

BLot

(fall 2006)

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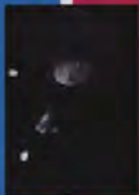
Blot

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(fall 2006)

Editor's note:

Dear readers,
Another semester, another Blot.

We're entering our third year here at Blot, and we hope that you've become as fond of the magazine as we have. Maybe with a release date almost a full month earlier than any other issue, you'll have a little time to get acquainted with it before you head off for some vacation time.

But just in case you haven't made room in your life for Blot, we're offering one more reason why you should: We'll buy your books.

If you fill out and return the form on page 13 by Dec. 8, you'll be entered in our drawing to win a \$250 gift certificate to the UI bookstore. You have to buy books anyway, right? Why not give yourself a chance

to get them for free?

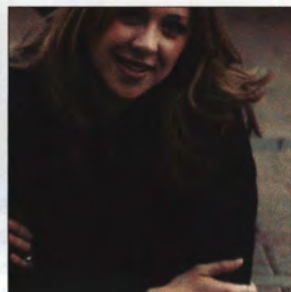
You might have noticed that "The Bright Side" is missing from this issue. I'll level with you: We (your friendly Blot staffers) are not that funny. And forcing the funny never actually results in anything funny. So we decided to give it a rest, and deliver more (and, we think, better) content that gives you a look at what's going on around town and campus this semester.

We've got salsa dancers, veterans, long-boarders, actors, ghosts and heroes, along with a hell of a lot more.

So enjoy this issue of Blot, and don't forget to enter the drawing.

We'll be back next semester...

Carissa Wright



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How to get a job:

Tips for success

By Ryan West

In many ways, it's the first step to becoming independent financially and emotionally. It's also, as some will say, one of the first times you realize that you're growing up. Yet a lot of college students seem to chase this monster of an idea away with burning torches: a job.

But this three-letter word doesn't have to be a four-letter word.

No, in many ways a job can be liberating for college students and get them on the right track to becoming the responsible adult that everyone thinks they are. But honestly, who doesn't want a little extra cash, even if they are debt-free or don't have monthly bills piling up? Whether you need chump change, rent or cash for the extra 500 text messages you've sent this month, a job is essential if you're looking for monetary satisfaction.

The thing is — in college towns and small towns especially — the job market can be a little stagnant at times (which is a nice way of saying that not everyone is racing to hire Joe Vandal).

So what can you do to prepare yourself? How can you become a successful member of the workforce and bring in that big, fat paycheck?

With help from employers and employees in Moscow and Pullman, I've compiled ten tips you should know about getting a job around these parts. Take notes, folks — your bank account might need these.

1. Get off your butt and make a résumé.

Let's face it, even if you don't have

any prior work experience, you'll have to make yourself look good on paper. Plenty of computer programs generate pre-made forms so you can just fill in the blanks. Print out a few copies, keep 'em safe and hand one in with every application. Employers recommend that they be short, sweet and honest. That means no telling the manager of Jack-in-the-Box that you're a five-star chef if all you know is glorious ramen.

2. Expect some letdowns, slugger.

Not every place you go into is going to be hiring. As a matter of fact, most places would prefer to keep a stable, consistent staff instead of bringing in bright-eyed and bushy-tailed college students. There will be a few (or several) instances where you might not even get an application. But stay strong and keep your head in the game. Introduce yourself right away to whomever you speak with and, if possible, speak with a manager about the hiring situation. Always ask for an application even if they're not hiring for five months or

five years; you will be in the employer's mind as someone eager to enter the workforce. Most importantly, be polite and try to get a résumé in their hands if you can.

3. Be like Tyra Banks: Dress for Success!

It's a tired cliché, but it's completely true. Every employer I spoke to said they'd sooner hire a girl in slacks and a modest blouse than a girl in jeans and a come-and-get-it tank top. Even when you're

walking around getting applications and speaking to employers, dress like you've already got an interview! Based on how you carry yourself, especially in retail or clerical jobs where visual standards may apply, you could already have an advantage over others just by lookin' sharp.

4. It's all about the timing.

Since students are constantly coming and going, employment in college towns usually runs on a seasonal schedule. Businesses like to hire in the summer or early fall before first semester starts, so they will be well staffed when the rush of students hits. Likewise, they will usually need extra help during the holiday season, but will look to hire in October or even September to be prepared ahead of time. Keep an eye out for "help wanted" signs all year round.



5. Interview like a pro.

Though this could be a separate list of things to do and not do (there is no try) during a job interview, here are some key points: You don't know it all, so don't get too cocky. No one is guaranteed a job just because they have an interview. Eye contact makes you seem less sketchy. If you lie on your application, consider yourself unemployed right off the bat. Never say that you con-done stealing, drinking, smoking or harassment on the job (you'd be surprised how many people think it's OK to booze it up before a shift). Explain right away what your intentions are, why you need a job, and why you chose to apply at that business — an employer wants people who want to work for them. Keep these in mind and you'll be interviewing with the best of 'em.

6. Sacrifices must be made.

Not human or animal sacrifices, silly. But your social life and your extracurricular activities might take a hit. It's important to weigh the options before you apply, and to tell your employer about every little detail that will distract you from work. Think about how much you want the job and how much you need to be in certain activities. And as a side note, no one will hire you if you can't work a weekend every now and then. It shows that you would rather party or socialize than work, and that's not what employers want to hear.

7. SCHOOL COMES FIRST!

I know that I've been harping on getting employed to better yourself, but employers everywhere usually agree on one thing: Work takes a backseat to academics. And I don't mean what's going on in your Greek house or your study groups, I'm talking classes and homework. Print out your class schedule and turn it in to an employer with your application and résumé so that they know ahead of time that you're taking a night course or have a lot to do on certain days without taking a long shift. Employers in college towns are prepared for that, and tend to be pretty flexible.

8. There is NO standard rate of pay...

...And you probably won't make much when you start out. Just because you got paid ten bucks an hour to play Minesweeper at your last job doesn't

mean your next job will be the same. A lot of places are willing to pay up to or even exceeding Washington minimum wage, but they hate it when people make demands. As the employee, it's your job to suck it up and earn whatever you can get until something else comes along. You can get away with asking what the rate of pay is during your interview (though tread carefully and try to ask indirectly), but never go into a job hopping for or demanding a certain amount.

9. Job-hopping is frowned upon.

It's simple enough: Employers would rather hire someone who has worked at one place for a whole year than four different places over the course of a year. In small communities it's important to realize that reputations precede employees, and if you keep taking and leaving jobs you make yourself less marketable as a loyal and consistent person.

10. Keep a job long enough, and you will become "That Guy (or Girl)!"

As someone who has dutifully been employed by the Palouse Empire Mall for over a year, I can say firsthand that I have now become a "that guy." People will recognize you from your job and might even approach you on the street. Good old friend requests on Myspace or Facebook sometimes follow. But just remember to keep your work-life and your personal life from becoming too mixed. It can have a negative impact on your job performance. On the flip side, it's important to remember that you represent your employer while out in public, and that the people you party with are probably going to be your customers, one way or another.

There are plenty of places in the Moscow-Pullman area that need employees, and there are plenty of ways to find out about them. Drive around, walk around, bike around and check out what businesses have to offer.

