

# THE UNIVERSITY OF IDAHO ARGONAUT

Friday, April 11, 2003

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ARGONAUT FILE  
Marwan Mossaad, president of the UI Muslim Student Association, listens to a local attorney for Sami Omar al-Hussayyen Feb. 27.

## MSA president talks about al-Hussayyen

BY BRIAN PASSEY  
NEWS EDITOR

One year ago, Sami Omar al-Hussayyen was still known only as president of UI's Muslim Student Association. Now, in between court dates for alleged immigration violations, he is sitting in Canyon County Jail in a cell called "the hole." The current MSA president, Marwan Mossaad, a senior from Cairo, Egypt, double majoring in architecture and economics, still keeps in contact with al-Hussayyen and even recently traveled to a hearing in Seattle.

"He's tired. He's tired of being in that cell. This whole thing is very stressful," Mossaad said of Al-Hussayyen.

When al-Hussayyen was first arrested, he was in the Ada County Jail in conditions that were "quite reasonable," Mossaad said. But he has transferred between that jail and Canyon County Jail, where he

MOSSAAD, See Page 4

### Mossaad shares views on war in Iraq, Saddam Hussein's regime

BY BRIAN PASSEY  
NEWS EDITOR

As an immigrant from Egypt and president of UI's Muslim Student Association, Marwan Mossaad has a different view of the war in Iraq than most students.

The senior from Cairo grew up with a regime he describes as being similar to Saddam's. Mossaad is now a permanent resident of the United States.

"Saddam Hussein, his regime, anybody who

works for this man, are people that shouldn't be there. But it might very well be that half of the rulers in this world shouldn't be where they are."

Mossaad said his country and others in the Middle East are run by similar regimes, yet the United States does not seem to be concerned with them.

"Well, why aren't you freeing the Egyptians?"

Though he said Saddam should not be in power, he still disagrees with the

method used by the United States and coalition forces to oust Saddam.

"I'm clearly against the war in terms of the method," he said. "I'm against occupying any land or country."

Mossaad also said he thinks once Saddam's regime is gone, Iraq will not act like a free country should.

"It takes a long time to have a transition. ... You can't flip over the table and say you now have a democracy. I just see it as

an odd way of saying, 'Let's be democratic.'"

He said he knew the current situation was coming after the U.S. overthrow of the Taliban in Afghanistan. "I told a friend, Iraq is next, then Syria and Iran."

Mossaad said he thinks the real reasons for invading Iraq are not what the government is saying. "It's not what it's portrayed to be," he said.

"If this would have been the reason, I would have been more supportive of it. But I know that it's not."

## Finance, Admin. VP focuses on what went wrong

BY TONY GANZER  
ARGONAUT STAFF

Though Laura Hubbard came to UI as an undergrad, she has stayed on the Palouse to develop her career.

UI appointed Hubbard as vice president of Finance and Administration in February, an interim position lasting until June 2004.

Hubbard's appointment comes after the former finance vice president, Jerry Wallace, took a leave of absence to deal with health issues.

The Idaho Statesman reported that Wallace asked for reassignment after UI made a \$2-million loan to the UI Foundation to support the University Place professional building project underway in Boise. The \$2 million was part of \$10 million in loans, partially supporting the initial planning and development costs of the project.

University Place is a cooperative project involving UI, Idaho State University and Boise State University. The project contains three professional buildings, which will be rented to private and professional entities.

"My focus is understanding what happened," Hubbard said, commenting on the loan. "The university should learn from this and move on."

The Finance and Administration office deals with all money-making projects on campus, including parking, the student bookstore, and UI facilities and residence halls. Also under Hubbard comes the Consolidated Investment Trust and the Cash Management Pool, both under heavy scrutiny after the "controversial" \$10-million UI loan.

The controversy stems from UI reportedly using CIT monies toward the project as well, which sparked disapproval from founding CIT investors. The \$50 million CIT funds can be used only if the endeavor is an investment. The UI Foundation would give UI a 3 percent yield on the loan, qualifying it as an investment.

"The loan came from the Cash Management Pool," Hubbard said.

According to Hubbard, the CMP is a static account where money is deposited until allocation. Therefore, if students pay their residence hall fees, those fees are placed in the CMP. The Board of Education continues its investigation of the CMP loan.

"[UI should] let the management committee review the loan. Whoever does the review will interview all parties involved and can find what happened," Hubbard said.

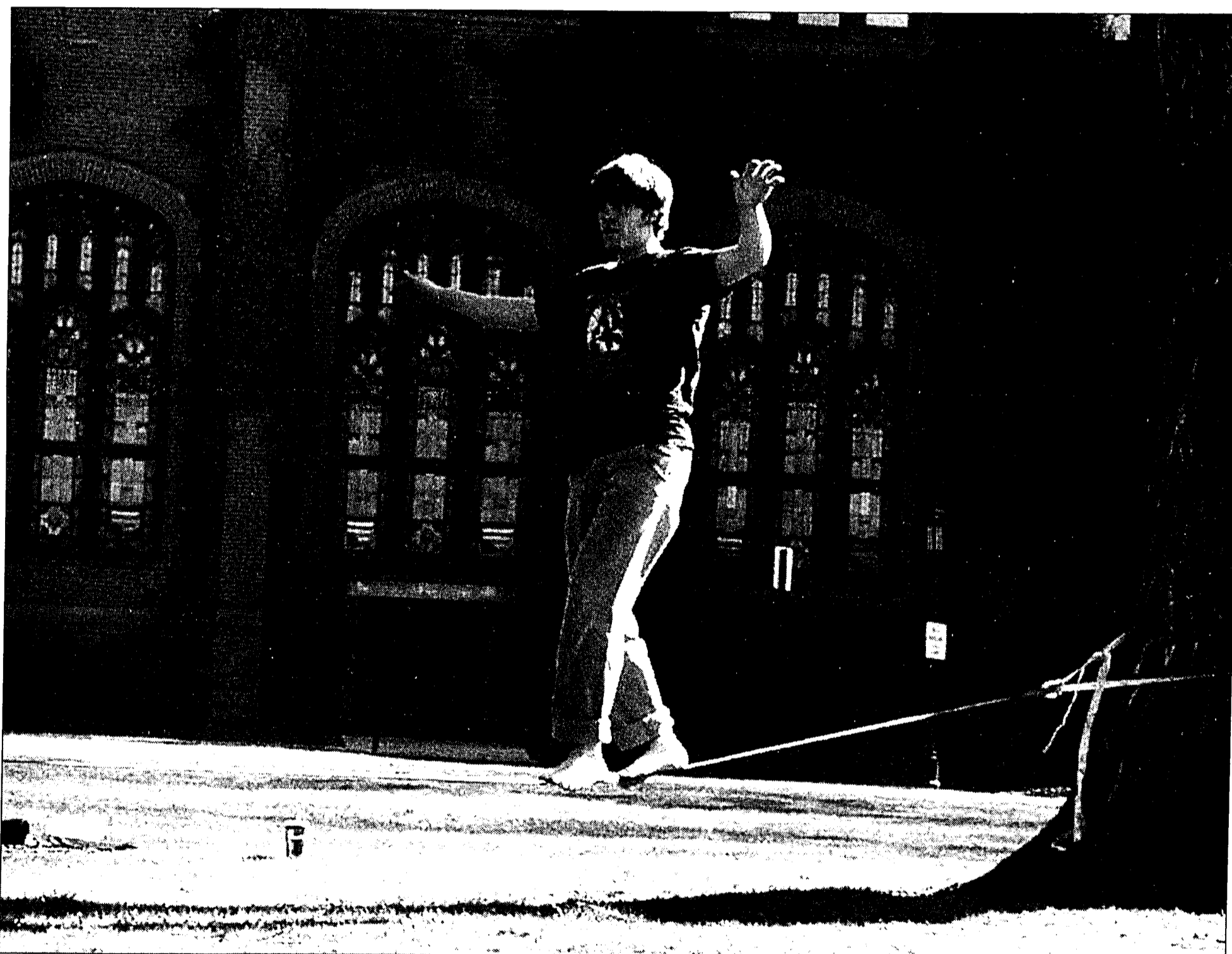
Hubbard received her Bachelor of Science in journalism in 1985, and a Master of Business Administration in 1989, both from UI.

Hubbard served as assistant vice president of administration and as director of capital planning and budget prior to her current position. She served also as assistant director of budget and resource planning for Washington State University.



HUBBARD

## TOEING THE LINE



EMET WARD / ARGONAUT

UI freshman Zack Fawcett enjoys the Wednesday afternoon sun by walking a tightrope on the Administration lawn.

## Association aims to teach about Asian American, Pacific Islander culture

BY DIANA CRABTREE  
ASSISTANT NEWS EDITOR

Asian Pacific American heritage, traditionally celebrated in May, is being celebrated this month with movies, documentaries and a guest speaker.

The celebration is being held early while students are still on campus.

The Asian American and Pacific Islands group is an umbrella term used to describe Americans descending from any place in Asia and the Pacific Islands.

During the celebration, Francisco Salinas, director of Multicultural Affairs, would like students to think about America's interaction with other cultures.

"In light of world events right now, it's really important that we recognize our relationship to the rest of the global community and that we respect our neighbors," Salinas said.

He said Asians are sometimes labeled as the "model minority group." This happens because the census data shows they have higher academic achievement than the majority group. This usually means Asians do not get as much special treat-

"There are a lot of things that are behind the statistics that don't get examined."

FRANCISCO SALINAS  
DIRECTOR, MULTICULTURAL AFFAIRS

ment or extra attention.

"There are a lot of things that are behind the statistics that don't get examined," Salinas said.

Many people from Asian countries immigrate only because they have an education, he said. This happens because, as part of the U.S. immigration policy, having an education makes the immigrant a more attractive citizen to let into the United States.

Rebecca Campbell, president of the Asian American Pacific Islander Association, said she wants to entice people to attend the events during the month so people can learn more about the history of their culture.

Aside from having educational films about their culture, the group decided to show two Hollywood movies for free.

"We wanted to have movies that people would want to watch, like 'Rush Hour 2,'" she said.

At 11:30 a.m. today in the Idaho Commons Food Court, "Rabbit on the Moon," a documentary about the lingering effects of the World War II internment of the Japanese American community, will be shown.

"I really wanted the 'Rabbit on the Moon' because that talked about the Japanese internment camps, and my grandma was in the camps during World War II," Campbell said.

While the United States was at war with Japan, the government thought the Japanese Americans living in our country were a risk. In order to reduce the risk, the government moved the Japanese Americans into internment camps.

"That was a very dark period in American history, that we would round up a group of our own citizens and say that you're not safe and that we're going to put you in these areas," Salinas said.

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#### WEATHER



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ART TO HEART



Theresa Palmgren / Argonaut  
Haru Tsurusaki talks to Molly Curfman about her artwork during the opening of her art show "Touka" at the Idaho Commons Thursday.

# Candidates vie for WWAMI position

BY JESSIE BONNER  
ARGONAUT STAFF

The UI and WSU medical program that prepares almost 40 students to work in the health field is looking for a new director.

Mike Laskowski has served as director of the Washington, Wyoming, Alaska, Montana, Idaho Medical Education Program for the last 15 years. "I have been teaching medical students for 35 years, and I am more impressed with the quality of our medical students than ever," Laskowski said.

Laskowski will be ending his position as director June 30 to focus on nerve development research.

The WWAMI program provides medical education for first-year medical students in the five states represented.

The UI and WSU WWAMI program is a combination of 18 students from UI and 20 from WSU. Medical students in the program from all five states total almost 200.

Three candidates are being interviewed to take over Laskowski's place as overseer of the program.

