
c!
SPRING 2020
celebrate! innovation
magazine
ciLive! 2020
SPECIAL
PROGRAM EDITION
A BIGGER VISION
Creates Bigger Questions
SPACE HIPSTERS:
Beyond Memes and
Into the Future
FROM THE ASTEROID
to the Baked Apple
TO INFINITY
and Beyond
COVER PHOTO: PROMO POSTER
FOR THE MOVIE PERSEPHONE.
DMACC
DES MOINES AREA
COMMUNITY COLLEGE
Life's Calling
www.ci.live

Microsoft

Discover your path.

Through the Microsoft Datacenter Academy, we help students build skills and achieve certifications to pursue careers in the growing IT sector.

What we do.

Scholarships
Scholarships for DC Academy students to assist with costs for tuition for core curriculum, fees, books, and supplies.

Hardware Donations
Hardware donated from Microsoft datacenters to build labs to facilitate hands-on learning.

Mentorship
Interaction with Microsoft datacenter employees for education support and career counseling.

Work Experience
3-month internship for work experience in a Microsoft datacenter.

50 Million
people are needed to fill open technical jobs by 2030.

Source:
Burning Glass Technologies, 2015

Graduates have tremendous career opportunities.

- Datacenter technician
- Senior test technician
- IT support technician
- IT systems administrator
- Network technician
- Technical support agent
- Help desk technician
- Field technical support analyst

For more information visit:
https://dmacc.edu/west/Pages/microsoft-data-center.aspx

Imagine the possibilities...

- Connect with local, professional attorneys who can help you navigate life's legal issues.
- Never pay full price for attorney fees again.

By partnering with attorneys to provide essential legal services ranging from writing your will to representing you in a lawsuit, ARAG® legal insurance gives people and their families confidence and protection to handle life's legal issues. Learn more about how it can protect you and bring you peace of mind at ARAGlegal.com.

ARAG

Legal Insurance

FEATURES

PROGRAM

CELEBRATE! INNOVATION MAGAZINE
IS PUBLISHED BIANNUALLY
BY DES MOINES AREA COMMUNITY
COLLEGE WEST DES MOINES CAMPUS.

FOR ADVERTISING/CONTENT
INQUIRIES, CONTACT:
DR. ANTHONY PAUSTIAN
PROVOST, DMACC WEST CAMPUS
5959 GRAND AVE.,
WEST DES MOINES, IOWA 50266
515-633-2439 | ADPAUSTIAN@DMACC.EDU

CONTRIBUTORS:
PUBLISHER: ANTHONY D. PAUSTIAN, PH.D.
CO-EDITOR: BETH BAKER-BRODERSEN
CO-EDITOR: SARA STIBITZ
DESIGNER/PRODUCTION: AMINA MIRAJ ALI

ALL PHOTOGRAPHY IS USED WITH PERMISSION.

13016-2 20-1,500-CFX A

EDITOR'S NOTE

When we're children, wonder comes easily to us.

Everything in the world seems so big and new, and we easily respond with awe. Our imaginations take hold of anything that's hard to explain, and we can spend hours lost in our imagination, pondering possibility.

It's harder to do that as adults. We lose our sense of wonder as we get accustomed to the world and see the less-than-excited responses of the adults around us. We get practical; we focus on the demands of school and then work. Life takes on a different cast, one with more ambition, plans, family obligations, things to do. Wonder gradually leaks out of our world.

And yet, Albert Einstein was right when he said, "He to whom the emotion is a stranger, who can no longer pause to wonder and stand wrapped in awe, is as good as dead—his eyes are closed." Our ability to experience wonder and awe is a fundamental part of our humanity, but there is so little in our everyday world that inspires us to feel this emotion. That's why endeavors like the space program and the ensuing aftermath of world-changing technologies are so awe-inspiring that they garner continued enthusiasm and support, long after they have ended. Wonder stays alive.

The authors in this issue share how the wonder of traveling to space changed the way they saw the world, and eventually, what they saw was possible for their own lives. Adam Carroll shares how having big visions can shape our world, much the way the outsized goal of the Apollo program exponentially changed the technology we use today. Emily Carney shares how her excitement and love for the space program prompted her to start sharing memes with a small group of fellow enthusiasts, which quickly grew to thousands of followers.

Geoffrey Notkin and Jeffrey Morris each share how a love of space travel as kids morphed into and affected their careers.

Whatever it is that inspires wonder in you, whether learning about the technology that's taking us further into the understanding of space, or learning about endeavors closer to home, I encourage you to find whatever it is that inspires awe in you. You never know where it will lead.

Sara

SARA STIBITZ CO-EDITOR
SRSTIBITZ@GMAIL.COM.

Innovating since 1893

Sometimes the most innovative thing we can do is keep doing the right things.

At West Bank, we've spent more than 125 years building strong relationships one handshake at a time. With each handshake, an innovative new business or family venture is launched. We're proud to play a role in new dreams, just like we did back in 1893.

West Bank

westbankstrong.com Member FDIC

SPECIAL PAYLOAD "STARMAN" AND HIS TESLA ROADSTER WITH EARTH IN THE REARVIEW MIRROR.

BY ADAM CARROLL

A BIGGER VISION

Creates Bigger Questions

In November 2015, at a remote west Texas location, a vehicle designed for space travel touched down vertically from the same pad it had been launched from just minutes earlier. It landed, remarkably, just 4.5 feet from dead center of the platform after traveling 307,000 feet into the stratosphere. It proved that rockets could be built, launched, and reused for future missions. The "New Shepard" module, named after Alan Shepard, the first American astronaut in space, was launched by Amazon and Blue Origin founder Jeff Bezos.

BEZOS' "NEW SHEPARD" ROCKET RETURNING TO ITS LANDING PAD AFTER A QUICK JAUNT TO SPACE.

Just a month later, the Falcon 9 rocket built by Elon Musk's SpaceX touched down vertically on a pad in Cape Canaveral, Florida. Elon's rocket may not have been the first to land a booster vertically, but it went twice as high as Bezos'—reaching 125 miles into space and delivering 12 communications satellites at the same time. The race was on.

By the end of 2018, SpaceX, had set a U.S. record by launching 20 commercial rockets into space (only China with 35, sent more that year). One notable launch of the Falcon Heavy Rocket in February 2018 included a unique payload. In order to prove the capability of the Falcon Heavy, Musk and his engineers wanted to launch something special into space—a candy apple red Tesla Roadster with a mannequin in a spacesuit at the wheel. Nicknamed "Starman," he is now driving his Tesla away from Sun at a speed in excess of 9600 miles per hour and is somewhere around 96 million miles from Mars. According to the website www.WhereIsRoadster.com, the vehicle has made one complete orbit of the sun since its launch in early 2018.

Blue Origin has since developed one of the largest rocket boosters ever and is flying missions for NASA delivering research and technology payloads to space. While the design and implementation are different, it is equally successful and impressive.

Both Blue Origin and SpaceX are leading the way in America in terms of commercializing space travel. While Blue Origin is committed to "building a road to space so our children can build our future," SpaceX is a bit more aggressive in its mission, stating it is "revolutionizing space technology, with the ultimate goal of enabling people to live on other planets."

To live on other planets. Let that sink in. The groundwork is being laid *right now*.

Some visionaries operate on a completely different level than the rest of humanity, and Bezos and Musk are two shining examples. Easy to do when you're a billionaire, right? (Bezos is currently worth more than $110B while Musk is worth a

THE SPACEX FALCON HEAVY ROCKET PRE-LAUNCH WITH SPECIAL PAYLOAD.

smaller, but still significant $20B). It raises the chicken and egg question—did the vision come first and then the money, or the other way around?

No matter what the answer is, the visions these two men have put forth are forcing engineers, entrepreneurs, and a whole host of technical and industry experts to ask much bigger questions. Whether building a road to space or enabling people to live on other planets, these questions must be asked in order to achieve the vision.

By casting the vision of "living on other planets," one main assumption was made—that it will happen. A much smaller question would be *is that even possible*? A bigger question is *what will it take to make that possible*? The first question leads to a logical end while the second opens doors that create lasting and exponential change.

"Make no small plans for they have no power to stir men's souls."

–Chicago architect Daniel Burnham, 1907

In 2012, an endurance athlete by the name of James Lawrence completed 30 Ironman triathlons, crushing the yearly record previously set. Just a few years earlier, at the age of 28, James could barely finish a 5k. After telling him he was "pathetic," it was his wife who initially set the bigger vision for finishing their first marathon together. James trained for just five months and finished his first marathon, but experienced tremendous knee swelling afterwards that had him carted off in a wheelchair.

Not to be defined by his limitations, James set a bigger vision—a triathlon, just to prove to himself that he could train for and complete something even bigger. He succeeded and qualified for an Ironman the same year. Finishing his first Ironman, James felt a sense of accomplishment he'd never had before. He had pushed himself both physically and mentally, but he knew there was more he could do.

JAMES “IRON COWBOY” LAWRENCE. PHOTO CREDIT: JAMES LAWRENCE.

He entered and ran multiple races over the next few years, each time extending the vision of what was possible. On the Ironman circuit, James would often run in a cowboy hat, earning him the nickname the "Iron Cowboy."

By the age of 33, Lawrence had already snagged two world records, the most notable being the 30 Ironman triathlons in a year. But the Iron Cowboy had a bigger vision: 50 triathlons in 50 states over 50 (consecutive) days.

The naysayers and skeptics said it couldn't be done. They said it wouldn't be physically possible to complete the task of 50 races in a year. The human body couldn't handle that kind of stress.

Adding to the challenge was the complexity of doing a race in every state, which would require copious amounts of planning, strategy, and execution. An entire team of people would be required, and even still, to do one every day for 50 days would tax even the most well-organized team.

In 2015, the Iron Cowboy redefined impossible. His 50-50-50 vision was realized when he crossed the final finish line of his 50th-Ironman length triathlon on the 50th day in the 50th state, a grand total of more than 7,000/miles covered.

A 2.4-mile swim, 112 miles of cycling, and a full 26.2 marathon *every single day* for 50 days straight.

At the age of 36, James Lawrence achieved the vision he had set two years earlier with the help of a small group of committed supporters, his wife, and all five of their children. Armed with the audacity of a bigger vision (and the dogged determination of a man on a mission), they all asked the bigger question: *What will it take to make this happen?*

The bigger your overall vision, the bigger your questions must become.

In *The 5th Discipline*, author Peter Senge writes about the vision we have for our life existing out in the distance, always urging us closer to what we truly want in life. The vision has a pulling effect, almost as if there were a rubber band around us and the vision, binding the two together. At the same time, there is a large wooden or metal stake in the ground behind us, the opposite direction from our vision. That stake in the ground is our perceived reality. For many people, the reason they haven't achieved what they want is because their perceived reality is they're too young, too old, not smart enough, or that they don't have enough money, time, or talent. And so they succumb to the pull of the perceived reality because it's so much stronger than the pull of their (small) vision.

But if the vision is BIGGER, like the size of Elon Musk, Jeff Bezos, or James "Iron Cowboy" Lawrence, it becomes much stronger than perceived reality. The bigger questions that are derived from a bigger vision have a pull far greater than that of perceived reality (and the much smaller questions that are created by it)

The reality is that smaller questions like "Can that even be done?" spur no imagination whatsoever. It's easy to write something off as impossible, improbable, or at the very least, not likely to be accomplished.

However, bigger questions force two things:

1. A belief that whatever the vision is attainable.
2. A continued pursuit to find the answer to the question posed.

"The quality of your life is determined by the quality of your questions."

–Dr. John DeMartini

To bring this into some real-life scenarios, compare the smaller vision with the bigger vision and see what size of questions are generated by it:

SMALLER VISION:
Pay off my house someday.

BIGGER VISION:
Pay off my house by the end of the year.