You can also sign up for the University of Idaho Job Listserv to get daily e-mails about hiring opportunities, or check any of the Help-Wanted ads in newspapers like The Argonaut. If nothing else, just remember that when the time comes to enter the real workforce with a degree in hand, you're going to need some work experience to back yourself up. So get out there and get a job, slacker!

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Cahoots Ten Genres:

The top five and bottom one movie of each. Did Blot get it right? You be the judge...

Fantasy:

"The Princess Bride" — It's hard to choose a category for this one. It's a funny romance filled with action. So, obviously, we chose fantasy.

"The Neverending Story" - Menstyle.com says, "After seeing this in the third grade, we thought all women were gargantuan stone goddesses with breasts the size of boulders. Prove us wrong!"

"Fantasia" — Dancing hippos. The perfect children's introduction to classical music.

"The Wizard of Oz"

"Labyrinth" — Must be watched while playing this drinking game: Every time David Bowie's crotch is larger than the puppets in the shot with him, take a shot. Have fun, and try not to die.

WORST: "Legend"

Action:

"Die Hard"

"Indiana Jones" — Yeah. Any movie with Harrison Ford, really.

"Top Gun" — Pre-crazy Tom Cruise ... we think.

"Pulp Fiction" — For the adrenaline-shot-to-the-chest scene alone.

"Gladiator"

WORST: "Demolition Man" (By worst we obviously mean "So bad it's AWESOME.")

Sci Fi:

"Planet of the Apes" (1968 original)

"Star Wars" Trilogy — Forget one through three, we like episodes four to six.

"E.T." — Has any movie spawned more bad imitations? "E.T. phone hooome!" Say it with us. You know you want to.

"Back to the Future"

"Equilibrium"

WORST: "Planet of the Apes" (2001 remake) — Ahem, "Ape Lincoln." We rest our case.

Comedy:

"Anchorman" — "I love lamp." Also: "I pooped a hammer." So many quotable lines in just one movie.

"Monty Python and the Holy Grail" — Can you call



Illustration by Joel Slocum

Can you call yourself a true human being if you haven't seen this movie?

yourself a true human being if you haven't seen this movie?

"Ferris Bueller's Day Off"

"Office Space"

"Mean Girls"

WORST: Two words: Rob Schneider.

Independent:

"Eternal Sunshine of the Spotless Mind" — Another one that's hard to categorize. In the end, we had to call it independent, though it could just as easily be science fiction, comedy or romance.

"Amelie" — Who can resist the traveling gnome?

"Requiem for a Dream"

"Motorcycle Diaries"

"Everything is Illuminated"

WORST: The Tony Blair Witch Project

Romance:

"Ghost" — Can you say "Erottery?"

"The Notebook"

"Romeo + Juliet" — Maybe it's not classical Shakespeare, but Claire Danes and Leonardo DiCaprio brought the play to a whole new audience: prepubescent teenagers.

"Beauty & The Beast" — You're singing "Be Our Guest" in your head right now, aren't you?

"A Very Long Engagement"

WORST: "Titanic" — You totally let go, bitch!

Horror:

"Alien"

"The Omen" — The original, not the 2006 remake.

"Halloween" — Just kill him already. God.

"The Poltergeist"

"Gremlins" — True story: Furbies were inspired by this movie. (Possibly not actually a true story. Just likely.)

WORST: "American Werewolf in Paris" — Sometimes a movie title alone is enough to give it thumbs down.

The Vixens:

Mrs. Smith: "Mr. & Mrs. Smith" — Angelina Jolie is the hottest woman alive.

Jessica Rabbit: "Who Framed Roger Rabbit?" — Never has there been a set of knockers with better

sound effects.

The Angels: "Charlie's Angels" — OK, so maybe just Lucy Liu.

Ginger Knowles: "Swordfish" — Halle Berry flashed the camera for the first time. We have to give her some credit.

Xenia Onatopp: "Golden Eye" — Any Bond girl would do, but we think Famke Janssen as a female villain is way sexier.

WORST: Aeon Flux

The Blokes:

Mr. Smith: "Mr. & Mrs. Smith" — Pretty much every woman's dream.

Dirk Pitt: "Sahara" — Matthew McConaughey had to be on this list somewhere.

MacManus brothers: "Boondock Saints" — Connor and Murphy make the list partly because they are Irish and partly because they are committing murder on behalf of Veritas (truth) and Aequitas (equality), a favorite American pastime.

Jason Bourne: "The Bourne Identity"

Dirk Diggler: "Boogie Nights" — Did we sell out by putting Mark Wahlberg on here for his foot-long schlong?

WORST: Derek Zoolander: "Zoolander" — One look is all it took.

Best of the Best:

"Forrest Gump" — For this character, Tom Hanks was practically guaranteed an Oscar. Luckily, the movie was actually pretty good.

"Fight Club" — Complex, awesome, and leaving you thinking, "WTF?" This movie has everything a good film should — including, once again, Brad Pitt's smokin' hot body.

"Aladdin" — Made when Disney was in its prime, Aladdin has the best songs, the best story and a princess who wears pants. Plus actors like Robin Williams and Gilbert Gottfried are stuck doing voice-overs like they are meant to be.

"The Goonies"

"A Christmas Story" — Don't lie, you know you've watched the 24-hour marathon of this movie on Christmas Eve before. Probably the best holiday movie ever made.

WORST: "From Justin to Kelly" — What more needs to be said? We demand those two hours back!



10 Comic Book movies you need to see (and five that really, really sucked)



By Pat Holloway

X3 has come and gone. In a few months, Superman Returns will be out on DVD and the third Spider-Man flick will be hitting theaters in May. With all that considered, we thought we'd look back at some of the best (and worst) superhero movies ever made, and consider why they deserve our attention.

10: Blade:

While possibly overrated, there is no denying that when we watched the live-action vampire slaying of the day walker, we were impressed. Our favorite moment was watching Blade take out hordes of vampires with two sub-machine guns, then moving into the next room and dropping the guns in favor of his sword — to slice and dice an even bigger group of those undead bloodsuckers.

9: The Mask:

Back when Jim Carrey was funny, Hollywood brought out this little

gem showcasing what happens when you mess with Loki's night mask: finding contraceptives in the "wrong pocket." The movie had a great cast with actors like Amy Yasbeck and Cameron (she was even hotter then) Diaz. Too bad a sequel was never properly produced as planned. Instead we got stuck with that made-for-video turd "Son of the Mask."

8: Superman 2:

Deciding where to put this was hard. It was more of the same in terms of the first Superman movie, but it also improved on every aspect of it. Either way, this movie was worth watching just to see what groundbreaking was back in the '80s. Too bad it hasn't aged well.

7: Batman:

This is an interesting one. Gotham City is actually, well, gothic. Unlike the TV series and the cartoons from the '60s, Tim Burton's Batman is a little more grown up. Everything was here, the Bat-mobile, the Bat-cave, the Bat-pole. A

smoking hot Kim Basinger, and who could forget Jack Nicholson's performance as The Joker?

6: Teenage Mutant Ninja Turtles:

Remember when the Turtles were cool?

Now that that's out of the way, the Turtles' first film stayed very true to the original comic, with a significantly darker tone than the cartoons that had the teens kicking Shredder's ass every day. Too bad the sequels followed a more cartoony formula. Oh, Shredder got his ass kicked in this movie too, but by Splinter. The Turtles got owned.