Candidate Michael Kelner is from the University of California-San Diego where he serves as director of the Clinical Chemistry and Special Chemistry Laboratories. In the UCSD School of Medicine Kelner is a professor of pathology and teaches medical undergraduate and graduate students.

The UCSD School of Medicine is currently ranked sixth in the nation for providing primary care.

Finalist Jose A. Torres-Ruiz hails from Ponce, Puerto Rico

where he serves as chair of the department of biochemistry at the Ponce School of Medicine.

Torres-Ruiz earned his doctorate in biochemistry at WSU. At the Ponce School of Medicine he received the Golden Apple Award for Teaching Excellence by the American Medical Student Association.

Andrew Turner, dean of students at the University of Wyoming at Laramie, is the third and final candidate. He is a clinical professor in the UW Department of Psychology and also serves as a consulting psychologist.

The last series of candidate interviews takes place this week. Later this month, a search committee will then present a summary on each candidate to UI and WSU administrations.

Negotiations with the new director are expected to be completed before the end of May.

The search committee consists of faculty from both

schools and is lead by Larry Forney, UI professor and chair of the department of biological sciences.

"Each individual has a vision for the future of the program and strong credentials within their respective fields of research and service to the community," Forney said.

The WWAMI program was set up so students in these five states could share facilities and resources. The program encourages students to choose careers in non-metropolitan areas of the Northwest.

WWAMI students also have international opportunities. Last summer WWAMI students from UI and WSU traveled to Peru for a week where they administered basic health care to local residents.

All WWAMI students go to Seattle after their first year of study. In Seattle they study at the University of Washington School of Medicine.

For their third and fourth

years, students can choose continue their medical studies in any of the five states offering the WWAMI program, or they can remain in Seattle.

After four years of medical school, students obtain a medical degree from the University of Washington.

Laskowski said one of the greatest benefits of the program is that several students from outside states choose to finish their studies in Idaho. Many of these students decide to practice in Idaho after the completion of their medical education.

Laskowski said the students and the program have developed tremendously over the years.

"They have excellent academic credentials, but much more importantly, the students who are now entering medicine are the most caring, humanistic and kind people it has ever been my pleasure to work with," Laskowski said.

# Martin Institute director discusses rebuilding of Iraq

BY LEIF THOMPSON  
ARGONAUT STAFF

The Martin Institute director Rand Lewis addressed problems associated with rebuilding Iraq by advancing the theory Wednesday that Iraq is too primitive of a country to maintain a democracy.

"This is just my personal opinion; this is what you would call a Lewisism, but there are certain countries in the world that are not cut out to be democracies," Lewis said.

"The tribal environment is perhaps the most important element in those countries. There are so many deep-line hatreds and mistrusts that the only way to hold them together is with an authoritarian figure, or at least a more centralized government,"

Kathleen Lupo, a junior majoring in international studies, agrees with Lewis.

"Any reconstruction on Iraq must be culturally based, and culturally sensitive to the Iraqi people. I think there's a large tendency when we consider nation building historically to institute immediate democracy in American style, and it doesn't necessarily function. We need to be more sensitive both to the judicial and cultural processes that people are accustomed to in the Iraqi society," Lupo said.

Another problem with rebuilding Iraq is money. One source of funding could be Saddam Hussein's personal bank account. Lewis estimated Saddam's Swiss bank account to be \$2-24 billion. Lewis believes that the Swiss government will freeze Saddam's assets.

"The Swiss have become far more open in the last 10 years than they ever have before," Lewis said. "They are learning to play a little more in the international role."

Another source of funding will be the Oil for Food program run by the United Nations. According to the U.N. Web site, Iraq has sold \$64 billion in oil revenues since the program started, and spent \$7.7 billion on humanitarian aid. The United Nations holds an Iraq escrow account worth approximately \$56 billion.

To Lewis, the question is who will control that money.

"That money is in the United Nations coffers; it's their responsibility. ... The U.S. says 'You give us the money; we'll take care of it.'"

"You take a long look at them and say, 'Well, wait a minute. How do you guarantee that you are going to be able to do this humanitarian support adequately, and use the money efficiently?'"

"So there's that issue that exists. A little bit of it is turf, but a whole lot of it is that if the United Nations gives that money up, they also give up a piece of themselves," Lewis said.

Zoe Cooley, one of the people in attendance, agrees with Lewis.

"I think the U.N. should be in charge of the Oil for Food program. The U.N. has infrastructure in place to give out aid. They had many areas already working that way and they know how to do it."

"I also believe that it should be an international effort. I don't want to see the United States running that kind of thing," Cooley said.

Lewis is optimistic about the rebuilding efforts that have already taken place to Iraq's infrastructure.

Ten Years ago, 50 percent of Iraqi people didn't have aerable drinking water; today that number is down to 30 percent. As far as infrastructure goes, the Brits are moving very quickly, Lewis said.

Lewis is leery of the future of U.S. involvement in Iraq.

"One thing that I learned from working in the government is that you never do anything that doesn't better your government interest," Lewis said.

David Morse, a senior majoring in international studies, shares the same concerns.

"I think that the biggest concern that I have in the rebuilding of Iraq is not to place our own cultural biases into the reconstruction plan. The entire concept of using Iraq as an economic booster for the United States is a very dangerous move internationally."

"We have to pay attention not to do that because we have already incurred so much ill will in the international community that we cannot afford to continue in this trend."

"My biggest concern is the U.S. using Iraq, rather than helping Iraq," Morse said.

Jim Cooley, faculty emeritus for the department of chemistry, is also worried about U.S. foreign policy.

"Since Sept. 12 (2001), I have worried that the U.S. response is not really good, and nothing has changed my mind," Cooley said.

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 BEST ROMANTIC RESTAURANT \_\_\_\_\_  
 BEST PLACE FOR DESSERT \_\_\_\_\_  
 BEST BURGER JOINT \_\_\_\_\_  
 BEST BUFFALO WINGS \_\_\_\_\_  
 BEST COFFEE/ESPRESSO \_\_\_\_\_  
 BEST PLACE FOR MIDNIGHT SNACK \_\_\_\_\_  
 BEST PLACE FOR ICE CREAM \_\_\_\_\_  
 BEST PLACE FOR A SHAKE \_\_\_\_\_  
 BEST PLACE FOR A MARGARITA \_\_\_\_\_  
 BEST DRINK SELECTION \_\_\_\_\_  
 BEST SPORTS BAR \_\_\_\_\_  
 BEST NIGHT CLUB \_\_\_\_\_  
 BEST BAR OR PUB \_\_\_\_\_  
 BEST PLACE FOR HAPPY HOUR \_\_\_\_\_  
 BEST BUFFET \_\_\_\_\_  
 BEST SALAD BAR \_\_\_\_\_  
 BEST CALZONES \_\_\_\_\_  
 BEST BAGELS \_\_\_\_\_

**CAMPUS**

BEST PROFESSOR \_\_\_\_\_  
 BEST CLASS TO TAKE \_\_\_\_\_  
 BEST EXCUSE FOR MISSING CLASS \_\_\_\_\_  
 BEST PLACE TO STUDY \_\_\_\_\_  
 BEST HANGOUT SPOT \_\_\_\_\_

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 BEST TV SHOW \_\_\_\_\_  
 BEST MUSIC STORE \_\_\_\_\_  
 BEST RADIO STATION \_\_\_\_\_  
 BEST RB/RAP GROUP \_\_\_\_\_  
 BEST ROCK GROUP \_\_\_\_\_  
 BEST COUNTRY GROUP \_\_\_\_\_  
 BEST MOVIE THEATRE \_\_\_\_\_  
 BEST MAGAZINE \_\_\_\_\_  
 BEST NEW ALBUM \_\_\_\_\_  
 BEST NEW MOVIE \_\_\_\_\_

**OUTDOOR**

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 BEST SKIING/SNOWBOARDING \_\_\_\_\_  
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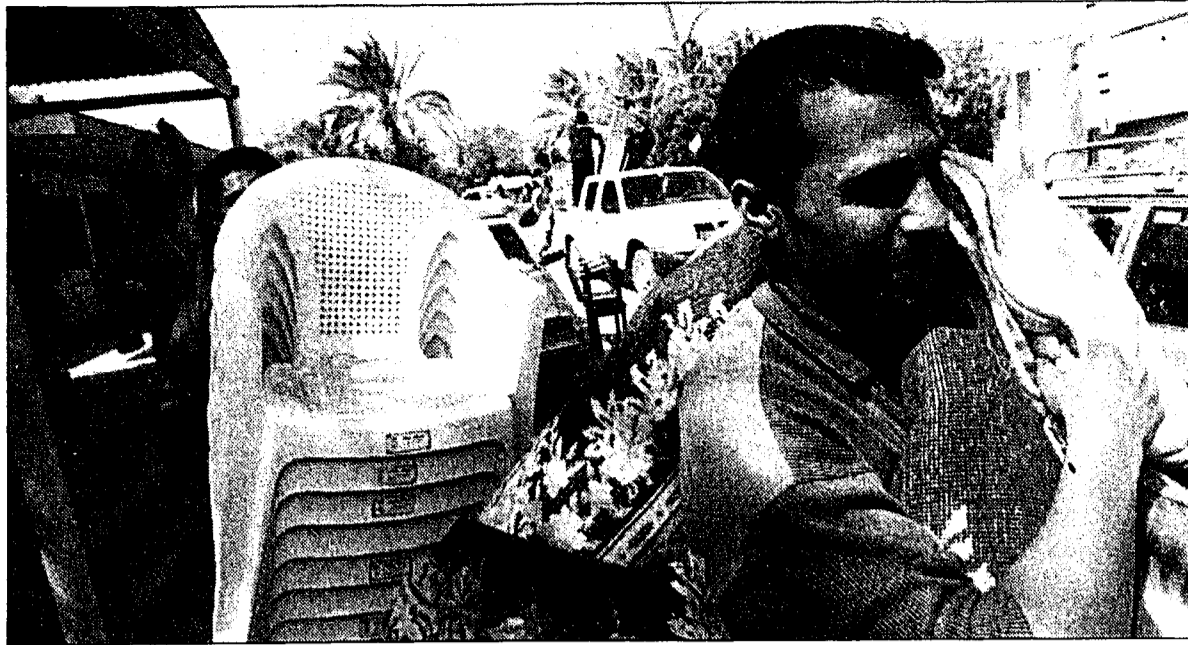
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## PALATIAL AID



BAGHDAD, Iraq — Looters leave a palace in Baghdad Thursday after soldiers with 1-30 Infantry escorted them out.

## MAY

From Page 1

"A World in Union," a group of performances by student organizations, will be at 7 p.m. April 18 in the SUB Ballroom.

The students who perform will be from WSU, UI and the University of Washington. The show will consist of a talent show to promote different cultures.

The movie, "Romeo Must Die," will be shown at 6 p.m. April 20 at the SUB Borah Theater.

This is a drama about a modern-day Romeo and Juliet. Jet Li plays Romeo and is an ex-cop investigating the murder of his brother, who had ties with the Chinese mafia in America.

Throughout the month, "The Bonesetter's Daughter" books by Amy Tan will be given away. The book is about a girl, Ruth, who translates her mother's journal. Ruth learns about family

secrets, lies and her mother's hardships and suffering in war-torn China.

Those interested in a copy may contact the Office of Multicultural Affairs at 885-7716.

At 7 p.m. April 24 at the Moscow Public Library there will be a group discussion about the book.

"Rush Hour 2" will play at 6 p.m. April 27 at the SUB Borah Theater. The movie is a comedy partially set in Hong Kong. Jackie Chan and Chris Tucker are detectives who have to cut their vacation short after being assigned to investigate a counterfeiting scheme.

"Talking History" will be presented at 11:30 a.m. April 30 at the Idaho Commons Food Court. The film is about the immigration stories of Japanese, Chinese, Korean, Filipino and Laotian women.