BIGGER QUESTIONS:
- What strategies exist to pay off mortgages quickly?
- Where/How could I generate that amount of money in a short amount of time?
- Who would be able to show me how to do this?
- What would I need to know to make this happen?

SMALLER VISION:
Publish a book one day.

BIGGER VISION:
Publish a best-selling book by next year.

BIGGER QUESTIONS:
- What does it take to publish a best-selling book?
- Who do I know that could connect me with a best-selling author to find out how it's done?
- How do you sell tens of thousands of books at a time?
- What are the best-selling books of all time?

SMALLER VISION:
Take a great vacation.

BIGGER VISION:
Take a 30-day vacation every year.

BIGGER QUESTIONS:
- Where would I love to go for an extended vacation?
- What would I need to arrange in order to be gone that long?
- How could I budget/save for a trip like this?
- Who could I follow online to get the best advice for extended travel?

In each of the examples above, the bigger vision takes on a more immediate time frame, has aggressive reach, and creates questions that force creativity in achieving the vision. Whether the bigger vision is ultimately achieved or not, the power of a bigger question will undoubtedly get you closer to the goal than the smaller vision will.

To leverage this in your own life, consider amplifying the size of your vision. Compare these two:

SMALLER VISION:

I just want to be able to cover my bills and save a few bucks.

BIGGER VISION:

I want to double my income every year.

The smaller vision inspires little to no creativity, prompts smaller questions like "Why can't I save any money?" and does nothing to build your future earning potential.

Conversely, with the bigger vision, you're likely to ask:

- What would I need to do to double my income this year?
- What are some of the ways I can make money passively?
- How do people who make $X earn that much?
- What should I learn to make more and more each year?

The Power of Your Subconscious Mind

Just in case you're not yet convinced, there is a biological reason to have a bigger vision and pose bigger questions. Your subconscious mind—that part of your brain that records everything you've ever done—is responsible for storing and retrieving data, which makes it an excellent tool for answering complex questions effectively.

The subconscious mind goes into overdrive when you least expect it—usually when you're exercising, taking a shower, and especially when you sleep at night. Your dreams are often a sign that your subconscious mind is cranking away on a problem that arose or a question posed during the previous day.

You've no doubt lost something in your home—your keys, cell phone, or wallet—and once you stopped frantically searching with your conscious mind actively agitated, took a deep breath and slowed down enough to hear it, the whereabouts of your lost item appeared out of "nowhere." That is your subconscious mind at work.

So, to leverage the power of your subconscious mind on your bigger vision, pose the bigger questions right before going to bed, first thing in the morning, or when you're about to go do something robotic like mowing the lawn or riding an exercise bike. While you engage in your activity, your subconscious mind will begin working out the complex questions effectively. In certain cases, the answers will pop up when you least expect them. In others, the answers will present themselves in an acute awareness to ads and articles online that you never noticed before. Again, your subconscious at work.

Remember, the subconscious mind is built to answer complex questions. So, to fire up that incredible supercomputer in your head, consider asking yourself the following bigger questions when confronted with a challenging situation:

What can I learn from this?

What is one way all parties could benefit in this situation?

What would make this a level 10?

What is going right?

What skills should I brush up on to make this easier?

Why am I in a perfect place right now to have this experience?

Why is now the right time?

Why should I take this bold step forward?

Why are they confident in my abilities?

Why not?

How has life prepared me for this moment?

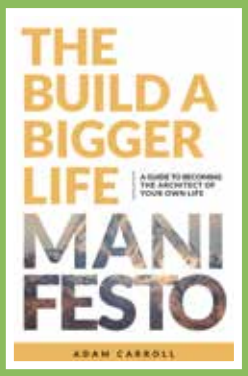
How will I achieve 10x my current results?

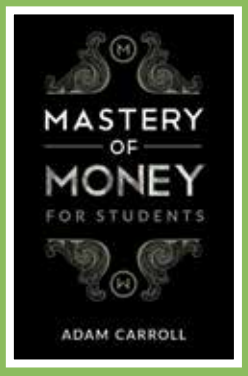
How can I grow from this setback?

How can I get all of this completed on time?

What will it take to make this happen?

ADAM CARROLL IS THE AUTHOR OF FOUR BOOKS. HIS MOST RECENT, *THE BUILD A BIGGER LIFE MANIFESTO*, WILL RELEASE IN MARCH OF 2020. ADAM HAS DONE TWO TEDX TALKS WITH ONE HAVING BEEN VIEWED ABOUT FOUR MILLION TIMES. HE IS ALSO A DOCUMENTARY FILM MAKER AND THE PRODUCER OF THE FILM "BROKE, BUSTED & DISGUSTED," WHICH WAS FEATURED BY CNBC. FOR MORE INFORMATION, VISIT WWW.ADAMSPEAKS.COM.





ADAM CARROLL WILL PRESENT A LUNCH-N-LEARN AT THE DMACC WEST CAMPUS ON TUESDAY, MARCH 10, AT 12:10PM.

DSM USA

DISRUPT.
CREATE.
INNOVATE.

Top 10 Best Place to Work in Tech

— SmartAsset, 2019

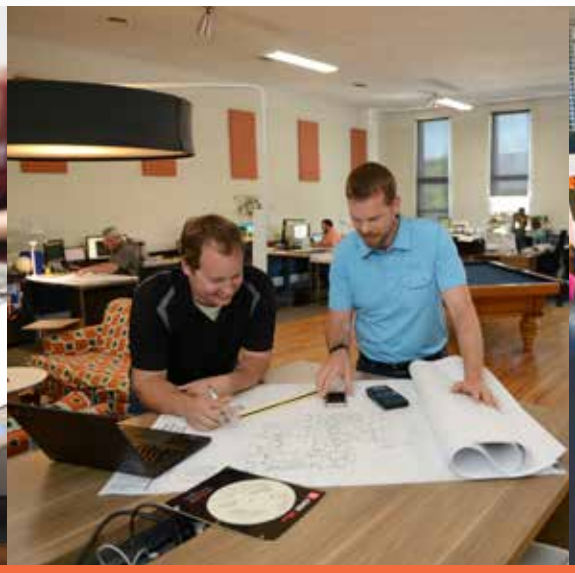
Greater Des Moines (DSM) is a place where innovation happens every day across businesses small and large. It starts with individual people with bold ideas and the courage to bring those ideas to life. Innovation starts with you! **Find a job you love in a place where you can be innovative in DSM.**

#DSMUSA **DSMpartnership.com**

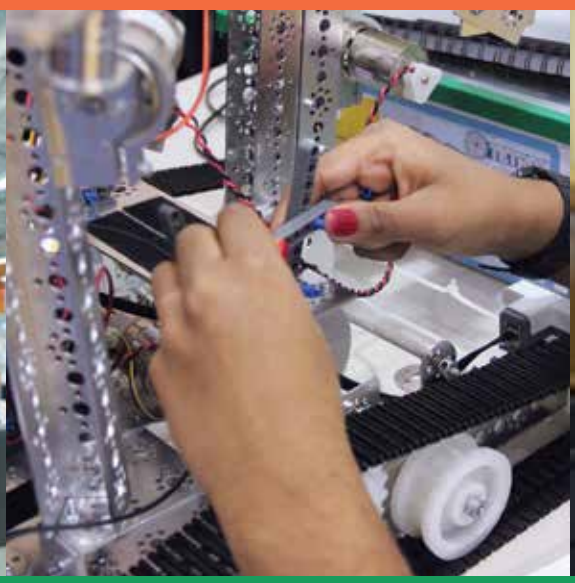
GREATER DES MOINES PARTNERSHIP

Go West

WEST DES MOINES



FOR INNOVATION



THE CITY OF West Des Moines

phone 515.273.0770 | www.wdm.iowa.gov | West Des Moines, Iowa

www.gowestdesmoines.com

Web Development

The code to a brighter future.

Now at the DMACC West Des Moines Campus.

TWO YEARS

The Web Development program offers students opportunities to integrate the world of computers, Internet, art and multimedia. It covers relevant areas of website construction, including designing and programming pages, developing multimedia content, building and managing a website.

HANDS-ON **EXPERIENCE**

You will use a variety of tools to create websites, including such programming languages as HTML (text), CSS (visuals), and Javascript (dynamic content), and such design programs as Photoshop and Dreamweaver. You'll also learn how to add such e-commerce components as database-driven content, shopping carts and payment processing.

FINISH YOUR AAS DEGREE IN TWO YEARS!

FOR MORE INFORMATION, VISIT

WEBDEV.DMACC.EDU

DMACC
DES MOINES AREA COMMUNITY COLLEGE
Life's Calling™

BRILLIANT REFLECTIONS OF INNOVATION

12851 UNIVERSITY AVENUE, CLIVE, IA 50325

ANGLODIAMOND.COM

THE SPACE HIPSTER LOGO BUTTON FLOATING INSIDE THE INTERNATIONAL SPACE STATION AS ASTRONAUTS ARE ALSO PART OF THE HIPSTERS GROUP. PHOTO USED WITH PERMISSION.

BY EMILY CARNEY

SPACE HIPSTERS:

Beyond Memes and Into The Future

What is Space Hipsters, you, kind reader, may ask? ***Put simply, Space Hipsters is the name of one of the largest and fastest-growing, spaceflight-oriented groups on Facebook. It's a collective of fans, enthusiasts, advocates, writers, artists, historians, professionals, and people from all walks of life who want and deserve to share their own narratives about spaceflight, its history, and its diverse figures.***

THE SPACE HIPSTERS LOGO.

Space Hipsters didn't necessarily start in that spirit; over nearly a decade, the group has evolved from a place where "memes" took precedence over spaceflight history to a place that chronicles a wide-ranging variety of spaceflight interests. Over time, it also became apparent that the group draws on a variety of influences that vividly color its tone and landscape, allowing it to grow into a supportive, safe community that has enterprised spaceflight across geopolitical barriers. This article will examine Space Hipsters' modest beginnings, its growth, and its hopeful future.

A Modest Beginning

An online piece by Gary Schroeder called "The Ethnography of Online Communities" reveals how social media communities are characterized by seven distinct elements: a creation story, a creed, icons, rituals, sacred words or lexicons, nonbelievers, and a leader. Since I am the Space Hipsters' "leader," I suppose I will start with my introduction to space, which took place in late 1981 with the launch of STS-2, the second mission of space shuttle *Columbia*.

I was amazed that I'd seen human beings actually go to space.

I was born in Clearwater, Florida in 1978, and was raised in Central Florida against the backdrop of the early space shuttle program. When I was three years old and lived about 140 miles from Kennedy Space Center, the STS-2 was the first launch I viewed. The Space Shuttle was brand new—I was familiar with it and knew what it was. But when STS-2 happened, I was blissfully ignorant about all matters spaceflight-related. Soon things would change, however, and I would become a shuttle convert.

That fateful November morning, my mother took me outside. As we looked toward the East, I saw a pinpoint trailed by orange flames leaping into the sky. About two minutes later, two tiny matchsticks dropped off the pinpoint, and a bluish flame came out of the pinpoint. I did not know this yet, but the two men on top of that pinpoint were General Joe Engle and Admiral Richard Truly. The dot curved upward and disappeared. From that moment on, I was obsessed. I couldn't get enough of the Space Shuttle. I was amazed that I'd seen human beings actually *go to space*. (A neat coda to this story: 35 years later on the same day that launch took place, I met General Engle, a kind, gracious man who patiently endured my fangirling.)

Fast-forward to 2010, nearly 30 years into the future: I had completed a six-year enlistment in the United States Navy and had earned two college degrees. But I was disillusioned after teaching for a short period, and decided to try my hand as a freelance writer. During this time, I encountered many more failures and rejections than successes and acceptance letters, and to make ends meet, I worked at a perfume counter in a local retail store. Between spritzing samples on grumpy customers, I realized that spaceflight—still a topic that held my never-ending fascination—was becoming big on social media. During this trying period, spaceflight was one of the only things that still held my curiosity and gave me a sense of wonder.