5: Spider-Man 2:

This movie ultimately was the same thing as the first one, but that wasn't a bad thing: More villains, more fights, more of Kirsten Dunst trying to act. It was a pure roller-coaster ride. Sam Raimi, for all intents and purposes, was more interested in making a movie "about" Spiderman rather than rip-

Throw in a horrible script and Triple "I Can't Act" H, and you've got problems.



ping things directly from the comics. There's really nothing wrong with that, because sooner or later you've got a lot of explaining to do.

4: X-Men:

The first movie in the trilogy redefined what was expected in a comic book movie. It truly made us once again realize that after "Batman and Robin," comic movies can be good, but they can also be great. Patrick Stewart played the hopeful Professor X, and Bryan Singer showed us just what a good director can do with his material. Admit it, the moment you watched Wolverine "snikt" his claws, your jaw dropped.

3: Superman:

This was the first movie to truly define the superhero genre. The music score was so well-produced you could swear that the horn section learned how to make their brass say "Superman." The acting was filled with favorites like Gene Hackman and the late Marlon Brando, and relative nobodies like a young Christopher Reeve. When this movie came out, we truly did believe a man could fly.

2: X2: X-Men United.

Just when you thought you saw what a comic book movie could offer, this thing came in and set a new standard. A spectacular musical score, the return of an already awesome cast, even a storyline lifted straight out of the pages of classic X-Men comics. This movie was

amazing on so many fronts. Sure, X3 was pretty good, but it was nearly impossible for it to create the same "wow" factor that this movie did.

1: Spiderman:

When Spiderman was first announced for the box office, all of us finally breathed a sigh of relief. After just about every DC character got a movie, along with the Crow, Spawn and others, everyone was wondering where Marvel's flagship webslinger was. Thankfully, this movie was well worth the wait. Directed by Sam Rami and starring Tobey Maguire (could we ever think of anyone else being Spidey?), this film was a true gem.

And on the other hand...

5. Superman III and IV:

Both movies are pretty bad. When III came out, we were wondering what the hell was going on. Supes starts taking drugs, getting drunk a lot and having sex (we think), so basically, he takes on the lifestyle of every college freshmen who ever lived. As far as IV is concerned, that movie just flat out sucked. Anytime you have a villain named "Nuclear Man," you are destined to tank at the box office.

4. Blade: Trinity:

What went wrong here? Blade? Dracula? A really weird cat? This movie had potential just for the feline alone, but throw a horrible script and Triple "I Can't Act" H in the mix and you've got problems.



3. Captain America:

Not only does this movie have horrible references, but Red Skull is no longer a high-ranking German Nazi and has somehow become Italian. Huh?

2. Swamp Thing:

This movie, with all its rubber suits and rubber penises (at least I think they are rubber penises) protruding from Swamp Thing, you get the impression that the Godzilla movies — no, not the recent ones, the ones made 40 years earlier — are special-effects masterpieces compared to this.

1. Batman and Robin:

Seeing Uma Thurman as Poison Ivy already raised questions, like "How did they get her to look hot in this movie?" and "Wait, wasn't Poison Ivy supposed to be super-model hot?" But no matter how much they make that hag Thurman attractive, she still can't act in this movie ... but then again neither could anyone else, so that isn't saying much.

Bicycle project provides mobility to Ghana

By Jessica Mullins

Dave Peckham has always been crazy about bicycles.

The Village Bicycle Project is a product of his strong belief in the potential of bicycles as an alternative form of transportation.

The Moscow-based nonprofit organization sends bicycles to Africa, provides tools for bike mechanics and holds repair education workshops to those who receive the bicycles in Ghana.

The idea for the Village Bicycle Project was conceived in the 1980s when Peckham served as a Peace Corps volunteer in Africa. He saw many people walking, some in fancy cars and even more crowded into taxis.

"There was not much in between," Peckham said.

Over ten years later, in 1999, he began his project to help people in Africa.

"I was at the point in my life where I had the time and resources to try to do something," he said.

From minor Net research he found out Ghana doesn't have import taxes on bikes. Peckham traveled to the country and discovered there was a bicycle market. He visited the market with a large knapsack of bike tools. People crowded around him.

"Most people had never seen the tools before," he said. "It is really, really amazing."

Peckham sent his first container of bikes in 2000. He received a good amount of local support for the shipment, but he shouldered the majority of costs. The price tag to ship the bicycles is about \$6,000. The crates travel by train to the east



Loading a container of bikes in Seattle. Courtesy photo.

coast, cross to Europe then go on to Africa. Since the first shipment, Peckham has received grants and other kinds of financial support for the project.

The VBP has been growing exponentially for a few years. In the first few years, it sent only one or two containers of bicycles, but it now sends 11 or 12 a year. The 36th container was loaded this September in Portland. A container holds about 450 bikes. To date, the project has sent 16,000 bikes.

Earl Aldrich, owner of Paradise Creek Bicycles, has been involved with the Village Bicycle Project since its origin when Peckham came into his downtown shop. The location serves as a collection point for the greater Moscow area and provides tax write-off receipts for bicycle donors.

"The program is outstanding," Aldrich said. "I don't think there is a greater gift you can give an individual than a bicycle. Giving a bike in Africa is like giving them a Cadillac."

The project takes something people in this country don't want and



Opening a shipment of bikes in Ghana. Courtesy photo.

puts it to use somewhere else, Peckham said.

"A bike equals status in Ghana," he said. "Here, people throw away last year's model."

The bikes have many advantages to the people in Africa. They help people get to work in a quarter of the time and are cost-effective.

"I know people who spent half the income in transportation to get to work," Peckham said.

In addition to bringing the bikes to Ghana, the VBP bicycle workshops offer incentives aside from the increased knowledge of bike mechanics.

"The workshops are huge because people are happy to learn how to do (bike repairs)," Peckham said. "For me it is important the people get to practice."

Last year the project held 47



Dave Peckham, founder of the Village Bicycle Project. Photo by Charlie Olsen.

"It is really important to me that we address the issue of sustainability."

- Dave Peckham



Esther Drayi adjusts brakes for one of the students in a class in which she is coached in teaching bike repair. Courtesy photo.



Elizabeth Agbeleke, one of VBP's instructors in training, shows another woman how to straighten a wheel. Courtesy photo.



Cobbinah Amensah used to have to take two cars to get to work; a taxi from his village to the junction, then a bus to the town. Now he bikes the first leg, which saves a quarter of his monthly salary, enough to pay for his bike in two months. He also likes that he can go anytime he wants, instead of having to wait for taxis. Courtesy photo.

workshops in Ghana. In September the total amount for 2006 was up to 45. The VBP offers a one-day basic repair and maintenance class, where participants get a bike for half the price. There is also an advanced half-day class where participants can get tools for half price.

"It is really important to me that we address the issue of sustainability," Peckham said. "We don't want to give bikes away because we want the bikes to be appreciated."

The VBP also offers an earn-a-bike program where individuals can earn a bike by participating in 40 hours of instruction and practice in bike repair and safety.

The feedback for the project has been 99.9 percent positive, Peckham said.

"Some people say it is brilliant," he said.

The VBP depends on volunteers. In Moscow there are 40 to 50 people who help prepare the bikes for shipment. The bikes are arranged for shipment by removing the pedals, turning the handlebars and lowering the seats.

