requiring note taking?
A No. No. Not at all. Nor of tests. I think that tests are just cram and then purge. That’s the problem. It doesn’t necessarily measure you and your learning. It measures how well he or she taught the format. I came from a workshop recently where they let us know about the latest brain research, and I just helped my class learn it today. You have visual, you have audio and you have kinesthetic. The one that sticks more firmly and the longest is kinesthetic, or muscular movement, hands-on. Doing things with your body helps it stick in your memory.

Q What is your proudest achievement as a BIS instructor?
A Helping students transfer their learning to other areas. It’s not the graduation, it’s the connection. That goes back to the storytelling, connecting. Storytelling connects people. Communication brings people together, and education isn’t just about testing and filling your head with knowledge. It’s about creating connections. Not only connections between what you’re learning in this class and a job, or this class and your family, or this class and your own psyche, but also about connecting to each other.

Life is about connections. The university is an incredible networking opportunity for connections, but we don’t always utilize it. We just think “I’m here for learning,” without realizing that the people you meet ten years down the line are the people you’re going to be making business decisions with. Creating connections is my greatest achievement.
Do you have any moments in your career that you remember best?

Yes, after the bike trip I took last summer, I returned just a few days before the semester began with a very different mindset. I learned to trust, I learned to slow down. So, the tandem tale exercise [that I recently introduced in my classes], was waiting, but I didn’t have it in place as the semester began. I knew that they would do something together, but I had to learn to trust that it was something that would unveil and unfold itself. That has been hard because students typically want everything hammered out from the beginning, but that’s not how life is, and it’s not how I run a class. I’ve learned to embrace that instead of feeling ashamed of it.

What’s your proudest or most notable moment as a storyteller?

One of the most notable moments came when I ended up paying what I thought was a heck of a lot of money to fly out to New Hampshire to work with my storytelling hero. His name is Odds Bodkin. All that money I spent bought me a day with him.

That day profoundly influenced the way I think, the way I act, the way I perform, the way I finally integrate music into my tales, and how I trust instead of harkening to my earlier training of having everything scripted. I had training in theater and oral interpretation where you took a script and memorized it verbatim, with everything hammered out.

I realized that guts are in a performance; if you memorize pictures and images instead of words and scripts, then you have the structure, then you have the freedom to move about within that structure.

He also led me through a series of exercises that I bring into my classes too, about the connection between body and imagination.

The muscle memory stuff?

Kind of, only more than that. Deeper.

As somebody who is into film, I have to ask you, as a storyteller, what is your favorite film?

Gladiator.

Why Gladiator?

That’s one of several. Gladiator, Aliens, the original Star Wars series, Titanic, they make you think, “What would I do if I were in that person’s shoes?” They evoke a sense of wonder and awe and put you right there in the characters’ flesh so that you think, “Would I sacrifice staying on the ship so that the love of my life would live?” “Do I believe enough in my values and convictions that, even when faced with death, I would bring people together in a way that is for the good of all, rather than just for my own vain ambitions?”

Seize the Opportunity!

Get your work published in the “BIS Student Showcase” issue coming this summer

We are now taking submissions for the summer issue of Kaleidoscope. All forms of writing will be considered. Don’t miss this chance to get your work published. Submissions should be sent to Denise Bates for consideration.

Please type “Kaleidoscope writing submission” in the subject line.

Click to continue reading
Hiking, Biking and Outdoor Recreation!

By Carolyn Egan

Getting bored of staying indoors and writing all those papers? Leave your laptop for a day and head to one of the valley’s beautifully preserved parks. Phoenix is unique: very few big cities in the United States provide such a respite from the cars and traffic of the metropolitan lifestyle.

Before you head out to enjoy the amazing Arizona sunshine, here are a few things to remember: don’t bring any glass, keep your dog on a leash, wear sunscreen, water and a map of the trails with you. For large parties and special occasions, beer and noise permits are available for use at certain ramadas during functions. Please call contact numbers for further information. Happy hiking (or running, cycling, horseback riding …)!

http://phoenix.gov/PARKS/parks.html

Camelback Mountain
(602) 261-8318
5700 N. Echo Canyon Parkway, Phoenix

While the entire obstacle course hike is a challenging 2.4 mi. round trip, it’s worth it every step of the way. At certain points it is certainly strenuous and difficult, but a tremendous amount of scenery is seen after traversing the 200 ft. to the top. Trailheads and trails are open from sunrise to sunset or 7pm, whichever comes first. The average hike requires a round-trip time of 1.5 – 3.0 hours. No entry fee.