NASA had, in fact, started inviting regular civilians to launches and events via NASA Tweetups, later to be called NASA Socials. Other international space agencies, including Russia's Roscosmos and the European Space Agency (ESA), had also established a foothold on platforms including Facebook, Twitter, and Instagram. While the Space Shuttle era—a time that had held my attention since its inception—was coming to a close, it was more than apparent that spaceflight as a whole (especially planetary missions) wasn't stagnant. I was part of three NASA Socials from 2011 to 2012. During that time, I was able to see Juno launch to Jupiter, NASA celebrate the 50th anniversary of Kennedy Space Center, and SpaceX's CRS-1 launch to the International Space Station. These opportunities allowed me to share my experiences as a "citizen journalist" via the blog I created in 2010.

SPACE HIPSTERS GROUP PHOTO (ONLY A VERY SMALL PERCENTAGE OF THE ACTUAL GROUP) AT SPACEFEST X IN AUGUST OF 2019.

I started following a lot of amazing space blogs on Tumblr, including Laura Owensby's Light This Candle, which showcases rare photos from the Mercury, Gemini, and Apollo era. In late 2010, I decided to start my own space blog called This Space Available. In the beginning, the blog focused mainly on silly spaceflight memes rather than seriously analyzing historic spaceflight events and figures. But over the next decade the blog, like Space Hipsters, has grown, and for the past year it has been part of the National Space Society's (NSS's) blogroll. The NSS is an American space nonprofit whose vision is described as "people living and working in thriving communities beyond the Earth, and the use of the vast resources of space for the dramatic betterment of humanity." NSS has been around since the 1970s, when it was called the National Space Institute before it merged with the L5 Society. I am very proud to be a part of its prestigious heritage.

A few months after I created This Space Available, I got another idea. In February 2011, I was thinking of putting together a spaceflight group on Facebook so I could share my often-juvenile space memes. I asked my husband, Steven, what it should be called. He retorted, "Why don't you call it Space Hipsters?" he retorted. "Since you think you did everything first?" I figured if I grew to dislike the name, I could always change it later. Besides, we only had four people in the group at the time, so it's not like many people would find out about it, right? I used the name "Space Hipsters" as a placeholder for the nascent group, and I honestly figured the group would stay small and obscure. I did not think spaceflight had such a massive fan base. Soon, I would find that I was hugely mistaken.

At the time this article was written, Space Hipsters totals more than 17,700 members. The name I wasn't sold on stuck. We now total eight moderators who keep the group in great working order, including Laura of Light This Candle, Lois Huneycutt, Chris Boyd, Burke Burnett, Sam Mundell, Rodri Van Click, and Tina Stagg, all from different time zones around the world.

In the first three years, we developed guidelines to help us work together. Brian Matney, a great graphic designer, created our logo around this time. In 2014 Lois came up with the idea to have merchandise, so our growing fan base would have something to identify with and something to wear. This began the era of the ubiquitous blue pin that would appear on the lapels of many a space fan, author, artist, and sometimes even astronauts, cosmonauts, and space travelers. In 2016, during our fifth anniversary, the pin was seen floating in the International Space Station's cupola, to my great surprise!

How Space Hipsters Grew

My earliest memes usually consisted of some awful imagined situation presented in caption form alongside a NASA photo of classic astronauts. While these caught on, the group changed in ways I couldn't have predicted. People began to share their reminiscences of the Golden Era of spaceflight, which were often very moving. Sometimes family members of key spaceflight players shared their memories, which was and continues to be a huge honor. Space Hipsters began to grow from merely silly memes to space history preservation, and space advocacy.

In the last four years—thanks to Lois Huneycutt, a tireless organizer—we have had four official meetups, where space enthusiasts from all backgrounds enjoyed tours of historic space sites. These have not only exposed fans to a lot of history, but also connected enthusiasts. In 2018, we awarded the inaugural Space Hipsters Book Prize, celebrating excellence in spaceflight literacy, a cause near and dear to our hearts. In the ltwo years since the prize's inception, winners have included astronaut Scott Kelly's *Endurance, and Bringing Columbia Home* by Jonathan Ward and Michael Leinbach.

In addition, we have donated to numerous causes, including but not limited to sending Native American girls to Space Camp and helping with Hurricane Matthew recovery efforts. We began to look outside of ourselves (and outside of memes, thankfully), into the community.

AN AUDIENCE SELFIE DURING HER SPACE HIPSTERS PRESENTATION AT SPACEFEST IX IN JULY OF 2018.

This year, as a collective, we raised more than $4,000 to send Native American girls to Space Camp, donating it to Czarina Salindo's "Girls Taking Up Space" nonprofit. This effort sent several young astronauts to Space Camp, inspiring a new generation.

Another cause near to me as a spaceflight chronicler is making sure content in the group remains legitimate and accurate, and I think it's safe to say my fellow moderators feel the same way. We began to take a look at what was shared in the group to make sure it told the story of spaceflight in an accurate and tasteful way. Our guidelines also strictly enforce intellectual property, another cause dear to our group, as the Internet can make it unfortunately easy for people to lift and/or copy content. We want to make it clear that we respect and honor the original work of those writers and artists who came before us.

Buran Strikes, 2015 to Present

Sometimes, you have to embrace the weird or unexpected. This spirit is exemplified by the group's "Buran story." For those uninitiated, Buran (or "Snowstorm") was the Soviet Union's answer to the Space Shuttle, which made one test flight in 1988; however, several vehicles were being built at the time of the program's cancellation.

Around 2015, things started to get really weird, and it started with the story of Buran—actually, more like the story of Buran being shared over 100+ times in the group in a matter of days. During that time, a Bored Panda story began making the rounds, depicting the plight of poor Soviet-era space shuttles rotting away in an abandoned warehouse in Kazakhstan. I politely told members to stop sharing this piece, as we'd seen it literally hundreds of times, and things erupted from there. I became a meme, and I was inextricably linked with Buran forever.

Since 2015, I have become the (mostly willing) subject of tons of Buran memes, and I have somehow amassed the largest collection of Buran memorabilia that I'm sure anyone possesses. At one point, an Apollo-era astronaut who shall remain nameless weighed in on the group's Buran controversy, relating that he'd actually sat inside a Buran at one point and gotten a good look at it. (There is a flown test article at a space museum in Germany, which he'd sat in.) He used very strong language concerning the Soviet shuttle's design, and I'll leave it at that. Today, the group has embraced its own meme, and we actually celebrate the day of Buran's first and only unmanned launch, which occurs during the month of November.

EMILY DURING HER SPACE HIPSTERS PRESENTATION AT SPACEFEST IX IN JULY OF 2018.

EMILY CARNEY IS A SPACEFLIGHT ENTHUSIAST AND AUTHOR HAILING FROM SAINT PETERSBURG, FLORIDA. HER FIRST VIVID SPACE MEMORY WAS SEEING COLUMBIA LAUNCH IN LATE 1981. EVEN THOUGH SHE WAS VERY YOUNG (THREE YEARS OLD) AND THE LAUNCH WAS 140 MILES AWAY FROM WHERE SHE STOOD, SHE'LL NEVER FORGET IT. FROM THEN ON, SHE WAS OBSESSED WITH THE SPACE SHUTTLE, AND SPACEFLIGHT IN GENERAL.

CARNEY HAS SERVED IN THE UNITED STATES NAVY AND WORKED AS A NUCLEAR PROPULSION MECHANICAL OPERATOR ABOARD THE USS GEORGE WASHINGTON (CVN 73). SHE HAS WORKED AS A FREELANCE WRITER AND AS PART OF THAT STARTED A SPACEFLIGHT BLOG, *THIS SPACE AVAILABLE* (ACCESSIBLE VIA HTTPS://SPACE.NSS.ORG/CATEGORY/THIS-SPACE AVAILABLE/). FUN FACT: THE LATE GENE CERNAN (GEMINI 9A, APOLLO 10, AND APOLLO 17 ASTRONAUT, ALSO KNOWN AS "THE LAST MAN ON THE MOON") ONCE ASKED HER, "WHAT THE HELL IS A SPACE BLOG?"

IN 2011, CARNEY WANTED TO START A FACEBOOK GROUP FOR SPACE ENTHUSIASTS, BUT WAS STRUGGLING TO FIND A GOOD NAME. HER HUSBAND, STEVE, SUGGESTED "SPACE HIPSTERS" AS SORT OF A SARCASTIC PLACEHOLDER, BUT THE NAME STUCK. THE GROUP GREW MORE QUICKLY THAN SHE COULD IMAGINE, AND AS OF JANUARY 2020 IT TOTALS NEARLY 18,000 MEMBERS. SPACE HIPSTERS BOASTS MEMBERS FROM ALL AROUND THE WORLD, AND INCLUDES SPACE ENTHUSIASTS, WRITERS, ARTISTS, SCIENTISTS, ENGINEERS, ASPIRING ASTRONAUTS, AND EVEN A FEW ACTUAL ASTRONAUTS.

Beyond Memes and Into the Future

Space Hipsters isn't the only space fandom group online and on Facebook. There are tons of great groups on Facebook alone, including one dedicated to Mercury, Gemini, and Apollo; a Space History group, and a Skylab group. Robert Pearlman's CollectSPACE is a great resource. It has been around since 1999, ushering in the "online" era in spaceflight news and information dissemination. While we have a great community in Space Hipsters, it's not the only one accessible to spaceflight enthusiasts; we owe each online community a great debt, as they have all influenced us.

We do think our emphasis on spaceflight literature, education, and field trips sets us apart, and uniquely enriches the community. We hope to keep the Space Hipsters Book Prize going, as science literacy is a cause dear to Space Hipsters; as of writing this article, we are accepting nominations for next year's prize. In addition, we are making plans for another Space Hipsters Field Trip during the spring, this time to the Stafford Air and Space Museum, where our members can learn more about one of Oklahoma's great pioneering astronauts, General Thomas P. Stafford. Many of our members will converge at other events during 2020, including Spacefest XI in Tucson, Arizona, which is scheduled for July. For many of us, these events function as mini "family reunions," as space fans are blessed to have a very close, supportive community.

Looking far into the future, it's our hope to keep the same positive tone and educational content in the group for years to come and to always embrace the sometimes irreverent or unexpected. We aim to support the spaceflight community by embracing its many programs, people, and places as long as we are around. We continue to strive to better represent diversity in spaceflight. As "space fandom" has matured throughout the decades, minority groups began to be better represented, and the space community was able to better represent itself, and develop its own more accurate narrative. We hope to maintain that narrative and honor all people and organizations who helped us touch the stars.

DMACC
DES MOINES AREA COMMUNITY COLLEGE

BUILDING COMMUNITY THROUGH COLLABORATION + INNOVATION

Opening Fall 2020: *DMACC Urban Campus Student Life & Sciences Building*

SHIVEHATTERY
ARCHITECTURE + ENGINEERING

JORDAN CREEK TOWN CENTER

BRAVO!

APPLE

POTTERY BARN

WAHLBURGER'S

COACH

KENDRA SCOTT

ANTHROPOLOGIE

LULULEMON

WILLIAMS-SONOMA

101 Jordan Creek Parkway, West Des Moines • jordancreektowncenter.com

PRESENTING THE TEDx TALK, "METEORITES: LIFE, DEATH, AND HOPE ON EARTH," AT INSTITUT LE ROSEY, SWITZERLAND

BY GEOFFREY NOTKIN

FROM THE *Asteroid Belt to the Baked Apple*

Once, in a particularly lyrical mood, I noticed that my personal journey through the terrestrial realm has been, perhaps, not so very different from the journey a meteorite might make across space. I originated in a very cold place, traveled great distances, and eventually landed somewhere warmer and friendlier and also (in a sense) fragmented into a multitude of different pieces upon my arrival.

ACROSS THE SAHARA BY LAND ROVER ON A METEORITE HUNTING EXPEDITION.