"We make the bikes as compact as

reasonably possible," Peckham said.

Loading volunteers work from locations such as Seattle and Portland. These volunteers help load the bikes into the containers.

UI student Jasper Cooke drove to Seattle with two of his roommates to

load bikes for the Village Bicycle Project last spring. They drove into Seattle on a late night and spent all of the next day loading bikes.

"The project is awesome," Cooke said.

The Ghana volunteers

receive the bikes and put on the workshops. This year there are four American volunteers in Ghana, Peckham said. Two of the volunteers in Ghana, George and Samson, clear the bike container, assemble and store the bikes, and run the workshops.

Peckham travels to Ghana once a year and usually stays for five to six weeks. He tours villages and sees how people are with the bikes.

People put lights, fenders and racks on the bikes, he said. One woman wanted to get a basket so she could sell produce.

"The response is very positive," he said. "People say, 'When can you

"People say, 'When can you come back and bring more bicycles?'"

- Dave Peckham

come back and bring more bicycles?"

Peckham also started the UI bike loan program in 1990. The UI bike loan program is one of the most heavily requested programs on campus, said Glen Kauffman, coordinator of the International Friendship Association. To borrow a bike from the program, a student must be enrolled at UI or the immediate family member of an enrolled student.

"Dave has been an ongoing supporter of the bike loan program because he has seen first hand the difference bikes can make," Kauffman said.

Peckham helped with workshops at UI.

"David is a real educator at heart. I don't think he gets enough credit for that," Kauffman said. "He strives to share knowledge of how to maintain bikes so people will have direct control over their lives and their livelihood."

The VBP is a nonprofit project of the Palouse Clearwater Environmental Institute.

Idaho students get a shot at space

By Hillary Flowers

First-year graduate student and mechanical engineering major Austin Howard never believed a kid from southern Idaho could intern for NASA.

But last summer, Howard interned at NASA Ames Research Center, where he was working on a project titled Idaho Research Involving Student Engineers and Educators (RISE).

"It totally changed my identity," Howard said. "I always thought that these people (who) work at NASA are on this other plane of systems — they're way higher than me. But actually going there and seeing them and working with them, realizing they're just real people. ... I loved every

"The whole point of these internship programs is to get people excited and try to get the good people to come in and replenish the workforce." - Austin Howard

minute of it."

Howard said his confidence was higher than it had ever been before after he left NASA Ames, located near San Francisco.

"I learned a ton about spaceships because you can't learn about spaceships here," Howard said. "Knowing how they do things at NASA gives me an insight to how the NASA world works."

He worked with seven other interns, who have become close friends. Just knowing people is a huge step to get hired at NASA, Howard said. He now has people he can call when he needs advice.

"That's a huge advantage that I have," Howard said. "Just having that experience on my resume is really good."

Howard said he was a sophomore at UI when he heard about RISE. He has always been interested in space, he said, but never thought that he could work in the field. After Howard decided to get involved with RISE, he heard

about the NASA internships.

"This is an opportunity for me to talk to NASA people and get in the door," Howard said. "The focus of the RISE program is to provide students the opportunities that I got through it." All students need to be involved with the project is an interest in science and a passion for learning.

"The advice I would give to anyone (who) would like to get an internship at NASA is to get involved with the balloon project," Howard said, referring to UI's near-space weather balloon project. "I will work with the students to try to identify and take steps to meet their goals."

Howard said it's likely he will return to intern at NASA Ames next summer.

"I would suggest that students go

talk to the people at the space grant office," Howard said. "They are very friendly and are working as hard as they can to help make students' dreams come true."

The NASA Idaho Space Grant Consortium (ISGC) is a higher education program designed to provide highly flexible programs focusing on current and ongoing NASA initiatives.

"There are a lot of different ways I think this is providing benefits to the students and helping them decide what they want to do with their careers," said the program's associate director David Atkinson. "It's also getting the best students involved with NASA. JPL (NASA's Jet Propulsion Laboratory in Pasadena, Calif.) and NASA Ames have made it pretty clear that they wish they had a lot more of our students."

The main concern that NASA has right now centers around workforce development, Atkinson said. Many of NASA's current engineers are aging and getting ready to retire, which

means new engineers are needed to take their places. But there are not enough young engineers and scientists to come in and fill those slots, Atkinson said. This is where the ISGC internship program comes in.

"We would like to consider ourselves as the primary contact point within the state for NASA-related issues," Atkinson said.

There was a period when NASA wasn't hiring anyone, Howard said. At that time, NASA was only running the shuttle. But now that they are designing a new space ship, they are in need of young engineers and scientists.

"They realize that you can't just hire a whole bunch of people in the '60s and run them until they're ready to retire and expect to hire new people to replace them," Howard said. "You need to trade off that experience. It's a real issue."

ISGC provides funding for UI students to do internships at the NASA Ames Research Center and at JPL.

"The whole point of these internship programs is to get people excited and try to get the good people to come in and replenish the workforce," Howard said.

First-year graduate student John Lacy interned at JPL in the summer of 2005. Lacy said he has always been involved in building things and working on machinery.

"I always liked knowing how things worked, taking them apart, trying to put them back together," Lacy said. "Trying to make them bigger, stronger and faster."

This infatuation pointed him in the direction of majoring in mechanical engineering. Lacy has had scholarships through NASA ever since he began college. Those scholarships helped him land internships at JPL and NASA Ames. Once he got the internships, he said, he began exploring robotics.

At JPL, Lacy built a dog-sized robot, which used legs to get around instead of wheels.

"It was a great experience. It got me into the design world," Lacy said of his JPL internship. "It opened my eyes to how the whole design process worked once you get out of school."



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Salsa Queens: Life as a Latin Dancer

By Kimberly Hirai

The lights turn on late Friday in a small room in University of Idaho's Memorial Gym. Punching bags hang silently in the back and large rolls of foam provide soft seating for some of the students gathered. A wall of mirrors to one side reflects the faces of old and new. But the floor is empty. It's smooth and red and spongy. And then the music starts. Latin music from Puerto Rico with blaring trumpets, a deep drum beat and guitar.

As a first-time salsa dancer equipped with the coordination of a one-year-old, I, along with a group of friends, set out to learn the art of salsa dancing through UI's Latin Dance Club. We split into two groups: the beginners and those more footwork-equipped. The challenge: learn the basic step of salsa.

My sidekick in the fancy footwork endeavor was a tall UI student with dark brown hair. So nervous was he in

learning the steps, his alert sense of dancing made his eyes bug out like those of a cartoon character. He didn't say a word as he stiffly maneuvered me through a twisted gauntlet of arms and hands and then a half turn, landing me on the other side of him. Perhaps he was too obsessed with the three-step — the basic salsa technique had us counting to six in a flurry of hip-twisting confusion.

I was also treated to an amateur attempt at the Lord of the Dance as my partner quickly stepped the salsa basic in his white socks, his blue jeans a blur. A newcomer to the club, he found a hidden beat twice as fast in the saucy music and decided to negotiate the steps a little faster.

At the front of the room, two female students danced together.

Their swift and calculated movements were touched with a little grace and a hint of flirtation, for which salsa is known. One had crimped locks of red hair and pale skin, the other the slim, muscular frame of a ballet dancer.