Colonel Yoshio Smith also will speak as part of the celebration. His talk is tentatively entitled, "Service and Sacrifice: a Tribute

to Asian-American Service in the U.S. Military." A presentation date is not yet set, but will be sometime during the end of the month.

Smith serves as department chair of Aerospace Studies, with the rank of full professor, at both WSU and UI. His unit is responsible for everything from recruiting to training Air Force officer candidates through a comprehensive college program.

"He will be speaking on the general subject of the history of Asian-American service in the military and relating a number of his personal experiences over his more than 30 years of service to our country," Salinas said.

Anyone who is interested in being a part of the Asian American Pacific Islander Association can attend the weekly meeting at 5 p.m. every Wednesday in Phinney Room 102. Campbell said anyone can be a member of the association; you do not have to be an Asian American or Pacific Islander to join.

## MOSSAAD

From Page 1

currently is. A place Mossaad describes as a less than savory.

"It's called 'the hole,' so you can imagine," he said.

At the Canyon County Jail, al-Hussayyen is kept in a small cell with "barely enough room to walk in" for 23 hours per day, five days per week. The other two days of the week he is kept in the cell for 24 hours per day. During his five hours out of the cell each week he is allowed to shower and call his family.

"Their claim is that this is for his protection, but I doubt it," Mossaad said.

The location of the jail has also made it difficult for al-Hussayyen's Boise-based lawyer to visit. "[The attorney] has to drive an hour there and back," Mossaad said. "They're putting the pressure on Sami."

Mossaad said he thinks federal agents are trying to get al-Hussayyen to sign a voluntary deportation agreement.

"If he stays in the U.S., sooner or later he's going to get out."

"The actual allegations are INS related," he said. "All this terrorism context they're trying to put this whole thing into is just talk. ... They had no evidence of anything. It's like watching a movie."

Al-Hussayyen is accused of channeling money to the Islamic Assembly of North America, which federal agents attempted to tie terrorism links to but have failed to do so. The IANA's official mission statement is that of dawah: the proselytizing and spreading the word of Islam.

"IANA has not been declared a terrorist organization," Mossaad said, adding that in order to prove al-Hussayyen has aided terrorist organizations, they would first have to prove the IANA was a terrorist organization and then prove that al-Hussayyen knew it was a terrorist organization.

Mossaad also said al-Hussayyen's alleged work on Web sites associated with IANA could be considered charity work, similar to any international student volunteering for Saturday of Service.

Federal prosecutors accused al-Hussayyen of violating terms of his student visa by working on the Web sites, which they described as exceeding his course of study at UI.

Mossaad does not see the logic in the accusations. "Giving money to IANA, he doesn't need to be in the U.S. Making Web sites, he doesn't need to be in the U.S."

"Any kind of sense or logic will tell you this whole thing is a big movie."

Meanwhile, al-Hussayyen's wife and children are trying to be patient just as he is.

"They're still in Moscow. They're still waiting," Mossaad said. "They're being taken care of by his friends."

Al-Hussayyen's family was offered the chance to go back to Saudi Arabia, where al-Hussayyen, his wife and his two oldest children all are from, but they want to stay and wait with him here.

"They visit him when they get a chance to," Mossaad said, though it is more difficult for them to visit when he is being held in Canyon County.

Al-Hussayyen's youngest child was

born in the United States and is a U.S. citizen, a fact Mossaad thinks the government has overlooked.

"They don't know anything about Sami," he said referring to al-Hussayyen's personal life of family, friends and school.

Government officials said al-Hussayyen was struggling in school, but Mossaad maintains his grades were high.

"He's also still working on his thesis," Mossaad said.

Shortly after al-Hussayyen's arrest, many other area Muslims were interviewed by federal agents, usually a combination of INS and FBI agents. Many of those interviewed, and lawyers representing them, have said the agents double-teamed because those on student visas are required to answer any immigration status questions asked by INS agents but not any questions by the FBI.

"Basically, when the FBI asks questions, you have the right to remain silent," Mossaad said.

Those who were interviewed said the INS would ask a string of status questions and throw a criminal question in the middle.

"And the FBI is sitting behind you writing down your answers," Mossaad said.

Even though the students were not required to answer the criminal questions, Mossaad said the technique used by the federal agents made it difficult to tell what was legal to remain silent about.

"Even attorneys are not sure how much help they can give their clients on the spot."

Mossaad himself was never interviewed, possibly because he is married to an American woman and, therefore, considered a permanent resident.

"I've never been approached by an FBI agent myself," he said.

It was mentioned, however, during one of al-Hussayyen's court dates, that Mossaad seemed "emotional" at the press conference held in Moscow the day of al-Hussayyen's arrest.

"I didn't yell. I didn't hit anyone. ... I just felt bad," he said. "I have an FBI report because I was emotional. They probably have my phones tapped and e-mail intercepted and all that movie stuff."

Since the arrest, Mossaad said the MSA has not been as active around campus.

"There's not as much enthusiasm about having school activities — putting together programs and stuff," he said. "Nobody has a drive to do too much."

One thing he and other Muslim students have remained active in is supporting al-Hussayyen. Shortly after the arrest, Mossaad was collecting signatures in support of al-Hussayyen when he was approached by a female student, who he said obviously did not know al-Hussayyen.

"She said, 'You are guests — you have no rights.'"

"I didn't answer back to her that time, but right now I think, 'can we have rights as human beings?' ... I came to the U.S. because I was given rights."

Mossaad was careful to point out that instances such as this have been rare and, in general, he and other Muslim students have not been harassed. al-Hussayyen said similar things during

an unpublished interview with the Argonaut in November 2001 about life in Moscow after the Sept. 11, 2001 terrorist attacks.

Following the attacks, al-Hussayyen, who was MSA president at the time, helped organize a "Discover Saudi Arabia" event to educate community members about his country and Islam in general. He wanted to show the community that most Muslims were not like the terrorists responsible for the attacks.

During the event, however, a car drove past and individuals yelled out, calling the Muslim students "terrorists," al-Hussayyen said in the interview.

Also during the interview, he condemned the terrorist attacks and expressed his feelings of sadness over what happened. Al-Hussayyen said it is always wrong to kill innocent civilians, and Muslims who did were not following their religion.

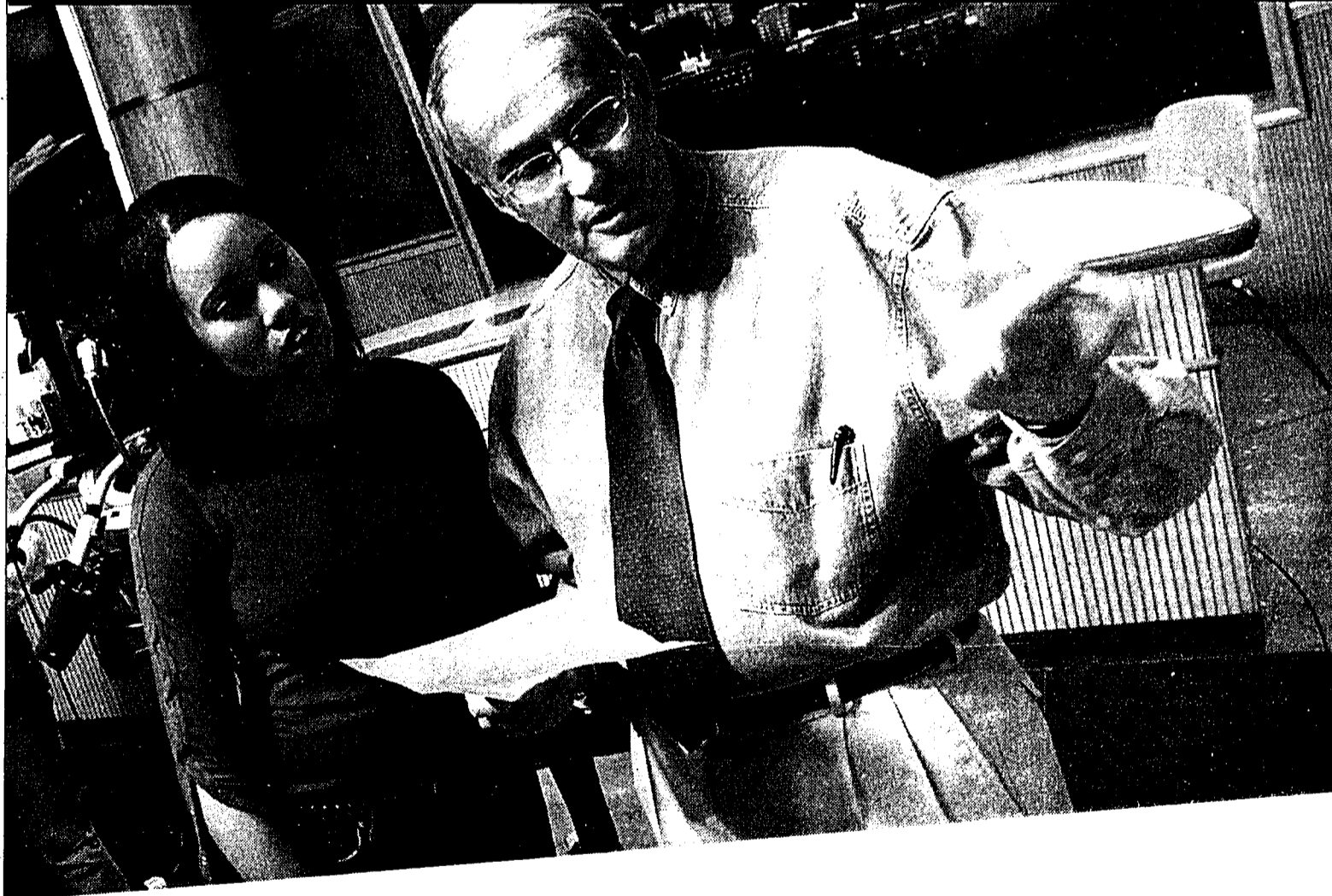
He said that even though Muslims and people of Arab descent across the United States were often the subject of hatred and discrimination during the first few months after the attack, he felt safe and accepted in Moscow.

Mossaad now echoes those feelings in the wake of al-Hussayyen's arrest. He feels the educated nature of the Moscow community contributes to the prevailing acceptance.

"The fact that we have this kind of population helps create a more rational environment."

"I can't complain, man. Moscow's great. ... Nothing's changed in my life personally, except talking to the FBI people on the phone without them answering me back."

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Dear editor,  
I want to thank all the students who volunteered their time and talents to make this year's Vandal Friday a great success. Vandal Friday is an exceptionally important and challenging event for the University of Idaho. New students are important to living groups, student organizations and sport clubs.

Vandal Friday was a great success because of the countless hours contributed by UI student volunteers who served as tour guides, living-group hosts, academic mentors and presenters. Many of you gave up your bed for a couple nights and set an extra place at your table. Your hospitality was appreciated by prospective students and their parents.

Three student leaders made significant contributions to Vandal Friday activities. Kelsey Núñez, Nathaniel Brown and Sean Chavez made exceptional presentations to the parents. They spoke from their hearts as they prepared parents for the changes that will occur to families when their sons and daughters leave home.

Again, thank you for your hard and excellent work. Go Vandals!

Bruce Pitman  
Dean of Students

The meaning of freedom

Dear editor,  
On Monday, I had to laugh at an ironic misrepresentation of the word "freedom," written on the sidewalk. The slogan said, "If you're against the war you're against freedom — Stop protesting and support the war." This isn't a joke, but current reality.

To some, war brings liberation, economic stimulus and peace. To some, war brings death, debt and destruction. The beautiful irony is that "freedom" is about having your own opinions, such as being for or against war.