I was born on East 14th Street in Manhattan, New York City, in the midst of a snowstorm; roughly halfway through the reportedly appalling winter of 1961. My father was a WWII vet (also probably a spy), and both my parents were linguists, musicians, and employees of the United States Foreign Service. They were also Francophiles, or whatever the word is for someone who loves Paris and the French. In fact, Mom and Dad's conversational French was so superlative that Parisians were puzzled by it, often trying to figure out which regional dialect it represented, rather than recognizing the couple as foreign nationals. Before I was born, my parents worked at the United States Embassy in Paris and then at the Brussels World's Fair. My mother was the personal secretary to the American ambassador; Dad was at the 1958 Helsinki Olympic Games with the U.S. Fencing Team. In other words, they were smitten with Europe and the European way of life. They wanted me, however, to hold a United States passport—hence the Manhattan birth—but shortly after I appeared in the world, we boarded the mighty ocean liner *Queen Elizabeth* and sailed for England. They never came back to the USA for anything other than occasional visits. I grew up in Greater London in the 1960s and '70s, as English as could be, with two eccentric ex-pat American parents, but my deepest roots remained in the States.

The first tangible exposure to my future home in the Wild West came in 1971, during a family holiday, a road-trip adventure from Albuquerque to Los Angeles. I marveled at The Petrified Forest, The Painted Desert, deft Hopi silversmiths on Second Mesa, cactus "trees," wild reptiles, and splendid hawks who sailed through the desert like dark velvet darts. I decided then (at the sophisticated age of ten) that, at some point, I would make Arizona my home.

FILMING AN EPISODE OF NOTKIN'S TELEVISION ADVENTURE SERIES, "METEORITE MEN," ON THE IOWA RIVER.

Thirty-two years elapsed before said vision came to pass. During that time I became an art director, cartoonist, professional musician (part of London's original punk rock scene in the late 1970s), a spaceflight advocate and enthusiast. I also maintained an ongoing fascination—nay, obsession—for meteorites.

In the early 1980s, I left England for Boston, and later New York City, where I attended the prestigious School of Visual Arts (SVA) and earned a media arts degree. I worked in the comics industry, in publishing and advertising, and played professionally and vigorously in the New York rock 'n' roll scene for many years. The Bowery's legendary CBGB's club was a regular performance venue for my bands.

In 2004, I settled permanently in the place that had bewitched me as a child, Arizona, and Tucson became my home, an odd city that is part Wild West outpost, part snooty retirement community, and part boho arts enclave. It is most frequently nicknamed "The Old Pueblo" by residents, but I prefer its sassier alternative moniker, "The Baked Apple."

The desert is a lovely place to see the stars. Every time I looked up, I knew that hovering out there, somewhere, was the extraterrestrial glamour of meteorites and the mystery and majesty of the natural world. In my first book, *Meteorite Hunting: How to Find Treasure from Space* (Stanegate Press, 2011) I tried to convey the wonder I felt for those mysterious and alluring visitors from space:

We are only caretakers of the meteorites we find and collect; they will still be here long after we are gone. Meteorites have survived an incredible journey of literally

NOTKIN GREW UP ON 'LAWRENCE OF ARABIA' AND SIMILAR BIG-BUDGET ACTION FILMS. GIANT SAND DUNES HAVE ALWAYS HELD A SPECIAL ALLURE FOR HIM.

astronomical proportions and some carry within them clues to the answers of the great questions in science: How old is the universe? How did it form? What are the origins of life on our planet and is there other life, out there—somewhere? As such, meteorites deserve to be treated with care, perhaps even reverence. They are not a simple commodity like gold, diamonds, or copper. Part of being a responsible hunter and collector is acknowledging that a portion of important new finds should always be made available to academia for study; meteorites should be properly cared for, documented, labeled, and curated; and plans should be made for what will become of them after their human caretakers have passed on. After all, they did travel a very long way to get here.

Through a combination of research and luck, I found my own first meteorite in the early 1990s. I quickly became an avid collector of, and searcher for, space rocks, the rarest of all collectibles. On a series of exciting hunts for this most elusive prize, I traveled to the wild places of the world. My adventures have taken me to more than fifty countries; across the Arctic Circle (three times), to the Australian Outback (twice), Chile's bleak and stupendous Atacama Desert (twice), Siberia, the Sahara, the Mojave, and to dry lake beds, terminal glacial moraines, quarries, mines, farmland, forest, and museums all across our magnificent planet Earth. The hunt has amounted to well over a million miles of travel and thousands of meteorite finds—ranging in size from 0.007 of an

ounce to hundreds of pounds—on six continents. A wish to chronicle and share my expeditions led me to become a regular writer for *Meteorite* magazine. Its Auckland publisher, Dr. Joel Schiff, was an early and encouraging supporter of my science writing.

Meteorites make an amazing journey of their own from outer space (most frequently, from the asteroid belt, though sometimes from erratic asteroids and occasionally from the Moon and Mars) to collide with this comparatively tiny, blueish-green target floating in space. In my second book and first memoir, *Rock Star: Adventures of a Meteorite Man* (2012, Stanegate Press), I imagined the process by which a particular iron meteorite known as Henbury (Australia), arrived upon the Earth:

The blood-red, hand-sized alien bore stark witness to its inferno-like journey through incandescent air. The heat generated by its passage turned the iron's surface momentarily to liquid metal. Traveling at thousands of miles per hour, the burning mass shrieked through Earth's upper atmosphere, brutally forcing a column of compressed air ahead of it, until atmospheric pressure slowed it, up there in the thin, freezing air. It fell, cooling almost instantly, its molten, flowing surface solidifying into rivulets of tiny thumbprints—known as regmaglypts—as it plummeted, spinning, to the surface of the earth seven miles below.

A lifelong film and television enthusiast, I appeared in several TV show segments during my twenties and thirties, but television became a career after I was contacted in 2008 by LMNO Productions, a well-known California production company. From then until 2012, nearly all of my waking hours were spent immersed in making the popular television series *Meteorite Men*, which was initially produced for Science Channel, but went on to air worldwide for many years, on many networks, and was seen by tens of millions of people. An adventure show spiked with hefty doses of science, travelogue, and humor, it also starred Steve Arnold, a professional meteorite hunter and my friend of many years. The show won two Telly Awards, built an enormous fan base, and transformed the quirky niche hobby of meteorite collecting into a hot international business. Do a search for "meteorite" on eBay and you'll see what I mean. But I don't recommend buying one there. Fakes are abundant.

As such, meteorites deserve to be treated with care, perhaps even reverence. They are not a simple commodity like gold, diamonds, or copper.

Meteorite hunting expeditions are expensive, as are science publications and documentaries, so I founded a commercial company to further the mission, Aerolite Meteorites, Inc. (www.aerolite.org), which is now a world leader in meteorite recovery, research, and education. Interest in our work was so widespread that we began conducting guided hunts and meteorite hunting training camps (www.meteoriteadventures.com), which have allowed hundreds of people of all ages to empirically share in the excitement of looking for and finding space rocks.

The *Meteorite Men* television show was a life-changing experience. I loved being part of the media world, so I started a production company, Desert Owl Productions, Inc., and went on to host and executive-produce two seasons of the educational series *STEM Journals*, which won two Telly Awards and two Emmys. Invitations arrived to guest-star in a multitude of other shows (*American Chopper*, *Ancient Aliens*, *Globe Trekker*, to name a few) but cinema was really where I wanted to be. I became an associate producer on Radio Free Albemuth, John Alan Simon's faithful interpretation of a later work by my all-time favorite author, Philip K. Dick. I then executive producer of *Dream Dangerously*, the official biopic of my lifelong friend and famed fantasy and comic book author, Neil Gaiman; executive producer of *First to the Moon: The Journey of Apollo 8*; and, most recently, producer, art director, and music supervisor for *Revenge of Zoe*, a multi-award-winning comedy-drama set in the world of comic books. In a surprising twist, my earlier careers as musician and cartoonist had, somehow reunited in a witty, urban film set in my adopted home of Tucson. A sequel, *The Love Song of William H. Shaw*, is currently in production with a tentative release date in 2021.

Meteorites fall from space, but my interests have always extended to those astounding devices that we send into space. Focused upon a small black-and-white television in my parents' living room in London, England, I watched the Apollo 11 Moon landing at the age of eight with fanatical attention. I absorbed every broadcast minute of the subsequent lunar missions as well, because my father sent a series of curt notes to the headmaster of my misanthropic English private school, informing him that "Young Geoffrey will be absent from classes in order to watch the NASA missions live." Spaceflight had trounced school. How could I not fall completely in love with space exploration after that?

In 2014, I was appointed to the Board of Governors of the National Space Society (NSS). The world's largest and oldest global spaceflight advocacy group, the NSS was founded in 1974 by visionary and controversial rocket scientist Wernher von Braun. I have delighted in the extraordinary privilege of befriending and working with many fascinating and hilarious astronauts. By and large, they share a superb sense of humor. I guess you would have to, if you were to go there—to the Moon, or Skylab, or the International Space Station—through the long, cold night, and then come home to our warm and watery Earth

to discover that you had been changed forever by the experience; a bit like a meteorite, really. Apollo 11 helped define the course of my life. It fueled my personal journey, as it did the journeys of many others who realized, suddenly and clearly, what could be accomplished.

On today's Planet Earth live two generations of people who have never seen a human walk on another world, except through archived news footage; though that will change, soon, as we make plans to return to the Moon and journey to Mars. With a 21st-century perspective, it is easy and perhaps simplistic to look back at the 1960s and see Apollo and President Kennedy's challenge to get us to the Moon as primarily a Cold War-era power play against the Soviet Union. Americans of the 1960s witnessed the Cuban Missile Crisis, the Bay of Pigs, and the Vietnam War. Nuclear catastrophe sometimes seemed inevitable. The early Soviet wins in space exploration—the first satellite in space, the first man in space, the first woman in space, the first spacewalk, and...okay ... the first dog in space—made them seem like invincible technological supermen (or super-villains). What if the Russians did make it to the Moon first? What if they claimed complete and total ownership of it? What if they attacked us from space with ray guns?

Such things were fretted over daily (well, maybe not the ray guns) but, of course, none of that came to pass. While the Soviet space program did accomplish extraordinary things, in the end, they could not out-build the industrial might, or the JFK-inspired determination, of the United States. We won the first space race. Capitalism beat communism; at least in that arena.

And now we find that the next round is upon us: the next space race. This generation will witness the first person toland on Mars. We will explore the asteroids and build on the Moon. How will people of the 22nd century interpret our intentions when they look back on this generation's greatest moments—our version of the Apollo era? Will we have carried out the most ambitious adventure of our age for the right and proper reasons? Can we transcend terrestrial pettiness and go back to space for all humankind, or will we just move our squabbles and bickering over religion and resources onto spaceships and transport them to a bigger stadium?

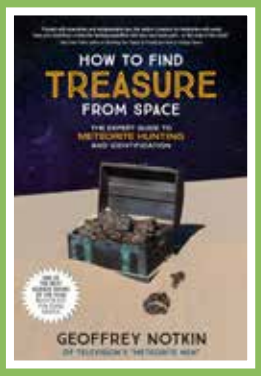
While filming the final episode of *Meteorite Men* at NASA Dryden, I was delighted when two accomplished NASA engineers asked me detailed questions about the surface qualities of meteorites. They were particularly fascinated by a peculiar feature known as orientation in which the leading edge of an incoming space rock sometimes acquires the shape of a shield or nosecone as a result of ablation during flight. Spacecraft designers studied oriented meteorites in order to better understand how to construct effective heat shields for the capsules and command modules that would bring our astronauts safely back home. "Let us know if you find any really weird ones," the engineers said, intriguingly, at the end of the shoot day. "We might be able to learn something from them."

So, next time you see a shooting star in the sky, remember that the stark majesty of its fall helps us understand how to achieve that greatest of all human dreams: how to live, work, and play out there, in the dark night, far from the little rock where we all were born.