Latin Dance Club president and senior history major Ariadne Luh has had many less-than-perfect partners in her dancing history. Vice president and junior recreation major Emily Ackerlund might have

"I was the little kid who told everybody else what they were supposed to be doing if they were doing the wrong thing." - Ariadne Luh

had more, though she's too shy to admit it. Both teach salsa lessons in Memorial Gym's multipurpose room, but their dancing histories are quite different.

Ackerlund began her dance career as a boisterous three-year-old in Newburg, Oregon. Her mother

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enrolled her in a ballet class to provide her with more instruction.

"I remember our first performance," Ackerlund said. "I was in a little red tutu. I was the little kid who told everybody else what they were supposed to be doing if they were doing the wrong thing."

Today Ackerlund is more reserved than the little girl in the photograph she remembers seeing of herself in first position, with feet pointing outward and arms held out in a circle.

She bites the right side of her lip when she's nervous or thinking of the proper words and was reluctant to say that dancing with some of her less-than-graceful partners in the past was a bit "disturbing."

But Ackerlund is more expressive through her dance movements.

"She refrains from speaking a lot, but her dance shows that she knows what she's doing," Latin Dance Club adviser Tarah Johnson said.

Johnson is a ballroom and Latin dance instructor at the UI. She teaches jazz at Northwest Dance Center in Pullman, and is also a senior fish and wildlife resource major. Johnson said when she first met Ackerlund she always remembered her by her "fiery red hair and smile."

Ackerlund said one of her challenges in learning dance was taking the lead.

"I encourage everyone to learn both sides," Johnson said of the individuals who help her. "She's been really good about picking up on it and being 'the man,'" she laughed.

Luh discovered her love of salsa about three years ago. Luh grew up in Seattle and lived there for eight years, beginning as a unknown dancer among the prestige and grace of those who frequent Seattle's Century Ballroom.

"It's the place to go if you want to go dancing," she said.

Luh had danced ballet for many years, but discovered salsa through a university class. She tried out dancing clubs to further her experience and loved Century's hardwood floors and dance hall decorations. But she

admired the dancers even more.



Ariadne Luh dances with her partner Eric Rodgers. Photo illustration by Kylie Pfeifer.

"They love it and they're there to dance," she said. "They're performing for you."

But getting a suave dance partner was more of a challenge than getting in. Luh said the tight circles of better dancers kept her dancing with the amateurs until she hit the clubs and got more practice. Today, she might be counted as a dancer at their level.

Luh started the Latin Dance Club with former UI student Riyaj Shrestha last year. Her friendly persistence shows up in conversations with new acquaintances, on and off the dance floor.

"She's not afraid to just stop someone on the street and say, 'Hey, do you know how to Latin dance?'" Johnson said.

Johnson met Luh in front of Memorial Gym almost a year ago. Johnson said Luh walked right up to her and shook her hand, telling her she was glad she was here.

"The first step to walking through

that door is so terrifying to some people," Johnson said of students who try the dance club for the first time. "And she makes them feel secure."

Luh works in the language lab in the Administration Building. She said she talks to anyone that shows interest about the club. She stopped the interview to help a student.

"You gonna come salsa?" she asked. "You should come."

The student refused, politely citing calculus homework and projects in the coming weeks. Luh went further.

"So we'll see you after that then?" she asked.

But there's more to life than just dance. Luh plans to apply for law school and graduate school.

She hopes to practice environmental law.

"Shoot high, right?"

she said. "Because that means you get it when you shoot high."

And Ackerlund will continue to hone her dance skills. She hopes to one day open a dance studio for ballroom and Latin instruction. She also said she wants to have painting and drawing classes at the same complex, a skill she started to develop in the seventh grade with her first sketch book.

Both love the benefits of dance. Ackerlund said she feels she's missed out on a great opportunity if she doesn't dance.

"Dance is a form of expression," she said. "It's important because I always feel better after I've danced."

Luh said it makes her forget about everything else when she's stepping to the music. And it has become her main focus besides school.

"Dancing is like that," Luh said. "Something I do."



Charlie Skinner laying down a stylish frontside turn. Photo by Charlie Olsen.



Longboard Moscow

By Hartley Riedner

The newest moves the members of the UI Longboard Club are attempting on the hills of Moscow all involve cheap leather gloves and a cutting board.

"When I first saw them, I laughed my head off," says UI Longboard Club co-founder Josh Yon. "I was like, 'Why do you have gloves with cutting board on them?'"

The unusual gloves belong to Charlie Skinner, the other founder of the club, who discovered the gloves when he was looking up longboarding videos on the Internet. The gloves aid in sliding, a term that refers to when a longboarder puts his hands on the ground and uses the hard plastic of the gloves to help him slide

across the pavement.

Longboards are mainly used for cruising and carving on flat surfaces, but slide gloves add another dimension which allows the boarder to perform different moves when traveling downhill. "It's how you do tricks," Skinner explains.

"Pictures don't do it justice," he adds. "You're probably traveling fifteen or twenty miles an hour with your face a couple of inches from the ground."

Skinner and Yon crafted their slide gloves from "cheap leather gloves from Wal Mart and a cheap cutting board," Skinner says. They cut pieces of the board for the palm, thumb, and fingers, and used a torch to melt one side of the plastic and adhere it to the glove. "There are companies that sell the gloves

for like \$30, but we made ours for \$7."

"We went from just having two pairs of gloves, mine and his, to pretty much everyone in the club having a pair," Skinner says. Meetings now consist of driving to a

which breaks down and gives instruction for different slides and tricks.

"The one everyone's trying to do now is the pressure spin," Skinner says. The spin is a move where boarder is traveling downhill and places his hands

"Why do you have gloves with cutting board on them?" -Josh Yon

local set of hills in Moscow and trying to do to different slides.