If I had a piece of chalk, I would write, "If you are against people being against the war, you are against freedom — let people protest." Freedom isn't instilled by forcing your dominant view. Educated people or rational thinking people respect and respond to opposing views with intelligent debate, not personal attacks. True embracement of freedom is recognition and tolerance of other viewpoints, even if you don't agree.

Benjamin Harlow  
graduate  
forest resources

A thank you note to the oft forgotten hero

Dear editor,  
I write today to thank a group of Americans who are often demeaned by the public. A group, though vital to the survival of democracy, that is often blamed for the ills of society. The American journalist is perhaps the most underappreciated of all our nation's heroes.

Today I heard that NBC correspondent David Bloom died while embedded with the Army's 3rd Infantry Division traveling through Iraq. The loss is truly a blow to NBC, the journalism community and America.

Bloom was not only an immeasurably talented reporter, but a patriot willing to put his life on the line to bring the news of American troops home to their friends and families. While Bloom's death was not combat related, one might surmise that had he been in his office in midtown Manhattan, the possibility of receiving life-saving medical attention would have been far more probable.

Journalists die each year in service to their country. Just as Army, Navy, Marine and Air Force soldiers defend the Constitution, so do television, newspaper and radio correspondents. The First Amendment says, "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances."

Each day, journalists exercise the First Amendment by providing the public with information about local government, international events and human stories. Just as muscles must be exercised to avoid atrophy, our rights must be repeatedly asserted to keep from fading from the American consciousness.

Americans, unfortunately, too often judge reporters by their worst colleagues. Journalists routinely take dangerous assignments that take them away from their homes, and families, to do what they are called to do: tell a story. I would like to thank these men and women who effectively act as a check on government, who tell me about the world and the other people in it; who risk their lives to keep me informed and provide me a greater world view. I say, thank you to America's unsung heroes.

Cassandra Shelley  
UI alumna (class of 2002)  
Boise

ARGONAUT  
OPINION

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OUR VIEW



NOAH KROESE / ARGONAUT

'Collateral damage' fits movies, not war

Thanks to around-the-clock coverage of the war in Iraq, the violence and destruction of war is seen more graphically and immediately than any previous military action.

Reports from governments are more difficult to put a spin on when everyone can see what's happening. Statements like "acceptable losses," "friendly fire" and "collateral damage" hold little credence when we see exactly what those terms describe.

These phrases are no longer abstractions of the horror of war. CNN.com lists all 136 coalition casualties — as of Thursday — and has pictures of a majority of them. It would be heartless to describe these soldiers as "acceptable losses," and would be a great blow to families of these soldiers.

Thankfully, it's hard to find coalition losses referred to as acceptable. Search any news Web site for "acceptable losses" and few, if any, stories about the war on Iraq will come up.

Calling the accidental deaths of coalition forces "friendly fire" is also on the

outs, in spite of an increase in friendly fire incidents. As our weapons become more accurate and lethal, mistakes become fatal. Misfiring a missile can down a plane, where in World War II misfires may have put a few bullet holes in a tank.

Friendly fire accidents are now spoken of as tragedies in their own right. Killing members of the 9th Squadron of the Royal Air Force with a patriot missile is not something that should be described as friendly.

Yet referring to unintended damages to the enemy as collateral damages continues. Defense Secretary Donald Rumsfeld used it Thursday in a speech, saying we had created as little collateral damage as possible.

Why do we use more humanistic terms for our own losses? When we work to build a new government in Iraq, will we be telling families their loved ones were collateral damage? According to Abu Dhabi TV, more than 1,200 civilians have been killed in Iraq, and more than 5,000 wounded.

We must have respect enough for the Iraqi civilians, the innocent victims of this war, that we will respect their deceased loved ones. We cannot reconcile calling these deaths collateral damage with the images we see on TV.

Ali Ismaeel Abbas, a 12-year-old Iraqi, lost both his arms when a missile hit his house. His pregnant mother, his brother, his father and seven members of his family died. CNN ran a story about him Wednesday, and Thursday Rumsfeld said we are minimizing collateral damages.

Rumsfeld shouldn't skirt the issue. Horrible things happen in war, and we all know about them — we see it on television every day. U.S. officials and reporters shouldn't insult us by calling deaths collateral damages.

Iraqi civilian deaths and casualties should be recognized as the tragedies they are, and their deaths must not be allocated to a neutral term used by military leaders sitting behind their desks in Washington, D.C.

M.M.

Names of sex offenders should be posted online

GUEST COLUMN  
BY CARRIE D. E. HUSKINSON  
GUEST COLUMNIST

Recently I co-authored a resolution with ASUI President Fuller that needed to be passed by the ASUI Senate.

The resolution was a response to the recent Supreme Court ruling in the case of Smith et al. v. Doe et al. The ruling, in short, stated it was not a violation of the constitutional rights of convicted sex offenders to have their faces posted on online sex offender registries.

The resolution, in short, applauded the ruling by the U.S. Supreme Court and also asked that the State of Idaho develop its own online registry, as well as a system of public notification of the release of sexual offenders, much like Washington state's press releases seen on local newscasts.

Only one senator voted to pass the resolution, Jesse Martinez. While reviewing the minutes of the senate meeting, I

noticed how uninformed the senators were on the issue and began to wonder how intelligently they had informed the living groups.

A key comment that concerned me was made by Sen. Dimetri Wilker. He said, "There was no online registration for other crimes, such as murderers and horse thieves." I would like to educate Sen. Wilker on this matter.

Murderers have longer sentences than sexual offenders and are less likely to re-offend. Next, I would like Sen. Wilker to explain to the families of the two women who were raped and murdered in Boise how horse thieves pose the same threat to human life and dignity as the recently charged, previously convicted sex offender in those cases.

Sen. Wilker was concerned about the civil rights of these released predators. Had he or the other members of the senate been informed voters, they would have read the opinion by the court, which stated that online sex offender registries that post the faces of convicted sex offenders are put in place

not to punish the offenders, but to protect the public.

I also question the failure to pass this resolution, while overriding the veto of a bill which provided funds to UI staff to lobby for stronger rape laws. While I support their action on the bill, I wondered if they took this bill to the living groups before overriding the veto. The answer, as I was told by one senator, is no.

To put this into perspective, the senate failed to pass a resolution, which had no cost to UI students, which is meant to protect and possibly prevent sexual crimes, while overriding a veto on a bill, which had a cost to UI students, and will only be of value after there has been a sexual crime.

The senate felt a need to get the support of the living groups for the resolution, but not for the bill.

The state of Idaho proposes that the release of these sexual offenders be publicized in local papers for a period of three weeks. The other option is to go to the sheriff's office and fill out a request for the sex offender registry for a particular zip

code. This option involves a brief background check on yourself and a fee. The print-out does not include photos. To receive photos, there is an extra fee of \$5 per photo requested.

What if you missed the paper or do not have the money for the fees? Did the senate tell the living groups that there are convicted sex offenders working on our campus? My guess is they didn't. They did not take the time to educate themselves before intelligently informing the living groups.

If anyone doubts that convicted sex offenders pose a threat, I suggest they speak with Polly Klass or Megan Kanka (Megan's Law), or those two women in Boise.

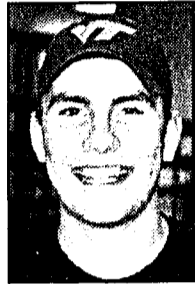
It is not possible to speak to any of these people, because they were all raped and murdered by released convicted sex offenders.

I plan to resubmit the resolution and am asking my fellow students to contact the senate in support of the resolution. To view an excellent example of an online sex offender registry go to www.dps.state.ak.us/nSorcr.asp.



QUESTION

Do you feel the U.S. is minimizing civilian casualties in Iraq? Do you feel it is necessary to limit civilian casualties in times of war?



CLARK

"It is impossible to eliminate civilian casualties, but I think we are minimizing civilian casualties to the best of our abilities. It is necessary to limit casualties especially in this war because we do not have an overwhelming amount of world support."

Ace Clark  
civil engineering  
freshman  
Union, Ore.



GUIN

"I sincerely don't believe the U.S. is minimizing civilian casualties in Iraq. I did not think the war was necessary in the first place."

Sanjier Guin  
computer science  
Nepal



LOGAN

"Yes. I would say no in most cases of war, however, in this case the U.S. is supposedly going to war to help the Iraqi people against a cruel dictator. So it doesn't seem like it would make much sense or be in their best interest if we were killing them."

Justin Logan  
political science/Spanish  
senior  
Oakland, Calif.



ROSS

"News media is so bias it is hard to tell what is going on in Iraq. However, what we gather from the news media it seems as though the government is doing what they can to stop civilian deaths. Yes, I feel it is necessary to limit civilian casualties!"

Shannon Ross  
recreation  
junior  
Mission Viejo, Calif.



WANG

"I think they try to do that, but not hard enough. [They aren't] very conscious about what they are dropping or shooting! (second question) Yes! Very much so."

Shu-Li WANG  
education  
graduate  
Tainan, Taiwan

EDITORIAL POLICY

The opinion page is reserved as a forum of open thought, debate and expression of free speech regarding topics relevant to the UI community. Editorials are signed by the initials of the author. Editorials may not necessarily

reflect the views of the University of Idaho or its identities. Members of the Argonaut Editorial Board are Matthew McCoy, editor in chief; Brian Passey, news editor; Jennifer Hathaway, opinion editor.

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Student to display art

The oil paintings by Emily Meyer, an art student at the University of Idaho, will be on display at the Moscow Food Co-op Art Gallery starting April 18 and running through May 9. An opening reception will be held at 5 p.m. April 18 at the Co-op.

Dance and Music

There is a Contra Dance from 7:30-11:00 p.m. Saturday, April 19 at the 1912 Center, 400 East 3rd, Moscow. The music is presented by Up All Night, from Spokane.

The door price is \$4 for newcomers who arrive at 7:30 for instructions, \$5 for members and \$7 for nonmembers.

Call for artists

The Carnegie Art Center Annual Regional Juried Art Show will be on exhibit June 14-July 26, 2003.

More than \$2,400 in prize money/gift certificates will be awarded.

The contest is open to all artists living in Washington, Oregon, Idaho and Montana. There is an \$8 nonrefundable fee per entry with a limit of three entries per artist. This is a "carry-in" show; no slides are permitted or required. Carnegie Art Center will be accepting entries for the jury process June 5-7 from 11 a.m.-4:30 p.m.

This year's juror is Lee Musgrave, the curator of Contemporary Exhibitions at Maryhill Museum and an internationally recognized artist working in oils and acrylics. He has participated in more than 40 solo and group exhibits since 1970. His work has been acknowledged with numerous awards and grants.

Musgrave's work will be showing in June 2003 at the M. Feldman Gallery in Portland, Ore. and in January 2004 at the EOU Nightingale Gallery in La Grande, Ore.

For more information or to receive an entry form, please contact:

Carnegie Art Center  
109 South Palouse  
Walla Walla, Wash. 99362  
(509) 525-4270  
cacprograms@hscis.net

Warped Tour tickets go on sale today

At 2 p.m. today, tickets for Vans Warped Tour featuring Rancid, The Used, AFI, Less than Jake, Mest and more go on sale.

The event takes place June 19 at the Idaho Center Amphitheater in Nampa. Doors open at noon and the show begins at 1:00 p.m.

Tickets are \$25 for general admission and can be purchased at all Ticketweb and Select-A-Seat outlets, or by calling 442-3232, 466-TIXX (8499), 800-965-4827 or 426-1494, and online at www.ticketweb.com.

For more information visit www.bravobsp.com.

Show times for EASTSIDE CINEMA

A Man Apart, R (12:20 p.m.), (2:40 p.m.), 5:00 p.m., 7:20 p.m., 9:45 p.m.