In the meantime, I'm thrilled to be returning to Iowa as part of ciLive! 2020. We filmed an episode of *Meteorite Men* in and around Amana ("Homestead" S03 E07), during which we enthusiastically propelled a multiton amphibious vehicle up and down the Iowa River. I'll be presenting my keynote at 1 pm on Wednesday, March 11 on the DMACC West Campus at 5959 Grand Avenue, West Des Moines, and I have a few fun things planned for the audience. For example, have you ever held a real piece of outer space in your hand?

Connect with the author @geoffnotkin on social media or at www.aerolite.org.

GEOFFREY NOTKIN STARRED IN THREE SEASONS OF THE AWARD-WINNING TELEVISION ADVENTURE SERIES *METEORITE MEN* FOR DISCOVERY CHANNEL, AS WELL AS TWO SEASONS OF *STEM JOURNALS*. A TWO-TIME EMMY AWARD WINNER, NOTKIN HAS ALSO APPEARED ON SHOWS FOR NATIONAL GEOGRAPHIC (NAT GEO), HISTORY CHANNEL, TRAVEL CHANNEL, TLC, PBS, A&E AND THE BBC. AS AN AUTHOR, WORLD TRAVELER AND CEO OF AEROLITE METEORITES, INC., NOTKIN FREQUENTLY APPEARS AS AN EXPERT ON NATIONAL NEWS SHOWS. HE IS ALSO A TELEVISION AND FILM PRODUCER WHO HAS WRITTEN MANY ARTICLES AND BOOKS ON METEORITE SCIENCE, PALEONTOLOGY, ASTRONOMY, ADVENTURE TRAVEL AND THE ARTS (GEOFFNOTKIN.COM).



GEOFFREY NOTKIN WILL PRESENT AT THE DMACC WEST CAMPUS ON WEDNESDAY, MARCH 11, AT 1:00PM.

COURT AVENUE RESTAURANT & BREWING CO.

WE ARE DES MOINES' ORIGINAL BREWERY

At Court Avenue Restaurant & Brewing Company (CABCo), our continued commitment and passion for beer and great food ensures that each creation will be fresh, distinctive, and have a character all its own.

309 COURT AVENUE, DES MOINES | 515-282-BREW

MON.-THURS.	FRIDAY	SATURDAY	SUNDAY
11:00a–12:00a	11:00a–12:30a	10:00a–12:30a	10:00a–12:00a

ANIMATION AND RICH MEDIA

Now at the DMACC West Des Moines Campus.

TWO YEARS

The Animation and Rich Media AAS prepares students for positions in the animation industry. Throughout the program, you will create your own characters, personify objects, generate dynamic motion graphics and more. Apply the Principles of Animation to your unique ideas!

HANDS-ON **EXPERIENCE**

Students in this program learn from faculty with industry experience in storyboarding, motion graphics and video game animation.

DMACC's Animation program teaches three main animation software packages: Autodesk 3D Studio Max, Autodesk Maya and Maxon Cinema 4D.

The Adobe Creative Suite is also used to create and prepare assets for animation.

FINISH YOUR AAS DEGREE IN TWO YEARS!

FOR MORE INFORMATION, VISIT

ANIMATION.DMACC.EDU

DMACC
DES MOINES AREA COMMUNITY COLLEGE
Life's Calling™

MORRIS AND ONE OF HIS DESIGNS—THE *NOMAD X-4.*

BY JEFFREY MORRIS

TO INFINITY *and Beyond*

My journey to writing, directing, and designing science-fiction films began with the dream of becoming an astronaut. It was an intention that I professed so strongly that my childhood friends are shocked I'm not orbiting the Earth in the ISS! My goal was to someday live on the Moon and perhaps even travel beyond. Yet, by the mid-1970s, I sensed things weren't going to turn out the way they were projected to happen in the futuristic space books that I constantly read and loved in my formative years.

NEPTUNE ONE UNDER ATTACK FROM STINGRAY MARAUDERS. (ART BY JEFFREY MORRIS)

Born in 1967, I first became aware of the Apollo Program at the age of three. Apollo 14 was my first real-time introduction to NASA. I remember watching with my father transmissions of Alan Shepard on the moon. My father took me outside and pointed up at the Moon and said, "There are men up there."

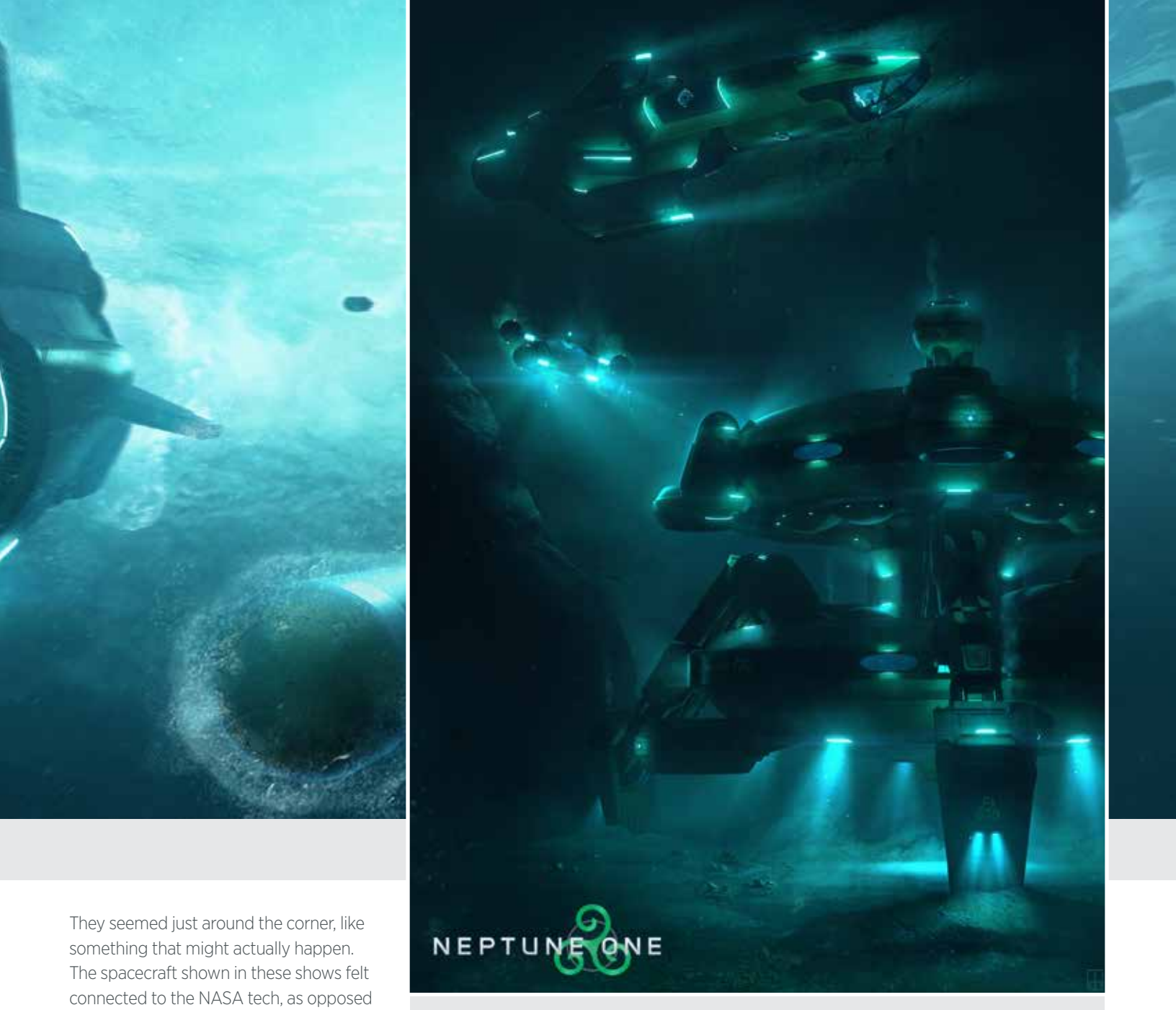
It helped that I had parents who encouraged my interests. My father, an aerospace engineer, worked for Garrett Air Research in Phoenix, Arizona. He brought me a poster of the Space Shuttle years before it launched. We toured Kitt Peak Solar Observatory and built models of the X-15. I even had a huge, glow-in-the-dark poster of the Moon that revealed the Apollo landing sites.

My mother took me on weekly library excursions, where I repeatedly checked out books on space. By the time I was eight years old, I had memorized the missions of Mercury, Gemini, and Apollo and knew the astronauts' names by heart. As the official "space reporter" for my elementary school, I kept classmates informed on what was happening during NASA adventures, especially Apollo 16, 17, and the Skylab missions.

While I was mostly interested in the real-world side of space exploration, I was also very intrigued by the science-fiction visions of the time. The original *Star Trek* became my after school go-to. Blown away by *Star Trek*'s vision of the *human* future in space, I wanted so badly to grow up to serve on the Starship Enterprise as a member of Starfleet.

As a black youth growing up in the wake of the Civil Rights movement—and facing race conflicts often—I was inspired by *Star Trek*'s vision of diversity. The 23rd Century was depicted as a place where character, drive and intellect were the defining factors, as opposed to gender or skin pigmentation. It felt like the world to which we were heading was better than the one in which my parents and I were fighting to secure our place.

Yet, *Star Trek* was a little too far-out for me. I wanted a future that could happen in my own lifetime. The space stations and Moon bases seen in 2001: *A Space Odyssey and Space: 1999* were much more up my alley!



NEPTUNE ONE INVESTIGATES AN UNDERWATER MYSTERY. (ART BY JEFFREY MORRIS)

They seemed just around the corner, like something that might actually happen. The spacecraft shown in these shows felt connected to the NASA tech, as opposed to warp drive, transporters, and artificial gravity (which were cool concepts).

The future looked bright. Then (in my humble opinion), in 1977, *Star Wars* came along and killed it. I know it's a cultural phenomenon that has impacted millions. But I believe it also negatively affected how we perceive living and working in space by introducing a very unrealistic vision of reality for masses who knew very little (and still don't) about how real space travel works. This wouldn't have mattered so much except there wasn't anything to counterbalance it in public perception.

However, my biggest complaint was that while *Star Wars* featured human beings, it had nothing to do with *our* reality. Was there a parallel evolution in that galaxy far, far away? It made me sad. I wanted adventures about us and our world set in the near future!

What made me even more sad was how virtually all of my friends got so into it. They liked *Star Wars* far more than anything else. The bottom line: when I was

Was there a parallel evolution in that galaxy far, far away? It made me sad. I wanted adventures about us and our world set in the near future!

ON THE SET OF *OCEANUS* WITH ACTOR MEGAN DODDS.

ON THE SET OF *OCEANUS* WITH ACTOR SHARIF ATKINS.

I wanted to tell stories on the big screen about a challenging yet positive future for humanity that might actually encourage people to make it happen.

the space reporter, it's not like the other kids really got it or shared my passion. Most just kind of sat and listened blankly. With the exception of a handful of my friends (and teachers who encouraged me), NASA was fairly irrelevant to them. After we landed on the Moon, interest waned. I was an oddball for being into it at all, and *Star Wars* didn't help.

I believe that *Star Wars*, and space fantasy films like it, sapped mainstream interest in a real future in space, replacing it with dreams that are impossible to achieve. If NASA had been allowed to keep its goal of building a permanent base on the Moon and going to Mars by the 1980s, I believe we would live in a very different world—a place where average people would be inspired by scientists, engineers, astronauts, and interplanetary exploration. So I decided to figure out how to turn the fervor for *Star Wars* to my advantage.

While my friends were playing with action figures and light sabers, I began wondering how the film was made. I got my hands on *The Art of Star Wars* and watched every making-of documentary. I was entranced. The story of what it took to make the world of *Star Wars* seemed far more compelling than the narrative itself. From matte paintings and miniatures to motion control and sound design, I found the creativity motivating.