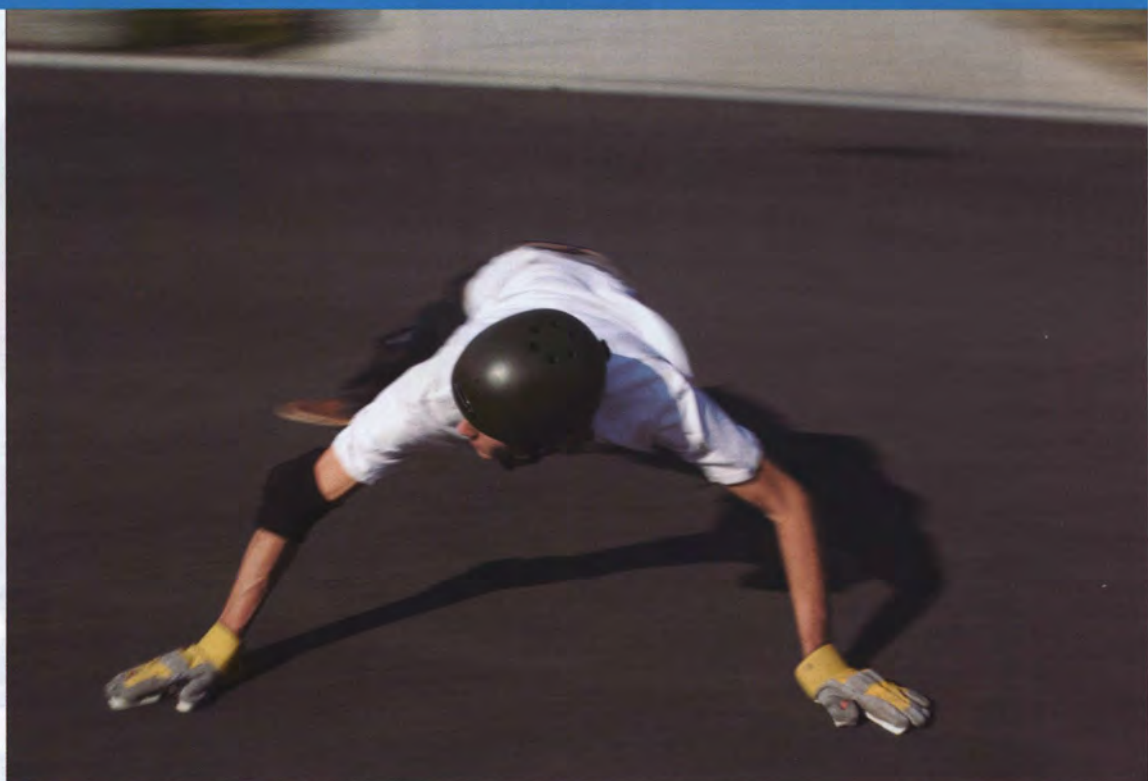
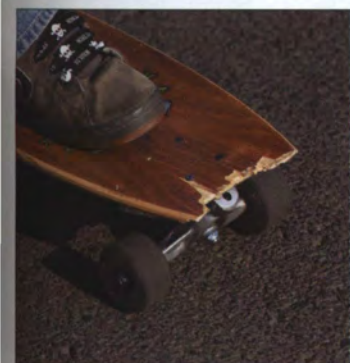
"It's great because you get a lot of support from the other guys," Yon says. "Everyone's pushing each other to do better."

When they want to learn more about tricks or how to execute more difficult maneuvers, Skinner and Yon head to www.faltownskateboards.com for the website's Slide Skool,

on the ground beside him and then swivels his body 360 degrees around. "It's all about where your head looks."

"Where your head goes your shoulders go, and where your shoulders go, your board goes," Yon explains.

With each new attempted move comes the expected scrapes and bruises, and both Skinner



Dan Ryskamp speeding through a backside corner. Photo by Charlie Olsen.

“Where your head goes, your shoulders go, and where your shoulders go, your board goes.” - Josh Yon

and Yon emphasize the importance of safety while longboarding. “It only takes one time,” Skinner says. “The way everybody in the club rides, it’s so easy to wreck.”

For the two of them, wearing a helmet is common sense. “I love to longboard, but it’s not worth it,” Yon says. “I love my head more.”

The pair considers slide gloves a necessary safety precaution as well, especially since the gloves allow the boarder to come to a stop more easily and more quickly.

“Having slide gloves, even if you’re not sliding, is a security,” Skinner says. “I don’t really wreck anymore.”

“It’s better than a foot drag,” Yon says. “You don’t go through so many shoes.”





Years Later

A campus remembers the 1956 Gault Hall Fire

By Tara Roberts

On Oct. 19, 1956, a 20-year-old University of Idaho student took an early morning walk. Along the way, he stuffed newspapers into the couches of Gault Hall's lounge, lit them, and left. Minutes later, three men were dead.

UI President D.R. Theophilus called the Gault fire "the university's saddest hour." Dean of Students C.O. Decker declared it murder. In a letter written 50 years after he saved four of his classmates from the inferno, Floyd Lydum said it was something "that could never be forgotten, should never be forgotten, should have never happened."

But until this fall, the University of Idaho had forgotten. Thanks to the leadership of county commissioner and 1959 UI graduate Tom Stroschein and the receptiveness of university officials, a memorial is finally being established in memory of the three students who died — William Clair Shuldberg of Terreton, Idaho; John Knudsen of Idaho Falls, Idaho; and Paul Johnson of Davenport, Wash. — and in recognition of those who saved others from perishing.

Fifty years have changed the University of Idaho.

The original Gault Hall was torn down in 2003, and the name bestowed on a Living Learning Community hall. Chrisman Hall, from which arsonist Paul Matovich watched the flames, is now Phinney, home to anthropology

and sociology. Many of the men who tried to help at Gault lived in Campus and Idaho Club dorms, which no longer exist. Stroschein lived next to Gault in the newly-formed FarmHouse fraternity.

Socially, 1956 was a different world for students. The drinking age was 18, and campus-wide dances were common. Women were not allowed to wear pants or stay out late, and their behavior was scrutinized on and off campus. The Argonaut had an entire page dedicated to who got pinned, who was engaged and what sort of parties the sororities and fraternities were holding. The top headlines of early October were enrollment numbers — 3,800 students were expected on campus — and the race for Homecoming Queen.

The university was in its heyday, a time of enrollment booms and new projects. One such project was Gault Hall, opened in fall 1955 and declared a triumph of engineering: fireproof.

Fifty years have changed the story.

Over time, details of what really happened at Gault Hall have been lost in the fuzz of memory, transformed into rumors, forgotten entirely. Some threads of the story are found in the newspaper articles that remain, others are only in the memories of those who were there. Some have been lost to death.

It is impossible to tell the whole story, but UI is ready to hear something. We've memorialized what happened, and memorial implies memory implies story.

So here, in its simplest form, is what happened.

Freshman journalism student Paul Matovich, driven by an obsession with power and flame, set a series of fires across campus that fall. Most were caught and extinguished immediately, but there was fear on campus and ROTC fire guards everywhere. Because of its "fireproof" status, there were none at Gault Hall.

When Matovich set the fire at Gault at 2 a.m. Oct. 19, things went terribly wrong. The volatile mix of burning paper and foam rubber fumes exploded. The fire traveled up the chimney-like stairwell, then entered the path of least resistance: the fourth-floor hallway, for which there was no fire door. There were no fire escapes, either, leaving the men who lived on the floor to escape by any means necessary. Some ran down the stairwell, others broke out windows and climbed to the roof of neighboring Upham Hall.

Some, though, were trapped, leading to the heroics of four students who saved four more. Floyd Lydum, then a 20-year-old agriculture student, escaped from his third-floor room to the roof of neighboring Upham Hall and spotted two trapped men. He was joined by students Pete McConnel and



Gault Hall fire [1956]. Lounge on second floor where fire broke out. 1-95-2. University of Idaho Library

Andy Coray, and the three scaled a small metal ladder to the roof of Gault. Lydum was a talented gymnast who performed feats of strength and flexibility at exhibitions around the area, and with McConnel and Coray holding tight to his legs, he hung upside down and backward, four floors off the ground, and pulled B.J. Schaffer and Don Archer from their room. The boys returned to the ground, and when Lydum saw more trapped students but was unable to get a shocked firefighter's attention, he returned to the roof with sophomore Lawrence "Lash" LaRue and a rope. Together, LaRue and Lydum rescued Stephen Hinckley and Harold Jacobs. Back on the ground, Lydum collapsed into the arms of Stroschein, shaking and crying. He had saved four men, but it wasn't enough. He had looked up at the window and seen a dark shape fading into the flames.