What A Girl Wants, PG (12:10 p.m.), (2:30 p.m.), 4:50 p.m., 7:10 p.m., 9:35 p.m.

The Core, PG-13 (1:00 p.m.), (3:50 p.m.), 6:40 p.m., 9:30 p.m.

Piglet's Big Movie, G (3:10 p.m.), 7:00 p.m.

View From The Top, PG-13 (1:10 p.m.), 5:00 p.m., 8:50 p.m.

Chicago, PG-13 (12:10 p.m.), (2:35 p.m.), 5:00 p.m., 7:25 p.m., 9:50 p.m.

Times in ( ) are Saturday/Sunday only; brackets [ ] denote midnight showings Friday/Saturday.

Show times for THE UNIVERSITY 4

Anger Management, PG-13 (12:00 p.m.), (2:25 p.m.), (4:55 p.m.), 7:25 p.m., 9:55 p.m., [12:15 a.m.]

Anger Management, PG-13 (1:00 p.m.), (4:00 p.m.), 7:00 p.m., 9:10 p.m., [12:00 a.m.]

Phone Booth, R (1:30 p.m.) (3:30 p.m.), 7:00 p.m., 9:10 p.m., [12:15 a.m.]

Head of State, PG-13 (1:30 p.m.), (3:30 p.m.), 7:00 p.m., 9:10 p.m., [12:15 a.m.]

This weekend at THE KENWORTHY

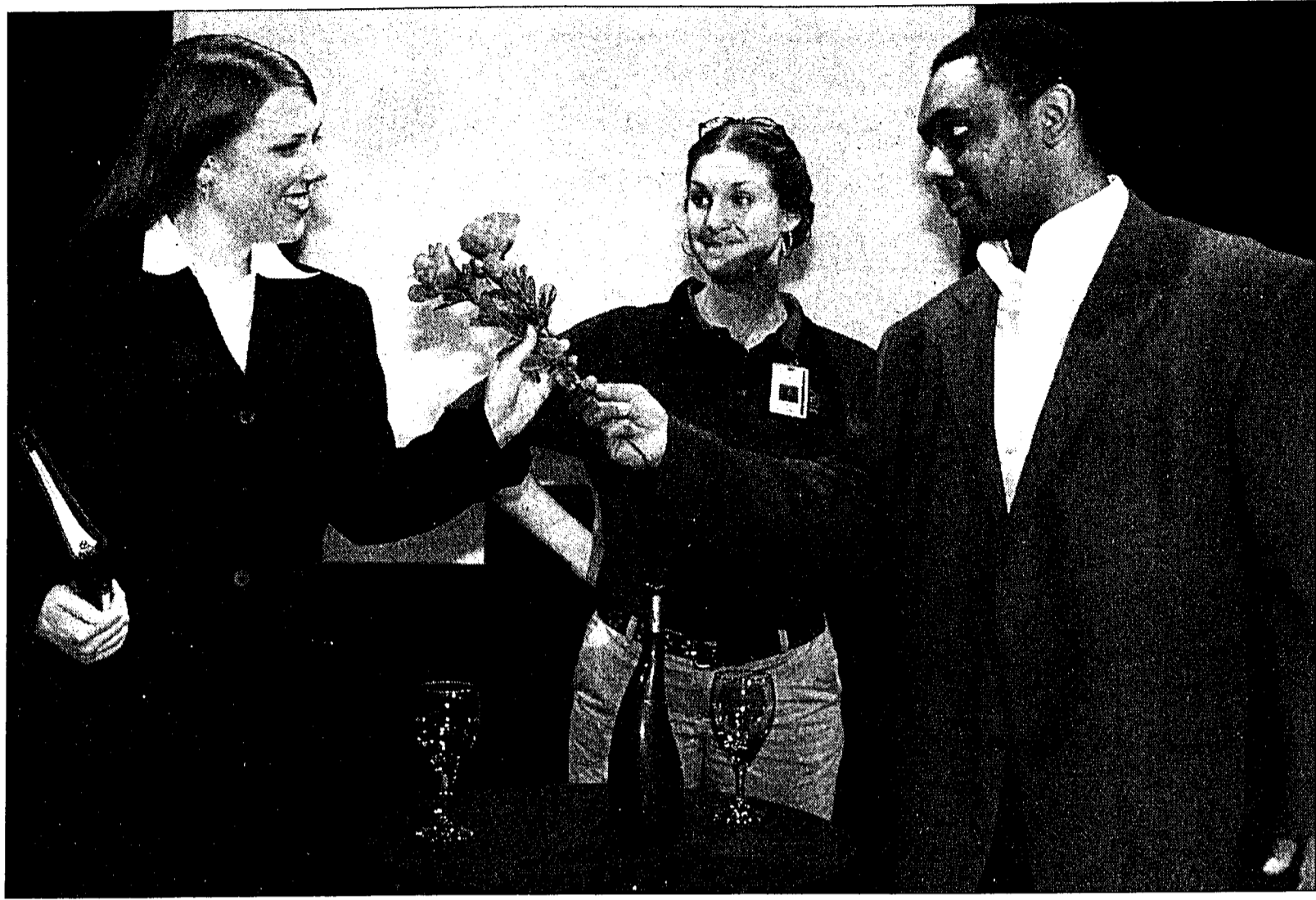
Quiet American, R, 7 and 9:30 p.m. tonight; also, 4:30 p.m. and 7 p.m. Sunday.

This weekend at BORAH THEATER

ASU's Borah Blockbuster Series presents Robert DeNiro and Billy Crystal in "Analyze That" (R), playing tonight and Saturday at 7 and 9:30 p.m. in the SUB Borah Theater. Admission is \$2 with your Vandal card and \$3 for the general public.

ARGONAUT  
ARTS & ENTERTAINMENT

Editor | Chris Kornelis Phone | 885-8924 E-mail | arg\_a&e@sub.uidaho.edu On the Web | www.argonaut.uidaho.edu/current/artindex.html



Theresa Palmgren / ARGONAUT  
Above: Leslie Swancutt works up enough courage to parachute out of a plane in the play "EDNA," one of the twenty-two plays performing in the Kiva Theatre tonight and tomorrow night. Left: Jenny Schmidt, Erica Curnutte, and Mark Peterson star in "It's Just Procreation," one of the 22 DNA's plays in the Kiva Theatre tonight and tomorrow night. "It's Just Procreation," is about a dating seminar.

# Size doesn't matter

## DNA Festival puts short theatrical works on display for public

BY SHAWN CARROLL  
ARGONAUT STAFF

Just as DNA is the molecular basis of an organism, UI theater professor Robert Caisley is hoping the idea that a one-page play will be the basis of a new annual playwriting festival.

This weekend the UI theater department will present "DNA: A Festival of Very, Very Short Plays" — and they aren't exaggerating. Each original script must be written on one side of a sheet of paper, including stage directions. And the font can be no smaller than 10 points.

Theater in America has seen a rise in the popularity of short plays, mostly one-act or 10-minute scripts. Caisley attributes part of this trend to the fact that theaters must deal with economic pressure. In order to survive, they must produce plays audiences will come to see. Yet new writing is essential in keeping theater alive, he said.

Hence, the small scale became fashionable. Caisley said it's a challenge to writers to create a dramatic possibility in only 10 minutes. It's a way to trim the fat; they must cut to

the heart of the story. Since he himself has been a playwright for more than a decade, he wondered if it was possible to write on an even smaller scale. "What can you pack into one page?" he said.

When Caisley arrived at UI two years ago, he expressed an interest in having one slot in the department season held for new works.

"Then the budget crashed," he said. "And the enrollment in all aspects of the department went up exponentially." There were more students vying for projects.

Caisley decided to use this as an opportunity to solve both problems. He started out by presenting his plan to the department and e-mailing playwrights he knew. But he wanted a wider scale in order to make an event of it.

He shared his idea with an American College Theatre list server, and soon he was getting scripts from across the country. "Everyday I checked my e-mail, new scripts had arrived," Caisley said.

He received drafts from Los Angeles, the Midwest, the Northwest and New York. The playwrights ranged from beginners to seasoned professionals,

poets to novelists. Some had never used the stage as a medium before.

New York playwright Sharon Cooper heard about the DNA Festival from a friend she met while writing for a playwright's intensive at the Kennedy Center. She decided to submit a monologue she wrote while in Washington, D.C.

"It's exciting to be produced somewhere I've never been," Cooper said. "I'll be there in spirit."

Cooper, who is also a director for young people, has had several short plays produced. "But never any this short. I can't imagine how anyone did this without a monologue," she said.

The theme Caisley decided on was "Survival of the Fittest." "They could interpret it however they wanted," he said. The subjects and creations are varied: from marital strife to holocaust issues, from one-person monologues to multiple-person dramas.

Caisley then took the 78 scripts to the students. He used nine first-year MFA students as associate producers. Together they read all the submissions and decided to produce 22 of them. Caisley gave the chosen works to the associate producers

### DNA Festival

The first 11 plays of the DNA Festival will be presented at 7:30 p.m. today, the remaining plays at 7:30 p.m. Saturday.

Both showcases will be at the UI KIVA Theatre. Admission is \$5 for general seating and \$3 for students.

Tickets are only available at the door and the Friday program will include a \$2-off coupon for patrons who plan on attending both performances.

and told them to go find directors. The directors then were responsible for finding their own actors.

The organism was almost fully developed.

Each script had two weeks of rehearsals and will be performed without sets, costumes or décor. "We want to focus on the script," Caisley said. "This is an introduction to a script in process."

Britt Heisel, an MFA student in performance, has been having a great time directing one of the selections. She is only using a black box and a backpack to represent a woman about to

parachute out of a plane. She says it has been fun trying to create an arc from a piece that is only five minutes long. "The idea of the whole festival is a great challenge," Heisel said. "The process of all the writers, directors and performers coming together fits right into the theme of the program."

The 22 plays will be broken up into two performances — 11 each night. The audience will be asked to help pick the best script both nights. They will even be asked to suggest a theme for next year — Caisley said there will be a next year.

He has many ideas for the future festivals. "I would like to reach more writers, directors, and actors, eventually producing an anthology of the one-act plays collected."

He foresees a miniature Sundance Festival of one-act plays. Different venues will be used across the campus, including theaters, bars, and art galleries.

The audience would buy a "passport" for the entire event and could see anything they wanted on a first-come, first-served basis.

"Ultimately, I would like to see an MFA in dramatic writing here," he said.

## Walking with 'Scarlet': An evening with Tori Amos

### REVIEW

BY ANDREA SCHIERS  
ARGONAUT STAFF

I asked her friend, author Neil Gaiman, what I should say to her, so as not to sound like every other star-struck college newspaper reporter.

"She's wise, funny, kind and cool," he wrote back, "and it will be fine whatever you do."

I never did get around to asking her for an interview; I was too busy getting the low-down on the Dew Drop Inn for such formalities. But as we shook hands and she made her way to her other adoring fans, I watched her shift through all of those qualities, blocking the 4 o'clock sun from her eyes.

Amos played to a packed Spokane Opera House Tuesday evening, continuing the second U.S. leg of her epic "Scarlet's Walk" tour. She was accompanied by her ever faithful drummer, Matt Chamberlain, and bass player, Jon Evans.

The show kicked off with "Wampum Prayer," followed immediately by "a sorta fairytale," each from Amos' latest album "Scarlet's Walk."

Each album, including 1988's "Y Kant Tori Read," and a handful of rarities, made the set list, making the concert an apt representation of Amos' entire career. "Strange Little Girl" continued the lively welcome, and "Girl" took the audience back to the beginning of this redhead's little adventure.

During her only conversation with the audience, she told the story of a

boy from Spokane who slept on her couch and taught her about comics.