After seeing movies like *Close Encounters of the Third kind* (1977), *Superman* (1978), and *Star Trek: The Motion Picture* (1979), I had an epiphany: what if I could use techniques developed to make these films to create my own realistic cinematic adventures? I wanted to tell stories on the big screen about a challenging yet positive future for humanity that might actually encourage people to make it happen. I wanted to reach millions with the "real stuff" and show them why it inspired me.

In the following years, my interest in sci-fi film production expanded. Similar to the way Robert Goddard, Wernher von Braun, and Buzz Aldrin inspired me when I studied the space program, concept artists like Ralph McQuarrie, Joe Johnston, and

PEM (PLANETARY EXCURSION MODULES) INVESTIGATE A MYSTERY AT JUPITER. (PRODUCTION DESIGN BY JEFFREY MORRIS)

Syd Mead became my new heroes. I taught myself how to draw spacecraft by imitating their styles. I always used real physics as a guide and limiting factor.

I spent the early '80s building my own miniature spaceships with my cousin in his basement. We got a couple of Super 8mm cameras and made our own short films. We scratched the celluloid to create laser effects. We blew up models suspended on fishing line with firecrackers. One of our greatest hits was a movie where a model F-16 had a dogfight with a paper airplane. It was an amazing formative experience.

Another major influence was the PBS series *Cosmos* by Carl Sagan, who made big ideas palatable and brought them down to Earth. I was entranced by each episode. It showed me that my love of science (which spans far beyond space) was shared by others and that someone cared about popularizing it for the masses. Dr. Sagan showed us the depth and breadth of the universe and illustrated the beauty of existence with poetry and lyricism.

It was Dr. Sagan's science-fiction novel *Contact* that ultimately sent me on my way as a storyteller. I read it as a freshman in college while hospitalized with mononucleosis. I was studying film production at Southern Illinois University at the time, and even in the fugue of sickness, I saw how sci-fi could be used to teach real science. I had read books by authors like Arthur C. Clarke, Larry Niven, and Ben Bova during my formative years, but nothing inspired me more than reading *Contact*.

In addition to exploring science and film, I was also a musician. As a huge fan of Prince and the 'Minneapolis Sound,' I always wanted to make the journey to Minnesota to see what it was about. I ended up moving to the Twin Cities in 1988. In addition to starting my own alternative rock/electronic band, I also eventually got to work with the man himself—Prince—doing some choreography work on several of his videos.

I never abandoned my space dreams and continued as an avid reader and illustrator. To make a living, I DJ-ed at night clubs by night—a continuation of a pastime that began on college radio—and worked as a graphic designer by day. It was an interesting, exploratory time, but I had to decide on a path. It was my work behind the camera that really spoke to me. I decided to eventually make films via directing music videos.

I needed infrastructure to meet that goal. I started my own business in 1991 under the name *Synthesis*. I got books on business planning and began networking. I contacted the mayor of Minneapolis on a whim, and inturn, he connected me with business leaders who hired me to do videos and documentaries. My clients included the State of Minnesota, Musicland Group, and Northwest Airlines.

It was around this time that I met my greatest design hero, Syd Mead (who I'm sad to say passed away the day I wrote this). I was able to travel to his home in Los Angeles where I spent an entire day discussing his work in film design—a

NEPTUNE ONE INVESTIGATES AN UNDERWATER MYSTERY. (ART BY JEFFREY MORRIS)

pedigree that includes *Star Trek*, *Tron*, *Aliens*, and *Blade Runner*. He even looked at some of my illustrations and gave me feedback, which was very motivating and kept me on track.

Back home, I became the youngest business owner ever to work with the University of Minnesota's Carlson School of Management. I was able to raise money from local investment groups to produce some examples of my work. I used this to attract bigger clients and repay investments. I began to realize that business was the only way to build a solid enough foundation. At this time, I also began screenwriting on the side.

In 1993, I obtained a literary agent and began pitching in Hollywood. Director Ridley Scott chose a story I created along with Fredrick Haugen called *Utopia*, which was about the first colony on Mars. Unfortunately, it was never able to get off the ground due to Scott losing his production company over a competing film that ruined his financials. It still was enough to drive us onward. Ridley Scott? How validating is that!

During the remainder of the '90s, I became involved in education. It started as a visit to a local high school classroom in St. Paul. I talked about my scripts and plans for production. The conversation eventually evolved into space science and the future. I was asked to come back. This expanded into a stint with St. Paul Public Schools as certified Community Expert in Science.

We had recently taken *Utopia* into the realm of comic books, and I utilized that as the basis of my work in the classroom. In English class we used it to write stories about Mars. In science, we discussed the planet Mars. For math, we designed domed structures. And for biology, we focused on what it would take to actually live on Mars. It was an incredibly fulfilling experience. To this day, I encounter some of the students as adults. Many have told me they still have their copy of the *Utopia* comic!

I decided to create a nonprofit that would combine multimedia with space science and STEM. Project Universe was a 501(c)3 that ran from 1999 until 2008 where I served as founder and executive director. It was funded by the Medtronic Foundation, Wells Fargo, and Lockheed Martin. The organization reached thousands of students and produced curricula that won an award from the National Science Teachers Association. I decided to focus on the educational path for a while.

We had clients like NASA's Jet Propulsion Laboratory. We worked with the Outer Planets Program, Europa and Pluto mission development, Instruments team (where we provided graphics), the Zero South expedition to Antarctica, and an underwater survey that was situated off Catalina Island in California. This led to a

THE AEROFOX LANDER ARRIVING ON PROXIMA B. (ART BY JEFFREY MORRIS)

freelance stint with Buzz Aldrin where my new for-profit company, MorrisHaugen, created his official website (which is still running today) and promotional materials.

It was in 2008 that I decided to refocus on film production. Fredrick Haugen and I had been working as sci-fi writing partners since 1993. We created a realistic romp through the Solar System in 2100 called *Slingshot*. It detailed a future society that derived its energy via hydrogen from Jupiter. This culturally diverse adventure dealt with a conspiracy to cover up the decimation of massive creatures in the planet's atmosphere (first postulated by Carl Sagan) during the hydrogen mining process.

Slingshot was produced as a screenplay that was adapted into a stunning coffee table book that featured hundreds of original visuals. I designed the ships and tech and assembled and managed a team of artists that included student interns from the Minneapolis College of Art and Design (some of whom I still work with today) to create the book's illustrations. The book was eventually carried by Barnes & Noble and Amazon, and was a moderate success that made back the initial investment.

Based on the success of *Slingshot*, I was able to obtain seed money to launch my current production company, Morris FutureWorks, in 2010. With this initial infusion, I spent a couple of years building an illustrated catalog of intellectual properties based on story concepts that went all the way back to high school. In addition to stories about adventures to Venus, Mars, and futuristic space stations, it also included what I call "techno-fantasies" about parallel universes and time travel.

In addition to this catalog, I developed a business plan and financial projections for a comic book company based on these IPs. The idea was to eventually make movies but to begin at a far less expensive price point for production. This plan ultimately garnered a multimillion-dollar investment. With changes in the comic market, we pivoted away from taking comic books directly to film. The experience gave me serious insight as a business owner and led me to focus on my ultimate dream of sci-fi movies.

In 2012, we launched FutureDude.com, a blog that detailed my journeys through the worlds of science, film, and art. It featured interviews with luminaries like Nichelle Nichols of *Star Trek*, musician Thomas Dolby, and astronomer Dr. Alan Stern. The blog received tens of thousands of hits in its first few months. I created the name with the goal of popularizing science in a similar fashion to Carl Sagan and Bill Nye. Ultimately, it proved popular enough that I decided to change the name of my company.

Seven years later, FutureDude Entertainment is poised to become one of the foremost forces in science-fiction media. With two award-winning short films behind us *(Parallel Man: Infinite*

THE CADETS OF SOL ACADEMY FLY THROUGH THE ATMOSPHERE OF JUPITER. (PRODUCTION DESIGN BY JEFFREY MORRIS)

JEFFREY MORRIS ON THE SET OF HIS 1995 TELEVISION PILOT, *ENDEAVOUR*.

Pursuit, which featured John Cho and Ming-Na Wen, and *Oceanus,* with Oscar-nominee Bruce Davison), we developed *Persephone*—a story about the first mission to Alpha Centauri. The film will shoot in the UK in mid-2020. It features a cast that includes the legendary Malcolm McDowell and *Deadpool*'s Brianna Hildebrand.

Also in the works is a series for National Geographic entitled *Saturn 5*. This program follows a group of young cadets sent on a covert mission to uncover a deadly cover-up. The kids travel to virtually every planet in their educational quest. It features amazing, realistic spacecraft and locations informed by NASA research. Additionally, we're developing *Neptune One*—a TV series about an underwater civilization attempting to survive in a world ravaged by climate change.

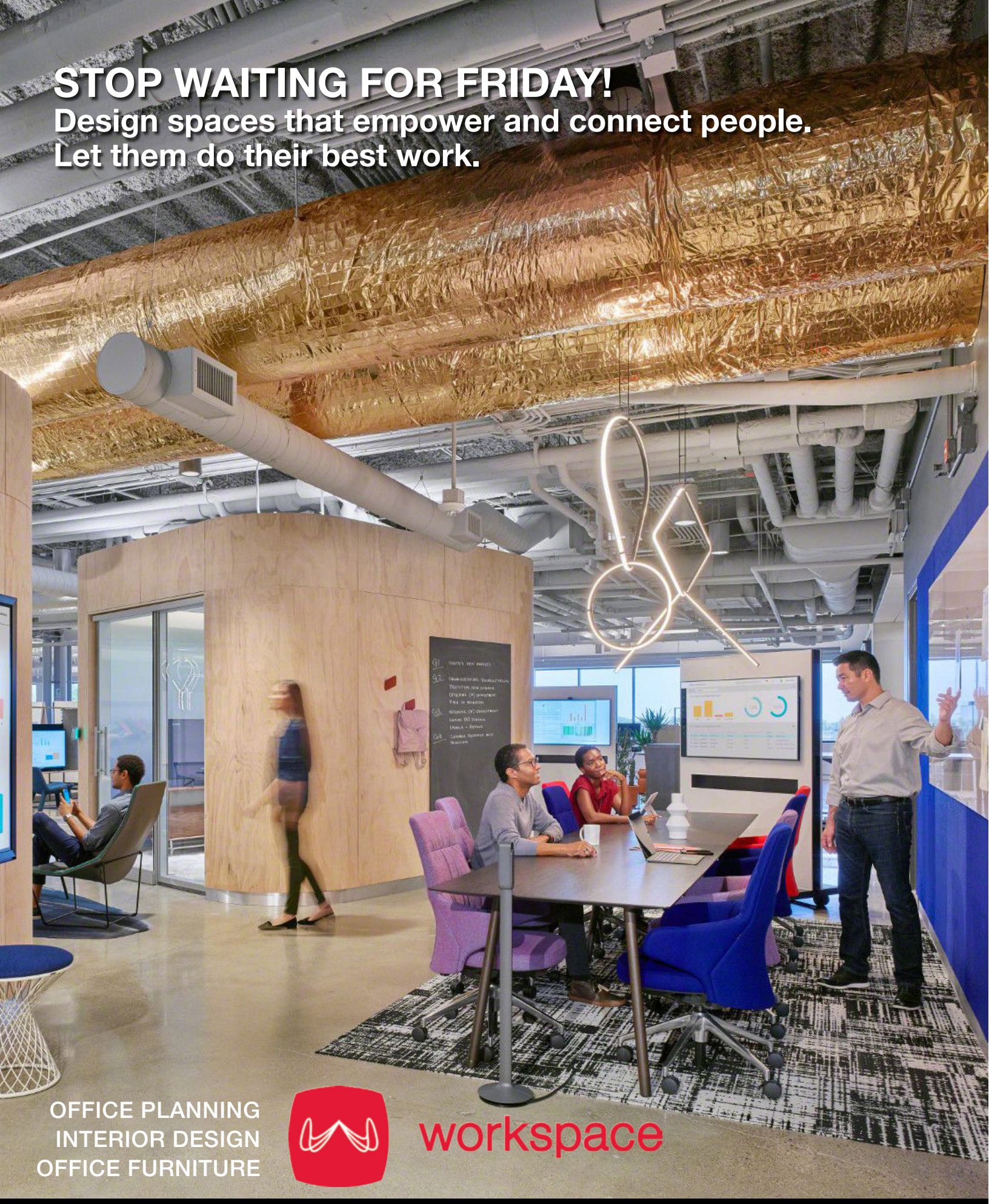
I intend to expand the FutureDude brand for years to come. I'm deeply honored to have had the support of individuals like my parents and mentors, and of organizations like JPL. They motivated me to focus and continue onward. I'm not only doing this for me, my investors, and my fans; I want to change the world. I see my work as an aspect of a continuum of human knowledge.