Meanwhile, the fire intensified. Gault proctor Harold Hunker, fire

guards and students had pulled the alarms, but the system had grounded and failed. The Moscow Fire Department arrived, but did not have a ladder sufficient to save all the fourth-floor men. The fire grew so hot it melted Elvis records, disintegrated clothing and burned through metal-cored doors. An Oct. 23, 1956, issue of the Moscow *Idahonian* reported that a watch removed from one of the bodies had stopped at 2:10 a.m.

For 33 days, campus was in a panic. The arsonist could be anyone, it seemed, but Matovich was a prime suspect from the beginning. He had been kicked out of the Air Force in relation to fires at Hamilton Air Force Base in California. Some newspaper reports have him starting fires as young as 5 or 6 years old. Maurice Johnson, a 1956 student and now a retired UI professor, said Matovich's name was among 17 or 18 on a list of potential pyromaniacs. But the biggest hint was his reaction at *The Argonaut*.

Matovich had been hanging around the office, "making himself kind of a nuisance," according to '56 editor in chief John B. Hughes. He'd been coming in since the first few fires, asking to cover them, but his writing skills were lacking so Hughes assigned him to less important stories. After the Gault fire, he appeared in the office again, eager to write about the fire he'd secretly set. Hughes told him no, and he left. But instead of giving up, Matovich assigned himself the story. He spoke to William Schuldberg's sister and B.J. Schaffer. When word got around to Hughes, he was angry, but curious. Instead of printing the story,

A note:

This story is still under construction. Anyone with a story to tell about the Gault Hall fire or surrounding events may contact Tara Roberts at karr4105@uidaho.edu or the editors of *Blot*.



Above: An Argonaut photo from October 1956 shows damage caused by the fire in the Gault Hall lounge. Below: Another Argonaut photo shows Floyd Lydum soon after the fire. Right: Yearbook photos from 1956 of five people involved in the story. All courtesy photos.



Paul Johnson



Lawrence LaRue



Timmy Stochien



John B. Hughes



Maurice Johnson



he turned it over to the authorities. An FBI agent watching the case asked Hughes to assign a longer story to Matovich, but the resulting reporting revealed nothing. While suspicions loomed, investigation continued. After Matovich made a tearful confession on Nov. 20, The Argonaut ran his original story in its unedited entirety, along with the headline "Matovich writes of fire he confessed to setting."

Over Spring Break 1957, Matovich was tried in Latah County, convicted of second-degree murder and sentenced to a maximum of 25 years in prison. He was paroled in 1968 (though, according to Maurice

Johnson, was asked to never set foot in Idaho again) and died Nov. 17, 1980, in Seattle. After his conviction, when asked if he had anything to say, he replied only, "No sir."

Fifty years have changed lives.

Most of the memories that linger with 1956 UI students are not of the fire. Even those intimately affected by the disaster can look back at their college experiences and see more than tragedy. They see old friends, good times and an event that happened but didn't scar them forever. When they talk about the fire, it's with a strange nostalgia. Yes, this happened to me. Yes, I have memories, but they're not perfect anymore. No, it didn't stop me from living. There's a sense of sadness there, bitterness in some, but also wistfulness for the fun and carefree days more familiar from their college years.

Floyd Lydum is retired now, living in California. He writes poetry and adores his 13 grandchildren. When asked to recount his memories of the fire, he wrote a six-page, single-spaced typed letter, seriously revisiting his memories for the first time in years. The Gault Fire, he wrote, was a "dark cloud" over otherwise sunny university days. Looking back on the night he became a hero, Lydum is as selfless as he was when he told The Argonaut in 1956 that anyone could have done what he did.

"...I went straight ahead towards

the window at the end of the hallway. That turned out to be a critical decision. I've often thought about it and why I made that decision. It wasn't like I debated in my mind which would be the best way out, I just continued that way as if there was no other choice," he wrote. "Accident, maybe, but I, in my heart, think it was more a leading by the hand of God."

Lash LaRue lives in Hagarman, Idaho, and is only semi-retired from years of service as a schoolteacher and administrator. After being contacted to tell his story last spring, LaRue found a scrapbook of articles and began reliving that night. He, too, doesn't glorify his heroics.

"It was just something you just did and you didn't even think about it," he said. The fire, though still a memory, has not stopped him from leading a happy life. "It was just something you had to put behind you and move on."

Maurice Johnson, who lives in Moscow, has kept the story alive, donating photos and newspaper clippings to the UI Library as a way of honoring his friends who died. He can still look at Gault blueprints and remember who lived in each room. He looks back and pities Matovich as an ill young man, but harbors deep, lingering feelings of sadness and loss. As he describes what occurred during the days after the fire, he uses few words: "Sad, sad types of things."

Tom Stroschein said losing his friends in the fire helped him realize how precious life is.

"You accept life and appreciate that you've got it."

But things are still changing.

And now I digress. This fire is my "pet obsession," as some of my friends might say. Two years of research, of interviews, phone calls, e-mails and letters, and I still feel I cannot yet do justice to this story. There is so much that can't be easily summarized. There are layers of emotion, mysteries still unsolved, hidden subplots I've yet to uncover. But as the person fortunate enough to have stumbled upon this story, I am thankful. In some years, I hope you are able to read (and I am able to write) something that tells the story in its entirety. Though the Gault Hall fire slipped through the cracks of history, those who were there appreciate it as a vivid and valuable piece of their story and the story of the University of Idaho.

As I have found myself saying so many times in the course of my research, there are stories that need to be told, if only because they deserve to be remembered.

Thank you all for remembering.



From left: Tom Stroschein, Elwood Kintner and Ben Schaffer share remembrances at the Gault Hall fire memorial Oct. 19 in the new Gault Hall, a Living Learning Community residence. The memorial was attended by survivors of the 1956 fire as well as members of the new Gault Hall. Photo by Lisa Wareham.

Brothers in memory

Across the room, seven men are smiling, posing for a picture. I sit nervously on a couch nearby. In one hand, my notebook, in the other, a pen. But I'm not writing anything. I'm just watching, amazed.

The men are survivors of the 1956 Gault Hall fire who have gathered in remembrance. It's Oct. 19, 2006, 50 years to the day since three of their friends died, and some of them nearly did as well. Tonight we had dinner together, and I listened as they shared some memories that had been quiet for 50 years. Now we're in the new Gault Living Learning Community, and the men greet current members of the hall.

Standing for the picture are Chuck Thomas, Stephen Hinckley, John B. Hughes and Maurice Johnson. Thomas, a Moscow resident, read about the memorial in the newspaper and called this morning with a request to attend. He lived on the first floor of Gault, and remembers waking up to men outside, banging on his dorm room door, yelling about the fire.

Hinckley is on campus for the first time since the '60s. Everything is different to him—even the wind feels calmer. He's brought his daughter, Heather, with him, and she's a little in

awe. Her father hasn't talked much about this story, she tells me. But she knows it means so much to him. After all, she says, "he was saved."

Hughes and his wife, Nan, have traveled over from the Seattle area. We're going to have coffee in the morning and talk about The Argonaut. He was "Jason" (the old term for Argonaut editor in chief) 50 years before I took over the position. The other men here today see him as a sort of hero, a truth-teller who helped capture the villain: arsonist and Argonaut reporter Paul Matovich.

Johnson, also from Moscow, seems to know everyone, and has a story to tell that everyone can laugh at. He recalls buying underwear for another of the men, Elwood Kintner, whose clothes were burned in the fire and who was confined to the infirmary. Kintner begins to chuckle. "That was all you bought, though, just underwear."