South Mountain Park
(602) 495-0222
10919 S. Central Ave., Phoenix

About 16,000 acres of native desert vegetation, South Mountain is the largest city park in the U.S. Fifty-eight miles of trails for hiking, cycling and horseback riding crisscross the park. The trails are mild, and the main road goes all the way to the top of the park, providing a scenic lookout that rises 100 ft. above the desert floor. Beginning April 5, 2010, all gated roadways and trailhead parking areas will operate under new hours: 5am – 7pm. Though gated parking areas, including restrooms and ramadas, will close at 7pm, the trails remain open until 11pm. See the Web site for scheduled “Silent Sundays” when motorized vehicles will not be present on the roads or paths in the park. No entry fee.

White Tanks Mountain Regional Park
(623) 935-2505
4 miles west of Hwy 303 on Olive St.

Nearly 30,000 acres of peaceful trails and well-placed picnic ramadas with barbeques. Being the largest park in the Maricopa County system, it’s necessary to carry a map of the trails. Open Sun. – Thu. 6am – 6pm, and Fri. – Sat. until 10pm. $6 entry fee.
Graduation Events
Celebrate Graduation with the ASU Alumni Association

2010 Spring Alumni Grad Bash
Friday, May 14, 2010
5pm – 8pm
Macayo’s Depot Cantina Restaurant - Patio
300 S. Ash Ave., Tempe, AZ

Come join your fellow BIS Alumni as we welcome the Class of 2010 as ASU Alumni! Complimentary food will be provided and drink specials are available. Friends and family are welcome, so bring ‘em!

Please register on Facebook or e-mail us at BecauseImSmart@gmail.com.

Experience the Sun Devil Dash
Saturday, May 15, 2010
3pm – 8pm

Join Arizona State Young Alumni for this first-ever event of its kind just for Sun Devils. Jump aboard the Light Rail and join us at pubs and clubs along the Light Rail in downtown Phoenix and Tempe for the Sun Devil Dash featuring live music, ASU trivia contest, and great food and drink specials. For all the details visit asuyoungalumni.com

The Sun Devil Dash includes:
A Light Rail Pass
ASYA T-shirt
Drink and appetizer specials

Cost:
ASU Alumni Association members: $15
Non members: $20
Proceeds benefit the ASYA Scholarship Fund.
Arizona State Young Alumni activities are sponsored by ASU Alumni Association
Must be 21 or older to participate.
For questions contact Traci Nicksic (480) 965-5207 or tmelton@asu.edu.
Register online here

Show your continued support for ASU by becoming a member of the ASU Alumni Association. Receive member benefits to ASU functions as well as numerous discounts worldwide. Memberships start as low as $25 a year for recent grads. Become a member today!

NOTE: Please use BIS for the REFERRAL code and GRAD2010 for the CAMPAIGN code. Thanks!
## Mark Your Calendar

### Academic Dates

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 4</td>
<td>Last day of classes and last day to process transaction</td>
</tr>
<tr>
<td>May 5</td>
<td>Reading day</td>
</tr>
<tr>
<td>May 6 – 12</td>
<td>Final exams</td>
</tr>
<tr>
<td>May 13</td>
<td>Commencement</td>
</tr>
<tr>
<td>May 10 – 17</td>
<td>Final grades due</td>
</tr>
<tr>
<td>May 18</td>
<td>End of semester processing</td>
</tr>
<tr>
<td>May 20</td>
<td>Tuition/fee payment deadline for summer 2010</td>
</tr>
<tr>
<td></td>
<td>Students with unpaid tuition charges are automatically enrolled in tuition installment plan.</td>
</tr>
</tbody>
</table>

The ASU academic calendar can be found at [students.asu.edu/academic-calendar](http://students.asu.edu/academic-calendar)

### Spring 2010 Cultural Events Calendar

#### Mondays

**Electric Open Mike/Jam Night**  
Bands and solo artists perform. Sign-up begins at 7:30pm.  
Must be 21 or older.  
Smokey’s Bar & Grill  
1734 E. Main St., Mesa, AZ 85203  
Mondays, 7 – 11pm  
[www.myspace.com/openmicattjs](http://www.myspace.com/openmicattjs)  
(480) 833-1950