"... And I wrote a song about him called 'Precious Things.' If you don't fall asleep, I might sing it for you later."

For the time being, though, she let loose with the classic "Cornflake Girl."

The two non-LP songs of the night referenced the war in Iraq in Amos' own subtle, kind, poignant way. The first expressed the search for certainty in an uncertain time with the lyrics: "Looking for a leader... Looking for bravery!... Looking for a question."

The second prefaced the Roadside Café portion of the concert, featuring Amos alone at her piano for three songs. This song, "It's Not a Game," was much more personal, as it related the struggle of parents explaining the war as depicted on TV to their young children.

"Never Seen Blue," a B-side requested by fans before the show, "Mother" and "Etienne" were Tuesday night's specials at the Roadside, and "Josephine," the only song featured from 1999's "To Venus and Back" introduced the second half of the show.

An extended "Take to the Sky" heightened the mood again, only to be taken down a notch with "Playboy Mommy."

The next four songs repeated a similar pattern, swaying back and forth between loud, pounding piano notes, and Amos' operatic vocals on "Hotel" to the quiet, haunting lyrics of "I Can't See New York."

"From the Choirgirl Hotel" had the last say of the official set with "iieee,"



ANDREA SCHIERS / ARGONAUT

Tori Amos signs autographs for fans before her concert Tuesday at the Spokane Opera House.

and Amos made good on her earlier promise, playing "Precious Things" in her first encore.

"Another Girl's Paradise" ended the night for "Scarlet's Walk" and the second encore encapsulated the mood of the entire show.

The rambunctious, quirky "Space Dog" kept everyone on their feet, and

with "Putting the Damage On" Amos left on a peaceful note, nearly whispering the lyrics "... you're just so pretty ..." to an awestruck audience.

You were right, Neil; she is indeed wise, funny, kind and cool. Tuesday night's performance revealed that to those unaware and reminded those of us who already knew.

# Thinking outside the 'Booth'

Joel Schumacher's latest film  
a surprising masterpiece



BY JACOB DENBROOK AND  
CHRIS MARTIN  
ARGONAUT STAFF

Last fall, approximately the same week the D.C. sniper started offing civilians, some producer in Hollywood cringed; his newest film, slated for a Friday release, had an eerily similar plot about a disgruntled sniper offing civilians and holding a man hostage in a New York city phone booth.

## PHONE BOOTH

C.M.: ★★★★★  
J.D.: ★★★★★  
(of 5)  
Now Playing at  
the University 4

The film earned Entertainment Weekly's distinguished "worst release-date-of-the-year" award. The irony was thicker than the L.A. smog-line. Thus "Phone Booth," Joel Schumacher's latest thriller, comes to us after a six-month delay. However, as untimely as the irony was for the producer, it all but makes this movie a smart, taut thriller that has us questioning the coolness of wireless cellular.

The film follows the outspoken publicist Stu, played acutely by hot-ticket Colin Farrell, as he makes his way down the buzzing avenues of New York toward a phone booth. He uses this phone booth as a means of making calls to his mistress

because his wife checks his cell phone bills. Before Stu is done at the booth, he gets a call from a man claiming to have a sniper rifle aimed at him. He will kill Stu if the publicist doesn't do everything he asks. The plot intensifies when Stu is accused of killing a pimp and suddenly the media and NYPD are thrown into the mix.

## The Good

J.D.: The entire film takes place in a one-block radius. For about two-thirds of the movie, Farrell is immobilized in a phone booth. Any person with logic could safely assume "Phone Booth" is equivalent to boredom and repetition. And those doubts, masterfully reinforced by the trailer, are what makes this film so incredible.

The allure is, how will they keep us entertained? The film even boldly states its purpose in the opening narration: "There are 4.5 million people who use phone booths in New York ... and Stu Shepard is about to be the last one to use this one."

Schumacher banks on our acceptance that there are no surprises, and he wins us over by surprising us where it seems impossible.

The way he wins us over is by creating irony to advance the story, and it has us rapt. He makes us care about a guy stuck in a phone booth. Normally, that situation is grounds for an altercation.

We feel Stu's frustration as he's led along like a marionette by the sniper, who forces Stu to appear a lunatic on national television. It's also ironic in themes.

The terrorist is threatening to kill Stu because he is doing wrong by cheating on his wife.

The film is not a society-shaking commentary, and it is so refreshing because it is comfortable with that. It simply pokes fun at the finer points of a completely wired world.

Schumacher further strings us along by resulting to '70s "Brady Bunch"-type frame-with-in-frames like a conference call gone wild. The confusion is reinforced by overlapping dialogue.

Colin Farrell convinces us how small he feels, punctuated by the 3-by-3-foot prison cell he's trapped in. He makes us cringe with beads of sweat standing out on his concerned face, pacing and hot-boxing the confined space with a cigarette, his eyes wildly searching for a way out. His performance is astounding. The voice of the terrorist has the perfect sinister vibrato that rumbles the DTS into a digital delight. It surrounds us like a nightmare.

C.M.: There is no doubt after "Phone Booth" that Farrell can pull in a hefty crowd. His face radiates stardom, his demeanor is as flexible as Plexiglas. Farrell will not be typecast, as he is capable of many roles.

Here we see an acting side of him that is intense and gritty, but undeniably soothing and gripping. Farrell takes an otherwise standard role and infuses sheer emotion: fear, pain, panic and lust. Farrell is fantastic. The best part about "Phone Booth" is that it takes you by surprise and keeps you in a bear hug of tension, letting go only at the final credits.

Schumacher, who directed "Tigerland," also starring Farrell, knows how to squeeze all the juice from this movie. From Schumacher's technology-binge opening scene we are drawn in and a voice over gently tells us "a phone rings and ... it could be anybody."

Wondering where it goes from here leads Shepard into the phone booth, and the fun — or hell in Shepard's case — begins. "Phone Booth" excites the way a

good thriller should. In what may be considered a gargantuan feat, it revolves around a mere two scenes for the entire 120 minutes. The feat is that "Booth" never gets boring in the least and Farrell can keep the whole audience staring at him for the entire movie without a second thought.

## The Bad

J.D.: Some may be turned off by the initial setup of the film. We're introduced with a series of trippy montages of the New York skyline and images of thousands of people on cell phones. Some may think these opening scenes are filler to make the film qualify for a full-length feature.

Also, the ending seems a little bit of a sellout at first, lacking a sufficient climax. I say at first, because our mind is quickly changed by the adept penmanship of writer Larry Cohen and his keen sense of plot twist.

C.M.: The final speech from Shepard is a little too Hollywood. Even though Farrell is honest in his role, he did come off as somewhat sappy. The storyline in general is neither uplifting, nor does it want to be.

It doesn't really accomplish anything and the audience won't feel like better people for having watched it.

That said, there is a somewhat redundant message of honesty among spouses and a heavy anti-corporate message within, but the latter would have to be really looked for. Forest Whitaker makes an appearance as Capt. Ramey, who tries to help Farrell throughout his ordeal. Whitaker is not especially notable, but keeps things rolling smoothly.

## The Final Say

J.D.: This film is a delight because the filmmakers rise to a huge challenge to overcome audience skepticism. The movie is so comfortable being the first



Colin Farrell faces off with some prostitutes in his new movie "Phone Booth."

fully entertaining thriller of the year, that it resolves the conflict at one hour and 20 minutes and doesn't try to overstay its welcome. It's as fun as "Die Hard" gone long-distance, fast-paced as "Speed" without needing movement. Seeing "Phone Booth" is like having the boss over for dinner; you share a few laughs, a couple tense moments and at the end of an hour and a half, he knows it's time to go

home to let you face reality again.

C.M.: Entertaining and tense to the end, "Phone Booth" will have your eyes glued to the screen. Its faults are minor and do not detract from it overall. There is so much character in Stu Shepard, and the caller's voice is maniacally amusing. And with a surprising ending, "Phone Booth" is a good call. Trust me, you'll want to take it.

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# Tough-guy director Cameron takes new Titanic film to 3-D

BY JAMI BERNARD  
NEW YORK DAILY NEWS

(KRT) — When James Cameron won the Best Director Oscar for "Titanic" and announced he was "king of the world," the problem, if anything, was that he was being too modest.

Since then, the director has broadened the scope of his kingdom to include the bottom of the ocean, the infinity of space and the next generation of movie technology.

Let's begin on the ocean floor, from which Cameron ascended in late 2001 with 900 hours of astonishing digital footage of the wreck of the Titanic. He had been there before, of course, while making his 1997 blockbuster, and returned to make a 3-D documentary by diving again and again in a three-person submersible and recording what he saw with a range of state-of-the-art cameras and lights.

The result of those dives and a year of editing is "Ghosts of the Abyss," which opens Friday in IMAX theaters and specially retrofitted theaters across the nation. The print must be viewed with special polarized 3-D glasses supplied to audience members by Disney.

The film shows, in pixel-packed clarity, details of the wreck's interior that have never been seen before. We see everything through the eyes of actor Bill Paxton — who was brought along as narrator but never actually given a script — and a crew of Titanic experts, who are awed by being so close to the object of

their dreams. The documentary also re-creates how the Titanic must have looked when fully loaded and operational, and superimposes those images onto the illuminated wreck.

In one scene, Paxton throws up into a plastic bag during a stormy recovery. Cameron suffered the same fate. "We got spin-cycled for about two hours," he recalls genially.

Known for his tough-guy demeanor, he shrugs off the memory of physical discomfort and sets the conversation back on its charted course, in which technology is awesome and the future is radiant.

"When I was creating 'Titanic,' I was telling a love story against this backdrop of historical fact," he says, "and we tried to make the backdrop as accurate as possible. People didn't really see past the foreground story, necessarily, nor should they have. But it made me realize there were so many stories to be told. So for me the reason to make this film was to test the 3-D camera systems, have another cool adventure, and explore the interior of the wreck for archeological and historical purposes."

Not content simply to photograph the outside of the wreck, Cameron, his brother Mike and others devised a tiny "bot" — techie lingo for "robot" — that could travel through the Titanic's portholes to explore individual staterooms and go places no one has gone since April 1912, when the ship sank. Molly Brown's bed is seen and so, too, is the Morse code signal locked on its final settings in the

communications room. "The bots were a miracle of miniaturization," says Cameron. "Most robots that can function at that depth are about the size of a VW bus and weigh four tons. To build something that tiny and have its own power supply and 2,500 feet of fiber spooled up inside it was an amazing accomplishment."

Outfitted with special camera lenses, two bots, nicknamed Jake and Elwood, brought back highly detailed images — gravity-defying water pitchers poised on washstands, gorgeous leaded-glass windows awaiting a human gaze.

Still, it's hard for anyone but a devoted Titanic buff to see the larger picture. That's the "big pile of rusty crap" problem, says Cameron. "A lot of the time you're seeing this kind of meaningless landscape of overgrown, rusted shapes, and it doesn't look a lot like the way we remember 'Titanic.'" To that end, he superimposed 3D-computer models over some of the images to help the audience fill in the blanks of how the ship looked in its glory.

Cameron may never get the Titanic — ship, shipwreck, metaphor — completely out of his system. But he ends his public relationship to it with "Ghosts of the Abyss."

"I'll probably remain interested in Titanic indefinitely just because it's an amazing story," he said. "But what I'm more interested in doing is taking the technology and the methodology (we) used and applying it to other types of expeditions and explorations. I've been involved in a number of space projects over the last few years — I'm currently on the NASA advisory council. I'm very pro-space and pro-exploration in general."

"Ghosts of the Abyss" runs 59 minutes. In fact, Cameron has not made a full-length feature film since "Titanic." But he made another dive film from footage of the wreck of the Bismarck that was shown on the Discovery Channel. He also served as executive producer on Fox TV's "Dark Angel" series and produced Steven Soderbergh's sci-fi box-office dud "Solaris."