MORRIS TEACHING STORYBOARDING AT THE SCIENCE MUSEUM OF MINNESOTA.

JEFFREY MORRIS IS A WRITER, DIRECTOR AND PRODUCTION DESIGNER WHO FOUNDED FUTUREDUDE ENTERTAINMENT IN 2010. HE IS CREATOR AND CO-WRITER OF NUMEROUS PROJECTS, INCLUDING *PARALLEL MAN*, *BRAINSTORM* AND *OCEANUS*, A LIVE ACTION SHORT FILM THAT DEBUTED IN 2015. AS HEAD DESIGNER ON ALL FUTUREDUDE PRODUCTIONS, MORRIS BUILDS WORLDS FROM THE GROUND UP THROUGH ILLUSTRATION AND ART DIRECTION. HIS CURRENT PROJECTS INCLUDE THE MOTION PICTURE *PERSEPHONE* AND TWO SERIES PROJECTS FOR NATIONAL GEOGRAPHIC (NAT GEO): *SATURN V* AND *NEPTUNE ONE*. MORRIS IS AN EDUCATION CONSULTANT AND ADVISOR TO NASA, AND HOLDS A TECHNOLOGY PATENT FOR THE FUTURISTIC APPLE CALENDAR APP, TIMESPHERE (FUTUREDUDE.COM).

JEFFREY MORRIS WILL PRESENT AT THE DMACC WEST CAMPUS ON THURSDAY, MARCH 12, AT 2:30PM.

MORRIS WITH CONCEPT ARTIST DYLAN HANSEN AND A MURAL THEY DESIGNED FOR STARBASE MINNESOTA.


STOP WAITING FOR FRIDAY!
Design spaces that empower and connect people.
Let them do their best work.
OFFICE PLANNING
INTERIOR DESIGN
OFFICE FURNITURE
workspace
309 LOCUST STREET | DES MOINES, IA 50309 | 515-288-7090
www.workspaceinc.net

Make your stay elegant and rewarding

Holiday Inn
& Suites

Johnny's
Italian Steakhouse®

NOW HIRING
HELPFUL SMILES

Offering competitive wages and a 10% discount on purchases.
Apply at hy-vee.com/careers

Hy-Vee celebrates 90 YEARS

Hy-Vee®

PRESENTED BY:

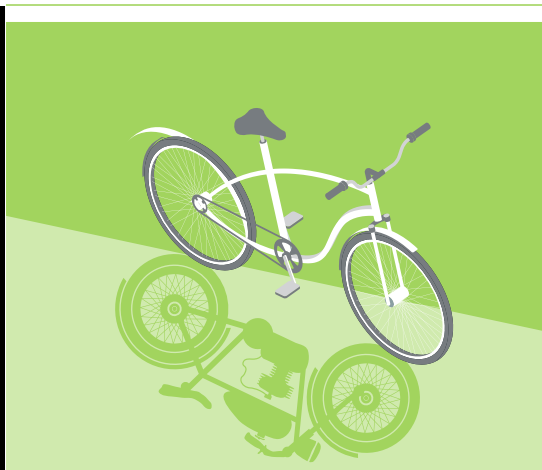
Microsoft

THE ART OF IMAGINATION

ciLive! 11 • 2020

March 9–13, 2020

DMACC WEST DES MOINES CAMPUS
5959 GRAND AVE., WEST DES MOINES



ciLive!

DMACC
DES MOINES AREA COMMUNITY COLLEGE
Life's Calling™

By earning a DMACC Foundation Scholarship, Rafal Alewi was able to immerse herself in the robust culture of DMACC Urban Campus and pursue a college degree. At DMACC she focused on exploring a variety of career paths. "I'm learning what I really want to do here, and once I'm comfortable with that, I'll go from there."

OPENING DOORS TO OPPORTUNITY

Your gifts to the DMACC Foundation open doors for students who may not otherwise have the financial means to pursue a college education. Your gifts are making a difference in the lives of the next generation of Iowa's leaders.

LEARN MORE: DMACC.edu/Foundation

DMACC
DES MOINES AREA COMMUNITY COLLEGE
FOUNDATION

THANK YOU

The DMACC West Campus would like to extend our gratitude to our sponsors for making ciLive! 10 possible.

PRESENTED BY:

Microsoft

GREATER DES MOINES PARTNERSHIP

SHIVEHATTERY ARCHITECTURE + ENGINEERING

West Bank

Jordan Creek TOWN CENTER

THE CITY OF WEST DES MOINES

ANGLO

ARAG Legal Insurance

PEPSICO

HyVee EMPLOYEE OWNED

workspace

Holiday Inn & Suites

www.ci.Live!

ciLIVE! 2020 **AT A GLANCE**

All events held at DMACC West Des Moines Campus | 5959 Grand Avenue, West Des Moines, Iowa.

MONDAY, MARCH 9, 2020

12:10PM — **NICK OVERTON**

Luncheon Speaker Series presented by Workspace, Inc.

TUESDAY, MARCH 10, 2020

12:10PM — **ADAM CARROLL**

Luncheon Speaker Series presented by Workspace, Inc.

WEDNESDAY, MARCH 11, 2020

9:30AM — **DR. ALAN STERN**

Project Chief for the New Horizons Probe to Pluto

11:00AM — **KEN SCHMIDT**

Marketing Guru & Key Player in Harley Davidson's Comeback

1:00PM — **GEOFFREY NOTKIN**

Host of *Meteorite Men* on Discovery

2:30PM — **RUTH CARTER**

Oscar-winning Costume Designer for *Black Panther*

5:00PM — **CERNY BROTHERS**

Concert

6:00PM — **MÅRTEN LARSSON**

Visual Effects Supervisor for Marvel Studios

THURSDAY, MARCH 12, 2020

9:30AM — **MILES NIELSEN**

Musician, Singer & Songwriter

11:00AM — **DR. KARA COONEY**

Host of *Out of Egypt* on Discovery

1:00PM — **JEFFREY MORRIS**

Filmmaker, Director, & Visual Artist

2:30PM — **CAST OF NAPOLEON DYNAMITE**

Q & A with Jon Heder, Efren Ramirez, Jon Gries

Monday and Tuesday 11:00am–1:00pm in cafeteria : Meal deal is a Jersey Mike sandwich, chips and water for $2.00. An additional sandwich is $1.00

The Bytes Café is open inbetween speakers on Wednesday and Thursday.

**Speakers schedule subject to change.*

NICK OVERTON

PROFESSIONAL GAMER & ENTERTAINER

LUNCH-N-LEARN
MONDAY, MARCH 9 | 12:10PM

Nick Overton is a professional gamer who has played in major tournaments representing the team CLG. He regularly entertains people by playing and creating gaming videos and livestreams through YouTube and Twitch.tv. A graduate of the DMACC West Campus, Overton was recently featured in the *Des Moines Register* article, "How an Iowa video game nerd makes up to $500,000 a year playing 'Fortnite.'" As an online celebrity, Overton has more than one million YouTube subscribers, over 500,000 followers of his Twitch stream, and more than 300 million views on YouTube.

ADAM CARROLL

AUTHOR, FILMMAKER & SPEAKER

LUNCH-N-LEARN
TUESDAY, MARCH 10 | 12:10PM

Adam Carroll is an internationally-recognized financial literacy expert, and author of *Winning The Money Game*, *30 Days To $1K* and *Mastery of Money for Students*. He also created the documentary, *Broke, Busted & Disgusted*, and founded MasteryofMoney.com. Carroll has presented at more than 1,000 college campuses and hundreds of leadership symposiums throughout the country. His passion is for helping people build a bigger life, not a bigger lifestyle. Carroll is a two-time TED Talks presenter, and one of his talks has garnered more than four million views—and counting ***(adamspeaks.com)***.

ALAN STERN

PROJECT CHIEF FOR THE NEW HORIZONS PROBE TO PLUTO

WEDNESDAY, MARCH 11 | 9:30AM

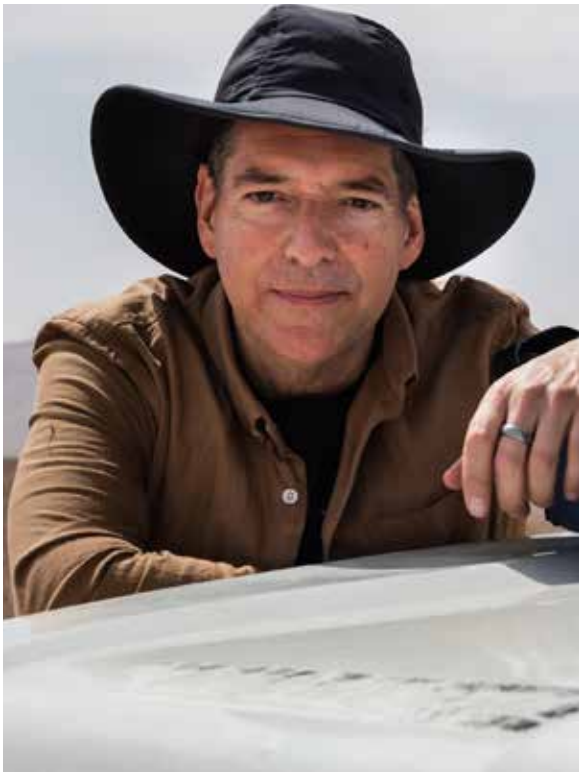
Dr. Alan Stern is a planetary scientist, space program executive, aerospace consultant and author. He led NASA's New Horizons mission to the Pluto system and the Kuiper Belt. As NASA chief for all space and Earth science programs, Stern directed a $4.4 billion organization with 93 separate flight missions and a program of more than 3,000 research grants. During his NASA tenure, a record 10 major new flight projects were started. Stern has twice been named to *Time* Magazine's annual list of the "100 Most Influential People," and has worked with a variety of clients, including Jeff Bezos' Blue Origin, Richard Branson's Virgin Galactic, Ball Aerospace, Embry Riddle Aeronautical University and Johns Hopkins University. ***(alanstern.space)***.

KEN SCHMIDT

MARKETING GURU & KEY PLAYER IN HARLEY-DAVIDSON'S COMEBACK

WEDNESDAY, MARCH 11 | 11:00AM

Ken Schmidt is a marketing expert, known for playing a key role in one of the most celebrated turnarounds in corporate history. In 1985, Schmidt was asked to work with then-struggling Harley-Davidson to help restore the company's image and create demand for its motorcycles. Within a few short years, Harley-Davidson became one of the most visible and frequently reported-on companies in the world. Schmidt would go on to become director of Harley-Davidson's corporate and financial communications, and served as the company's primary spokesperson to the media and financial communities. He is also the author of the 2018 book, *Make Some Noise: The Unconventional Road to Dominance*. ***(kenspeaks.com)***.