#### Sundays

**Hope Christian Church**  
ASU Tempe campus, Neeb Hall  
Sundays, 11am  
[www.hope4asu.org](http://www.hope4asu.org)

#### April 29 – May 2  
**Songs of Andrew Lloyd Webber**  
The Musical Theatre of Anthem presents songs and scenes from several of the composer’s musicals, including *Joseph and the Amazing Technicolor Dreamcoat*, *Evita*, *Sunset Boulevard* and *The Phantom of the Opera*.  
Boulder Creek Performing Arts Center  
40404 N. Gavilan Peak Parkway, Anthem, AZ 85086  
Thursday and Friday, 7pm; Saturday, 2 and 7pm; Sunday, 2pm  
Prices: $15; $12 for children 12 and under, seniors, and students  
[www.musicaltheatreofanthem.org](http://www.musicaltheatreofanthem.org)  
(602) 743-9892
After hosting NBC's *Late Night with Conan O'Brien* for 16 years, O'Brien held the reigns of the *Tonight Show* for only seven months. After a highly publicized feud with the network, which wanted to bump O'Brien's show back to midnight to accommodate a later *Jay Leno Show*, O'Brien left television. But he's bringing his act on the road with his *Legally Prohibited from Being Funny on Television* tour, which also features sidekick Andy Richter and the former *Tonight Show* band.

**Dodge Theatre**
400 W. Washington St., Phoenix, AZ 85003
Friday, 8pm
Prices: $36.50 – $76.50
[www.teamcoco.com](http://www.teamcoco.com) and [www.livenation.com](http://www.livenation.com)
Tickets: [www.ticketmaster.com](http://www.ticketmaster.com)
(877) 598-8497 or (602) 379-2800

---

**May 1**

**Classic Car Show**
The show features classic hot rods and custom cars. Family entertainment includes a petting zoo and a face-painting station. Also live music, raffles, and food and drink for purchase. Proceeds benefit the New Life Center, an organization that helps women and children escape domestic violence.

**Holiday Inn**
1188 N. Dysart Rd., Goodyear, AZ 85338
Saturday, 10am – 3pm
Price: Free! *$20 car registration fee*
[www.cruisinarizona.com](http://www.cruisinarizona.com) and [www.holidayinn.com](http://www.holidayinn.com)
(623) 547-1313

---

**May 5**

**Cinco de Mona**
Celebrate Cinco de Mayo with this local showcase, featuring Tempe rock band Black Carl, Phoenix blues band The Sugar Thieves and the gypsy-rock stylings of Tempe's Dry River Yacht Club. 21-and-older show.

**Rhythm Room**
1019 E. Indian School Rd., Phoenix, AZ 85014
Wednesday, 8pm
Price: $10
[www.rhythmroom.com](http://www.rhythmroom.com) and [www.psykosteve.com](http://www.psykosteve.com)

---

**May 7**

**Penn & Teller**
Performing in Arizona for the first time in 10 years, this Emmy Award-winning duo offer their trademark blend of over-the-top magic and outrageous comedy. Five time winners of the Las Vegas Magicians of the Year award, Penn & Teller have appeared on *The Late Show with David Letterman*, *Friends* and *The Simpsons*, and have sold out performances around the world. The pair have also written three books and star in their own TV program, Showtime's *Penn & Teller: B.S.*

**Mesa Arts Center**
1 E. Main St., Mesa, AZ 85211
Friday, 8pm
Prices: $37 – $72
[www.pennandteller.com](http://www.pennandteller.com) and [www.mesaartscenter.com](http://www.mesaartscenter.com)
(480) 644-6500
May 9 

**Mother’s Day Brunch**

Celebrate mom at the Grand Ballroom with this champagne brunch featuring carved tenderloin, king crab, bloody mary shrimp cocktails, and a strawberry-themed dessert display.

The Ritz-Carlton  
2401 E. Camelback Rd., Phoenix, AZ 85016  
Sunday, 10am – 2pm  
Prices: $68, $34 for ages 2 – 12  
[www.ritzcarlton.com](http://www.ritzcarlton.com)  
(602) 468-0700

**Mother’s Day Menu**

Treat mom to brunch or dinner and receive a $25 dining card for another occasion. Mother’s day menu menu choices include fresh fruit salad or The Wedge salad. Choose from beef tenderloin and vegetable frittata, berry-stuffed French toast, smoked salmon and toasted bagel, lump crab, asparagus and Swiss cheese frittata, smoked ham chop and filet Benedict. Dessert choices are creme brulée, New York style cheesecake or walnut turtle pie. Mother’s day menu is served from 11:30 a.m. until 3 p.m. Regular menu also available. Reservation recommended.

Fleming’s Prime Steakhouse and Wine Bar  
9712 W. Northern Ave., Peoria, AZ 85345  
Sunday, 11:30am – 3pm  
Price: $29.95 for Mother’s Day menu  
[www.flemingsteakhouse.com](http://www.flemingsteakhouse.com)  
(623) 772-9463