During this low-profile period, the famously domineering director has apparently become less so. Why, he's just a big pussycat now. Paxton, who has been friends with Cameron for 23 years and has worked with him many times, labels him an idealist, "someone who will not compromise. He fiercely fights any compromise, and in that way he has the idealism of an Ayn Rand character. But he's strong-willed

and doesn't tolerate fools lightly. I think he really appreciates just how brief our life span is on this planet."

It's "100 percent, absolutely true" that Cameron is a taskmaster, admits Lylle Breier, senior vice president of special events for Disney. "But you need it on (something like) this. He's so passionate that it's infectious."

With Cameron calling many (if not all) of the shots, Disney has retrofitted 45 theaters with new screens and projectors to show "Ghosts of the Abyss" in true 3-D, as well as on the 50 or so customized IMAX screens. Breier won't confirm the cost, but Cameron says it comes to about \$10,000 per theater to put in the special silver screens and the lenses that can run two prints on top of each other for the 3-D effect.

"Disney and Walden Media are working to put in the display infrastructure in the theaters," says Cameron, "so it's a coordinated play between distribution and exhibition to create a new way of watching movies."

Disney also is trying a novel way to market the movie, by providing a national phone number (1-888-DISNEY6) for ordering tickets in advance. The tickets will be mailed out instead of picked up at the box office.

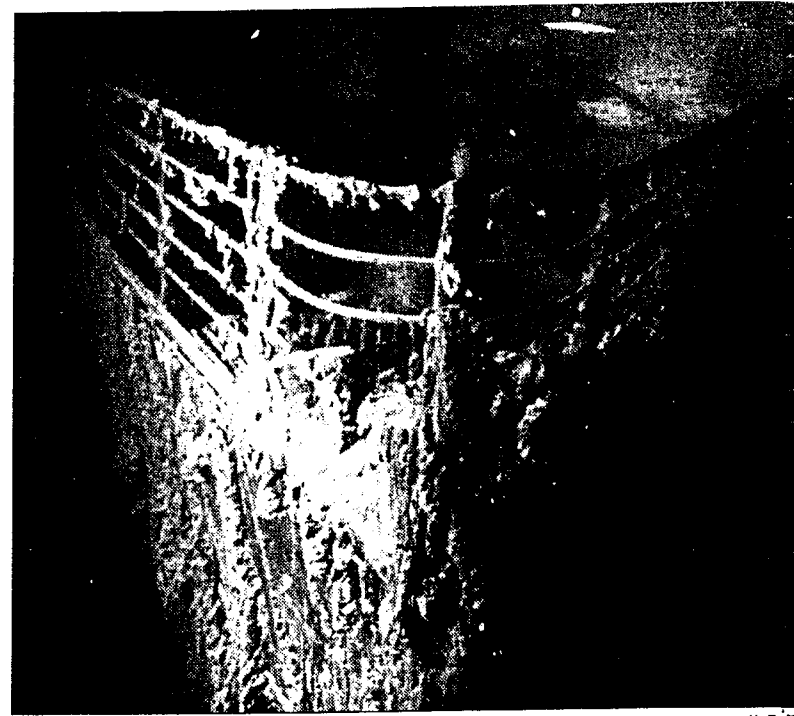
Cameron's current feature-film deal is with 20th Century Fox.

"I'm exploring with Fox what is required to make my next film in 3-D, and how many theaters we'd have to retrofit," he says. Could that be the one about Mars he's been wanting to make, with or without the help of NASA? "I'm not announcing it, just that we're doing it in 3-D," says Cameron, leaving no room for elaboration.

Stories of how dogmatic Cameron can be are legion, but Paxton finds them endearing.

"My lord, we've had words on the set," he admits. When they were filming "True Lies," he recalls, Cameron set up a scene in which he would shoot Paxton with a long lens from afar. Paxton began his scene and Cameron's unmistakable voice crackled on the walkie-talkie. "Did you hear me call 'Action'?" he thundered. "Did you hear anything that sounded like 'Action'?" Then there was a silence before Cameron spoke up again. "I'll switch to decaf," he promised.

The director of such futuristic classics as "Terminator" and "Aliens" clearly has a wealth of mental bandwidth at his disposal, plus an urgent need to upload



The bow of the sunken Titanic is shown in "Ghosts of the Abyss," directed and produced by James Cameron.

that information. He explains the ins and outs of stereoscopic vision using his bottle of Evian water in the foreground and a giant fruit platter in the background for examples. He explains "ghosting," "convergence" and "cross-talk" — all problems having to do with getting a 3-D image right when each eye is receiving slightly different information and the brain is trying to make sense of it.

But wait, a hotel employee comes into the suite where we are doing the interview and wheels away the fruit platter. "Hey!" barks the new, user-friendly James Cameron. "Why are you taking everything away? Can you bring it all back? Because I haven't gotten to it yet, and that's about \$1,000 worth of fruit!"

This from the man who spent \$200 million making what was essentially a chick flick.

Cameron recently has discovered the joys of television and documentary-making, "and part of it," he says, "is the discipline of trying to figure out how to shoot very cost-effectively, where there's no margin for error. Part of what I've been trying to do in the last few years is just school myself on and become in touch with the kind of low-cost filmmaking that I started out in. So it's essentially creating credibility: When you say you really don't want something, they have to believe you."

A catering manager is summoned. The fruit platter is rolled

back in. It's good to be the king. Cameron returns to the precise thought he had left dangling before the fruit imbroglio. Unlike many men of 48, he has no discernible short-term memory glitches. Like those bots attached to their fiber umbilical cords, Cameron's mind doesn't stray too far from his subject.

And his subject is how it feels to be in the driver's seat. Steering those bots, he continues, "was the most fulfilling part of the expedition. When you're flying it, an interesting transference takes place where your consciousness projects into the vehicle, in a sense. You're so focused, you forget about the fact that you're in a submersible. Suddenly you're inside the wreck and moving through it, down corridors and stairways and into rooms. That was a magical experience. Your heart's pounding the whole time. You think at any second you're going to do something wrong and lose your million-dollar bot. But it turns out that fortune favors the bold."

An apt description of his career, perhaps? Cameron laughs, acknowledges the possibility, and moves on. "It's better to keep moving forward," he says, "don't look back. 'Cause things are collapsing behind you and the way you came in may not be the way to go back out. So it's really kind of like exploring an old coal mine with the timbers collapsing."

In other words, it's James Cameron's nirvana.

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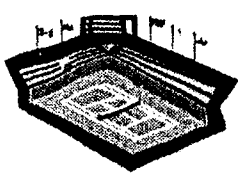
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SportsBriefs

Women's golf finishes eighth in Utah

ST. GEORGE, UTAH — The University of Idaho women's golf team shot 930 and tied for eighth place at the Utah Dixie Classic. The Vandals shot 310 in the final round (their last before the Big West Tournament) Tuesday and finished within four strokes of Colorado's fourth place 926.

Nicole Keller, playing in her last regular season tournament, came in second with 221. She finished three strokes behind tournament champion Jordan Auten of San Francisco.

"This was a good chance for the team to prepare for the conference tournament," head coach Brad Rickel said.

Maria Valente also competed in her last regular season tournament. She tied for 11th with 227.

UNLV won the tournament with 906.

Final Standings: 1. UNLV 906; 2. San Francisco 909; 3. Denver 918; 4. Colorado 926; 5. Nevada 927; 6. tie, Portland State and CSU-Northridge 615 8. tie, Idaho and San Diego State 930 10. tie, Washington St. and UC Irvine 934; 12. Campbell 937; 13. Colorado State 938; 14. Brigham Young 942; 15. tie, Boise State and Weber State 959; 17. Hawaii 962; 18. Montana 969; 19. Montana State 997; 20. Wyoming 1004; 21. Idaho State 1035; 22. Mesa State 1061.

Vandals: 2. Nicole Keller 71-75-75-221; T11. Maria Valente 73-77-77-227; T71. Carlee Hanson 81-84-79-244; T75. Jill Phillips 83-83-79-245; T83. Kate Parks 78-82-88-248.

Men's golf jumps from sixth to second in final day

GOODYEAR, Ariz. — The University of Idaho men's golf team turned in a historic final round Tuesday at the Grand Canyon Thunderbird Invitational. It was definitely historic, but not because the Vandals jumped from sixth to second in only one round.

The final day was surely historic, but not simply because Bill Witte won the first individual title of his collegiate career.

In what was likely the greatest team-wide round in school history, every Vandal shot under par for a 280 total — the first such accomplishment in tournament history, and one that allowed UI to tie host Grand Canyon at 862. The Vandals won a tiebreaker with Grand Canyon to claim sole possession of second place.

Cal State Bakersfield won the tournament with 851 behind a strong first day.

"This was a great last round for us before heading to the conference tournament," head coach Brad Rickel said. "We just got better as the day went on. It got windy, and we know how to play in the wind."

As welcome as the team's climb was, Witte's may have been better. He had trailed CSU-Bakersfield's Bill Noon by four strokes after two rounds. Witte shot 69 in the final round and finished with (-8) 208. Noon shot 74 and finished with (-7) 209.

"He's capable of it and now he knows it," Rickel said. "He just played solid from the get-go. He wasn't ever over par during the tournament."

Travis Inlow tied for 17th with (+1) 218. The Big West Tournament runs April 21-22 at Sacramento, Calif.

Final Standings: 1. CSU Bakersfield 851; 2. Idaho 862 (won tiebreaker); 3. Grand Canyon 862; 4. Western Washington 866; 5. Utah 868; 6. Loyola Marymount 875; 7. Gonzaga 876; 8. Boise State 878; 9. St. Martin's College 881; 10. Portland 885; 11. Weber State 886; 12. Fort Lewis College 896; 13. Idaho State 902; 14. Utah State 904; 15. Southern Utah 905; 16. Grand Valley State 909; 17. Southern Colorado 921; 18. Western New Mexico 924.

Vandals: 1. Bill Witte 70-69-69-209; T17. Travis Inlow 73-73-71-217; T21. Jason Bideganeta 77-71-70-218; T25. Jason Huff 74-76-70-220; T44. Christian Akau 76-77-71-224.

Golf fund-raiser next week

The Bob White Memorial Two Man Chapman Golf Tournament will be held April 18 at the Lewiston Golf & Country Club with a 1 p.m. shotgun start.