GEOFFREY NOTKIN

HOST OF *METEORITE MEN* ON DISCOVERY

WEDNESDAY, MARCH 11 | 1:00PM

Geoffrey Notkin starred in three seasons of the award-winning television adventure series *Meteorite Men* for Discovery Channel, as well as two seasons of *STEM Journals*. A two-time Emmy Award winner, Notkin has also appeared on shows for National Geographic (NAT GEO), History Channel, Travel Channel, TLC, PBS, A&E and the BBC. As an author, world traveler and CEO of Aerolite Meteorites, Inc., Notkin frequently appears as an expert on national news shows. He is also a television and film producer who has written many articles and books on meteorite science, paleontology, astronomy, adventure travel and the arts. ***(geoffnotkin.com)***.

RUTH CARTER

OSCAR-WINNING COSTUME DESIGNER FOR *BLACK PANTHER*

WEDNESDAY, MARCH 11 | 2:30PM

Ruth Carter won the 2019 Academy Award for "Best Costume Design" for her work on the film "Black Panther" and made history as the first African-American to win in that category. She has also received Academy Award nominations for Spike Lee's *Malcolm X* and Steven Spielberg's *Amistad*, as well as an Emmy nomination for the 2016 reboot of *Roots*. Carter has worked in the industry for more than three decades and has been credited on more than 40 films to-date. She is known for her research and diligence to the craft of costume design, specifically for her outstanding work for period ensemble films such as the highly praised Lee Daniels' film *The Butler*. ***(ruthecarter.com)***.

MÅRTEN LARSSON

VISUAL EFFECTS SUPERVISOR FOR MARVEL STUDIOS

WEDNESDAY, MARCH 11 | 6:00PM

Mårten Larsson is a visual effects supervisor currently working on his third Marvel Studios film production. Growing up in Sweden, Larsson made action-packed movies with friends as a teenager. His passion for movie-making, combined with a degree in computer science, led him to pursue a VFX internship at Digital Domain, where he continued to work for 13 years on movies including *Flags of Our Fathers* with Clint Eastwood, *Pirates of the Caribbean: At World's End*, *Transformers 3* and *Pixels*. In 2016, Larsson joined the visual effects teams for *Avengers: Infinity Wars* and *Avengers: End Game*, the latter of which included more than 2,600 visual effects shots and became the largest grossing movie of 2019 and the second-largest grossing movie of all time.

MILES NIELSEN

MUSICIAN, SINGER & SONGWRITER

THURSDAY, MARCH 12 | 9:30AM

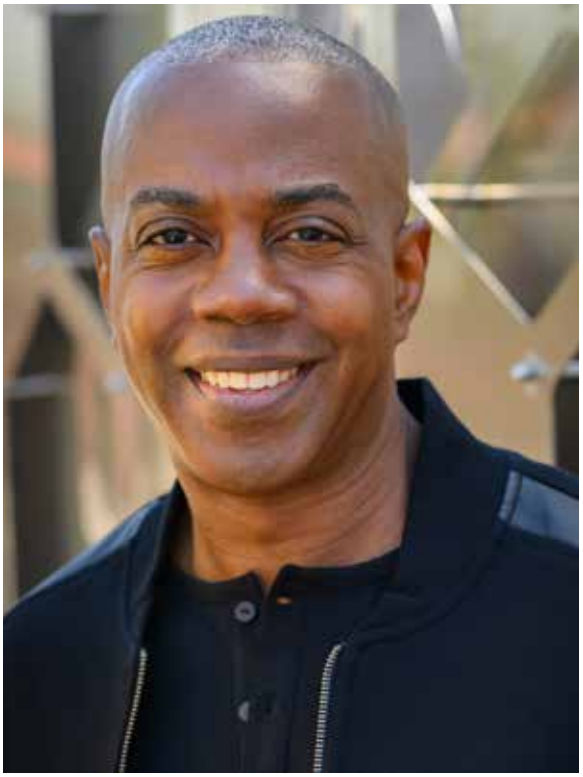
Miles Nielsen is a singer, songwriter and guitarist from Rockford, Ill., following in the footsteps of his father, Rick Nielsen, the lead guitarist, backing vocalist and primary songwriter of the rock band Cheap Trick. The younger Nielsen has toured and performed with a wide range of groups including Cheap Trick, Cory Chisel & The Wandering Sons and Cameron McGill, among others. Drawing inspiration from influences ranging from Otis Redding's classic soul to Jellyfish's cult power pop, Nielsen has produced seven albums, and his folk-rock style of music helps listeners explore heartbreak, travel, people and places. ***(milesnielsen.com)***.

DR. KARA COONEY

HOST OF *OUT OF EGYPT* ON DISCOVERY

THURSDAY, MARCH 12 | 11:00AM

Dr. Kara Cooney is a professor of Egyptian Art and Architecture at UCLA. She produced and hosted a comparative archaeology television series, *Out of Egypt*, which aired on the Discovery Channel and is currently available online via Netflix and Amazon. Cooney specializes in craft production, coffin studies and economies in the ancient world. Her first book, *The Woman Who Would Be King: Hatshepsut's Rise to Power in Ancient Egypt*, relies on her years of experience at various excavations in Egypt and expert perspective on Egypt's ancient history to share the biography of its least known female king. Her research is ongoing and has taken her around the world to study and document nearly 300 coffins in collections, including those in Cairo, London, Paris, Berlin and Vatican City. ***(karacooney.squarespace.com)***.



JEFFREY MORRIS

FILMMAKER, DIRECTOR, & VISUAL ARTIST

THURSDAY, MARCH 12 | 1:00PM

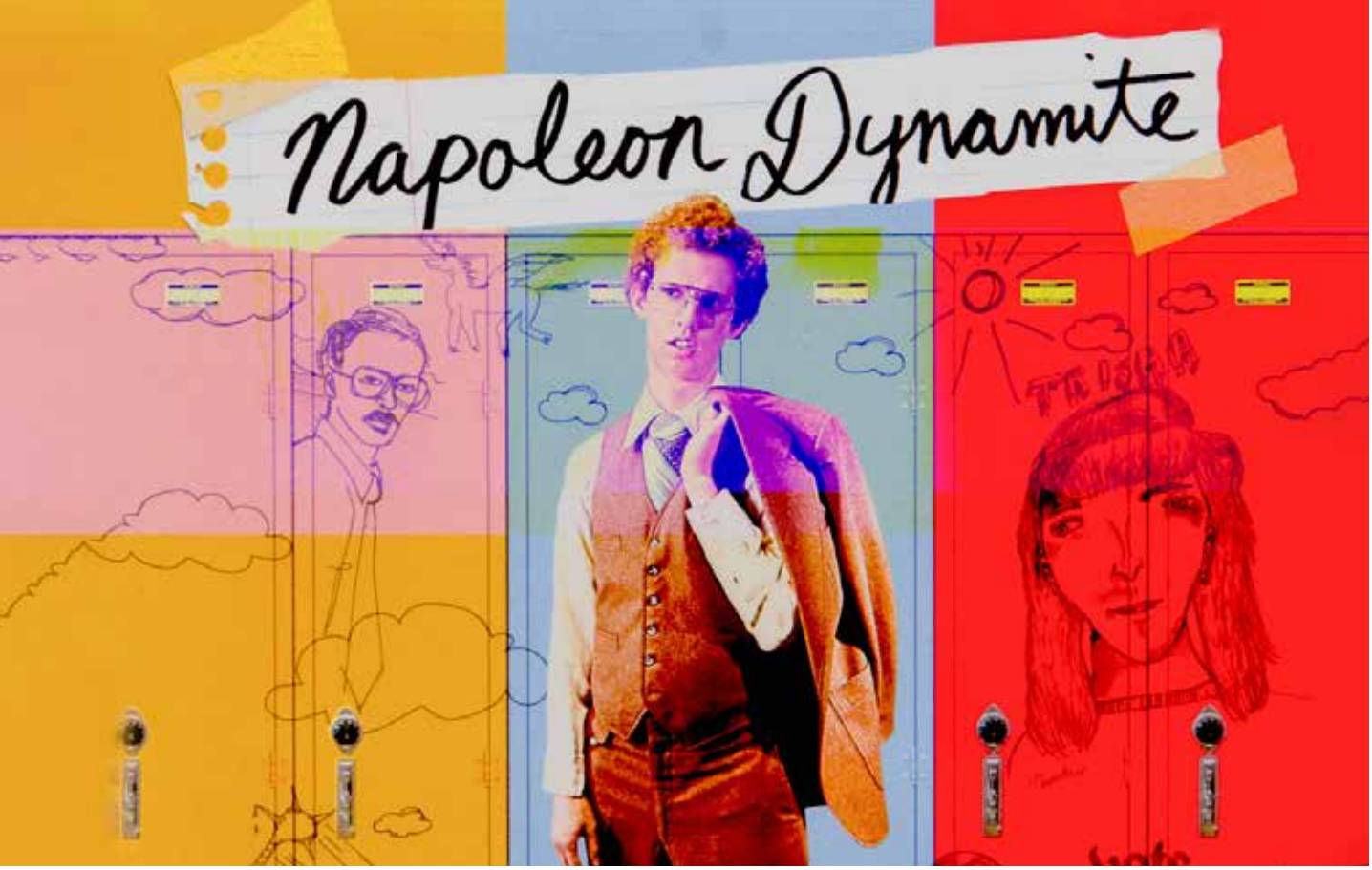
Jeffrey Morris is a writer, director and production designer who founded FutureDude Entertainment in 2010. He is creator and co-writer of numerous projects, including P*arallel Man*, *Brainstorm* and *Oceanus*, a live-action short film that debuted in 2015. As head designer on all FutureDude productions, Morris builds worlds from the ground up through illustration and art direction. His current projects include the motion picture *Persephone* and two series projects for National Geographic (NAT GEO): *Saturn V* and *Neptune One*. Morris is an education consultant and advisor to NASA, and holds a technology patent for the futuristic Apple calendar app, Timesphere. ***(futuredude.com).***

THE CERNY BROTHERS

FROM NASHVILLE

WEDNESDAY, MARCH 11 | 5:00PM

The Cerny Brothers produce a heartland rock sound that *Rolling Stone* magazine describes as being in the vein of Bruce Springsteen and John Mellencamp, distinguished by a power-pop sheen. Robert and Scott Cerny grew up in Rock Island, Ill., and after a career transition that took them to Los Angeles and then Nashville, the duo recently released their latest album, "Looking for the Good Land." The album was recorded at the iconic Cowboy Jack Clements' studio in Nashville, in the same room that has hosted such country icons as Johnny Cash. ***(thecernybrothers.com)***.



THURSDAY, MARCH 12 | 2:30PM

JON HEDER

"NAPOLEON"

EFREN RAMIREZ

"PEDRO"

JON GRIES

"UNCLE RICO"

PRESENTED BY:

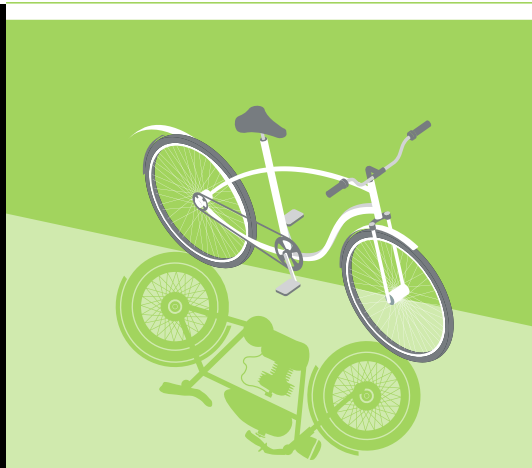
Microsoft

THE ART OF IMAGINATION

ciLive! 11 • 2020

March 9–13, 2020

DMACC WEST DES MOINES CAMPUS
5959 GRAND AVE., WEST DES MOINES



ciLive!

DMACC
DES MOINES AREA COMMUNITY COLLEGE
Life's Calling™