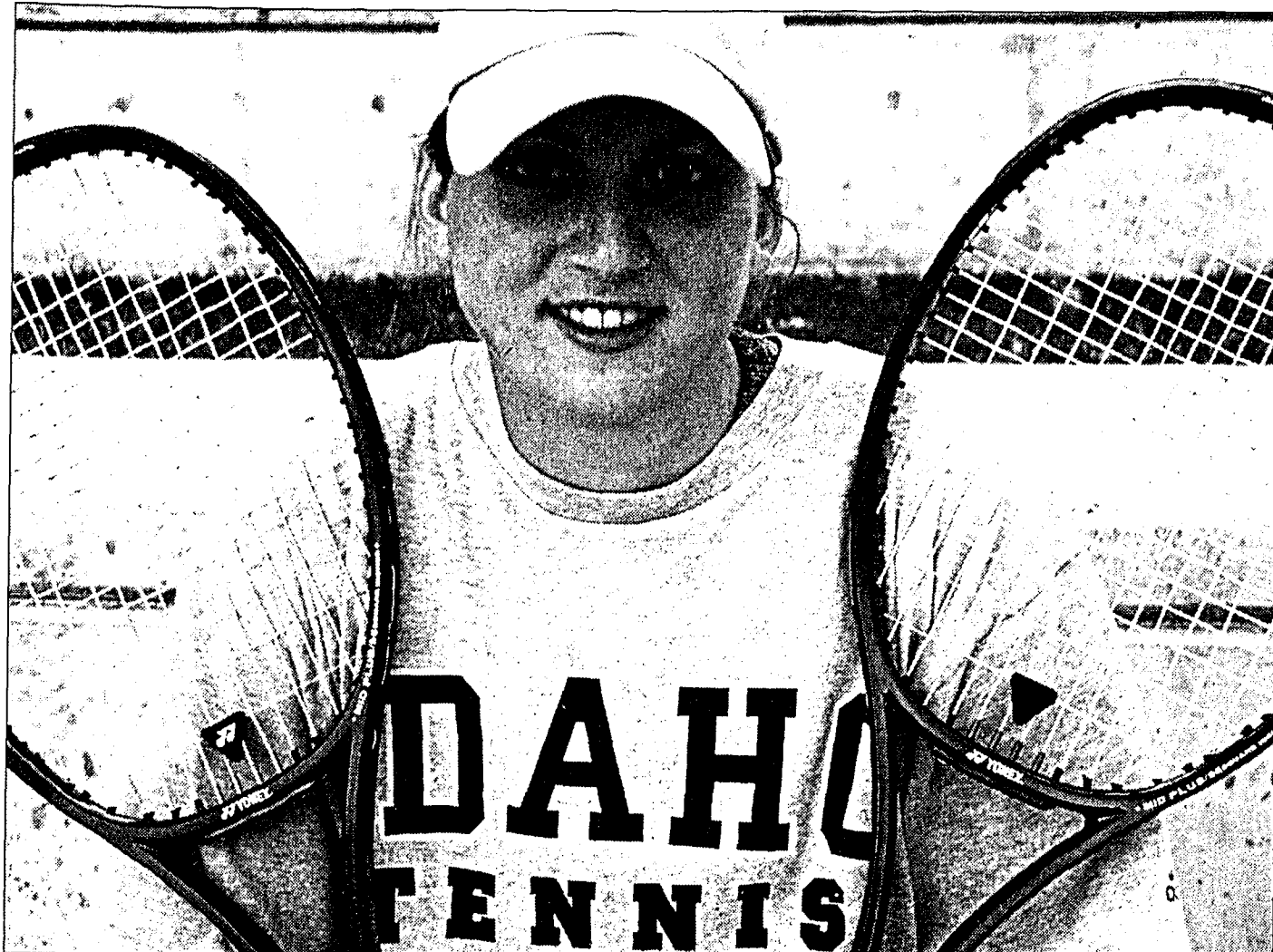
Proceeds provide assistance to UI student athletes who have completed their playing eligibility but have not yet completed their degree. Cost is \$100 per team for LG&CC members, \$150 for non-members and includes dinner. There is a 60-team limit and half the field will be paid gross and net. Call Joey Esh, LG&CC at 746-2801 for more information or to register.

UI Spring Sports Banquet set for May 1

The 2003 UI Spring Sports Banquet honoring student athletes involved in basketball, golf, tennis, track & field and cross country is scheduled for May 1 at the University of Idaho Kibbie Dome Cowan Spectrum. The program will begin at 6 p.m. with a social and includes a buffet dinner at 6:30 p.m. Cost is \$20 per person. Please RSVP to Kate Jorgensen at 885-0259.

ARGONAUT SPORTS

Editor | Rolfe Daus Peterson Phone | 885-8924 E-mail | arg\_sports@sub.uidaho.edu On the Web | www.argonaut.uidaho.edu/current/sportsindex.html



SHAUNA GREENFIELD / ARGONAUT

Vida Senci, one of the four seniors on the UI's women's tennis team, brings depth to the team. Senci has been playing at the top spot for both singles and doubles during her tennis career at UI.

Ace reporter

Senci brings journalism and tennis talent to UI

BY DIANE EVANS ARGONAUT STAFF

For Vida Senci, being at the University of Idaho provides her with the best of two worlds: She is obtaining an education and playing a sport she loves, tennis.

Had she stayed in her native Croatia, the two opportunities might not have meshed.

"I was always considering coming to the U.S. because if I stayed, school was too hard. If I stayed at home, I would have to choose to play tennis or go to school," Senci said.

"And, school was priority, but I didn't want to quit tennis; I've been playing since I was 6. This was kind of the best option."

Before she decided to come to the United States, she had to make another choice: which sport to say farewell to — tennis or skiing. Not only was she a

nationally-ranked junior tennis player, she was also ranked No. 20 in the world in junior skiing.

"Vida is a good athlete. I think she'd be successful at most any sport she tried," said Greg South, head tennis coach.

Senci, one of four seniors on the women's tennis team, has been a consistent contributor to UI tennis since she arrived four years ago.

"Vida is one of those players; she's very steady with what she can do. You

can kind of rely on her with what she can do and you try to find the place where she'll succeed with each match," South said.

When she arrived at UI, all the new experiences a freshman faces made the transition a little bumpy.

"My freshman year was pretty hard, as far as tennis is concerned. First of all, it was a lot more practicing than I was used to," she said. "Also, as a freshman, I came here and I started playing at No. 1, which is tough. Usually, people with experience, juniors or seniors, play No. 1. That was tough because I wasn't doing well at No. 1."

"When she came in, we had a very young, green team," South said. "They were all freshmen and sophomores. At that time, she happened to be playing among the top of the team. We played her there; she got a lot of experience. I

ACE, See Page 10

Running game gets a tune up

BY NATHAN JERKE ASSISTANT SPORTS EDITOR

No one will argue with the fact that a running game is crucial to the success of any football team. That said, the University of Idaho football squad has struggled over the past couple of years to run the ball, and it has shown in the team's loss column.

During the past two seasons, the Vandals have lived off the success of their passing game, gaining an outstanding 7,301 yards and ranking among the top-20 in the nation both seasons.

However, the Vandals have also died from the lack of a stable running game, winning a paltry three games, giving up an astounding 78 quarterback sacks and gaining a measly 2,646 yards on the ground over the same two-year period.

Without much debate, everyone on the UI football team agrees that the Vandals need to improve the running attack during the spring season.

"We installed what we're going to do schematically the first four or five days, and so now we need to be more efficient than we were a year ago, and the only way we're going to be more efficient is to run the ball better," UI offensive coordinator Bret Ingalls said. "Running the football is number one right now."

And running the ball will be a pair of familiar names, Zach Gerstner and Malfred Shaw. The UI seniors combined for 582 yards and two touchdowns last season and will be carrying the load along with freshman tailback Mike Lowry.

"I've been waiting to run the ball and win games running the ball," Gerstner said. "Obviously, that's just part of the whole scheme, but it excites me to get better at that because it's always good to do that; you can run the clock out and win the game if you can run the ball."

Other than the number of touches seen by the tailbacks, there will be few changes in the UI offense, including the faces on the field. The Vandals return the second- and third-leading rushers as well as the top two quarterbacks from last year, but a large group of transfers and young players still make this a learning experience for many.

"You really catch your stride about the end of the second week of spring football, offensively," UI coach Tom Cable said. "And then (you) have a chance to finish up pretty good if you're going to be any good."

"I like what we're doing," UI quarterback Brian Lindgren, who has thrown for more than 4,300 yards in his career, has been handed the starting job for the second year, but now faces a serious threat to his position: sophomore Michael Harrington.

Harrington came into the program last year to mixed reviews, throwing for 272

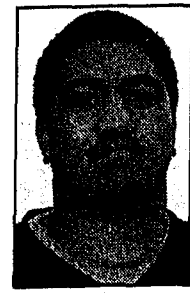
OFFENSE, See Page 10

On the gridiron

Players from both sides of the ball speak up

INTERVIEWS BY JENNY HATHAWAY / OPINION EDITOR

Editor's note: The four interviews appearing in this issue of the Argonaut are the first in a series. A total of 12 profiles will appear in the Argonaut during the next two weeks leading up to the Silver and Gold game April 25. Argonaut questions are in bold and players answers are in italics.



TAVALOU

Name: Kelly Tavalou Major: Criminal justice Hometown: Orange County, Calif. High School: Fountain Valley Current Position: Defensive tackle Years on UI Team: Two years

Q: What former athletic accomplishment are you most proud of? A: Hmmm ... I was an all-county player in high school.

Q: Any important personal last-season stats? A: None yet really. I played as a first-year freshman.

Q: What are your post-college plans? A: To play pro.

Q: Who is your most inspirational sports figure? A: For me it changes all the time. But the first name I think of is Warren Sapp.

Q: Who is your favorite female sports figure? A: (Muhammad) Ali's daughter.

Q: What is your favorite professional football team? A: San Francisco.

Q: What is your favorite sport to play, apart from football? A: Volleyball. I played a little. I was just a blocker

TAVALOU, See Page 10

Name: Brian Howard Major: Public communication Hometown: Kent, Wash. High School: Kent-Meridian Current Position: Defensive tackle Years on UI Team: Four and last year for UI

Q: What former athletic accomplishments are you most proud of? A: I played on the under-19 national rugby team.

Q: Any important personal last-season stats? A: I had 55 tackles, 10 for loss and 10 sacks.

Q: What are your post-college plans? A: I want to keep playing



HOWARD

football by going pro. Q: Would you consider playing abroad? A: I guess I would consider the NFL European league because it would be playing.

Q: And after football? A: After football, I want to be a business entrepreneur.

Q: Who is your most inspirational sports figure? A: Ummm ... Kurt Warner, because of all the stuff he had to go through in his career.

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GRIDIRON profiles



WINSTON

Name: Orlando Winston Major: Child development Hometown: Seattle High School: Garfield Current Position: Wide receiver Years on UI Team: Five

Q: What former athletic accomplishments are you most proud of? A: My biggest accomplishment was earning my scholarship. The scouts were coming to watch someone else ... He now plays for UW. He sacked me a lot, but I made three touchdowns.

Q: Any important personal last-season stats? A: I had a lot of receptions ... 60 something. This season, I want 1,000 yards.

Q: What are your post-college plans? A: If football doesn't work out, I'd open a

child-care center. I have good resources for that. A lot of my family has started businesses.

Q: Who is your most inspirational sports figure? A: Jerry Rice, because he has accomplished so much. I mean, the guy is 40 years old and he's still playing.

Q: Who is your favorite female sports figure? A: It's a tie between Marion Jones and Serena Williams. They dominate and look good.

Q: What is your favorite professional football team? A: I'd like to play for the Chargers. But my favorite team would be whoever would pick me up. I guess I don't really

WINSTON, See Page 10

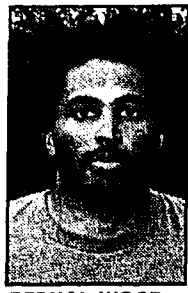
Name: Bobby Bernal-Wood Major: General studies Hometown: Seattle

High School: Tye Current Position: Wide receiver Years on UI Team: This is his first

Q: What former athletic accomplishments are you most proud of? A: Beating San Francisco City last football season in junior college and taking ninth place in the state of California for triple jump.

Q: Any important personal last-season stats? A: I had five catches for 140 and scored a touchdown with a broken arm. It was in a soft cast.

Q: What are your post-college



BERNAL-WOOD

plans? A: I want to be stable. I want a decent job. I want to raise a family without struggle.

Q: Who is your most inspirational sports figure? A: I have favorites, but no one really inspirational.

Q: Who is your favorite female sports figure? A: I don't remember her name. There was this girl in high school who dunked and was better than all the boys. She grew up and is in the NBA. Oh wait, I'll say Sheila Lambert.

Q: What is your favorite sport to play, apart from football? A: Basketball. I play center.

Q: What is your favorite movie? BERNAL-WOOD, See Page 10