Kintner is sitting next to Tom Stroschein and Ben "B.J." Schaffer. Kintner remembers escaping from the building in his pants, shoes and pajama top. His hair was singed off, his ears burned. But quietly, privately, he tells me how much he remembers his friends who died that night.

How every year on Oct. 19, he thinks of them.

Stroschein is a Latah County Commissioner, and one of the people responsible for this meeting. He'd been mentioning it all fall to Provost Doug Baker, who handed the project to Dean of Students Bruce Pitman and Michael Griffel, director of University Residences. They sit in this room too, grinning as UI alumni come together for something so momentous. Pitman revealed a plan for a memorial plaque earlier in the evening, and the announcement was met by smiles and tear-filled eyes.

Schaffer, last in the row, has traveled here from New Jersey. He got Pitman's invitation a few weeks earlier and knew he had to come. He told his wife, who agreed, and bought a plane ticket. He remembers the fire so well, remembers being pulled from the window of his dorm just in time. Schaffer is tall and broad, and his laugh carries over the room all evening. But at one point he grows quiet, and says something that means everything. The reason these men, after 50 years, can come together to remember something so tragic and still come out joyful.

"We've all become brothers."



a Haunted Campus

Ghost stories at the University of Idaho

By Frank McGovern

In all likelihood, any university around long enough to cycle through a few generations of undergrads supports a couple of ghost stories and urban legends. Students are more vulnerable than the rest of the population to stress, an increased and perhaps related tendency toward drug and alcohol indulgence and similarly risky behavior. As a result, college-age populations suffer a statistically disproportionate number of tragic, sudden and dramatic deaths; suicides and accidents in particular. While

the consequent spook-story may be a ubiquitous feature of college-lore, the University of Idaho is probably more susceptible than the average school to the attachment of these yarns. With our relative antiquity, substantial Greek population and the prevalence of ivy-latticed gothic architecture, UI is, in fact, custom-made for the cultivation of campus ghosts.

The death of a student has the tendency to mark not only friends and relations, but the buildings and institutions the unfortunate deceased were associated with. This includes majors —

predominately artistic ones like English, music and theater, and their accompanying structures — plus student housing, fraternities and sororities in particular. The narratives are generally based on a hyperbolized combination of actual deaths and baseless fables created as pure fiction for initiation rituals or to haze newcomers. Eventually, a story ingrains itself in the collective psyche and survives as a particular student cluster's preserved and cultivated oral tradition.

Most student legends are short-lived and tend die with time or changes on campus. For instance, archival records

from 1972 reveal a graduate student working on a sizeable project to collect the folklore of Idaho and the Northwest recorded a student's account of a story she'd heard. In the late sixties the top two floors of a wing of the Wallace complex, the fifth and sixth, were closed off, though people on the fourth reportedly heard laughter, talking and footsteps from the abandoned corridors above. By 1972, however, the fifth and sixth floors were inhabited, having become Whitman Hall, and the tale was on its way out. In fact, the woman retelling it noted that she considered the story to be "bullshit" and declared that "the guys that lived there were worse than any ghost could be." However, a variety of entrenched legends persist, relatively unchanged, dating back 40 and 50 years and probably preceding their documentation.

The Tower of Death

Some are much more recent. The macabre genesis of one such example is genuine and documented. In 1992, a student living in Theophilus Tower effectively concealed her pregnancy and eventually gave birth in her dorm room on the top floor. Shortly afterward she dropped the infant to its death down the Tower's garbage chute. Since then, scattered reports of a baby's cries echoing up the chute have surfaced. As is common in most cases of specific urban legends, no one contacted in the Tower had

heard the phantasmal infant's crying but knew of a friend of a roommate who knew someone who had. An Argonaut article from October 2000 reports "scary noises at night" from the second floor of Theophilus. Second floor residents further reported books mysteriously toppling off shelves and phantom calls from phones in empty rooms.

An article from a year before recounts disturbances on the Tower's 11th floor. One Joellen Simpson described a personally removed account of possible spirit frequenting. The girl who lived across from her became convinced that her room was haunted. She heard spectral sobbing and claimed doors slammed shut without any human impetus. The incidents became so disturbing to the Tower tenant, she researched the building's history at the library. To her dismay, she discovered that years before, a previous 11th floor dormy had committed suicide.

Ridenbaugh: Melodies of the Damned

Some building-centric ghost stories need little motivation from tangible (or even manufactured) tragedy to flourish, the structure itself being sufficiently creepy to conjure a chill. Ridenbaugh Hall, epicenter of the music program, is one such candidate. Added to the National Register of Historic Places in 1977, Ridenbaugh is wrapped in vine and constructed in an archaic Italian renaissance



Brink Hall. Photo by Melissa Davlin.

revival style. Even walking past Ridenbaugh can be unsettling for those susceptible to superstition. The hall's similarly outmoded interior rivals its façade for the likely accommodation of musty recesses housing things that go bump in the night.

Further contributing to Ridenbaugh Hall's mystique is her unorthodox composition. In 1983 Ridenbaugh was restored. An article in December of that year chronicles the bafflement of UI faculty at the unique architecture. Apparently the original blueprints and relevant architectural documents are nowhere to be found "so UI officials are at a loss trying to explain staircases in the attic

that lead nowhere."

The purported presence of the hall's wandering wraiths is not entirely unfocused. Ridenbaugh was a women's dormitory before it was a haunt for music students. Legend has it that the building's pet spook is the metaphysical remainder of a woman who hung herself in Room 225. (Women hanging themselves are apparently extremely vulnerable to an eternity of restless wandering, as they account for a great number of on-campus hauntings.) While most students avoid it, former music major Kent Chalmers chose 225 for practice because of the "good acoustics and decent piano." In the winter of 1999, Chalmers "swore"

that he'd heard the voice of a woman's singing accompanying his piano practice, which would abruptly cut out when he stopped. On another occasion he watched flashes of light pulsing under the door that corresponded precisely with his hitting the keys of a trumpet.

In fact, seven years before Chalmer's homework was being disrupted by disembodied voices from the beyond, reports of disturbances were familiar enough that the UI hosted the husband-and-wife light-trance medium and exorcism team Ed and Lorraine Warren to investigate our school's mysteries. Upon entering Ridenbaugh 225 in 1992, Lorraine Warren "immediately felt a presence".

"My initial impression," she said, "was that of a young girl, student age, probably in her early twenties." The impression additionally revealed the woman to be dressed in clothing from the 1930s with her hair pulled back in a bun.

Brink of Madness

Brink Hall shares Ridenbaugh's moody ambience with its tight, mazelike halls, confined rooms and disjointed arrangement. It also shares a previous incarnation as a dormitory. Legend has it that Brink was especially popular with the despondent and the site of a disproportionate spate of suicides, hangings (of course) being the preferred ticket to an English-and-math-department-bound eternity. One graduate student, who requested anonymity, suggested the frequency of the dorm's suicides was the grounds for



Brink Hall. Photo by Charlie Olsen.

Brink's conversion to office space. The student speculated the shade was that of a man who had hanged himself with a sheet, from a window.

"I've heard voices," said English MFA student Brad Babbin, "but I'm not sure if they're the voices in my head. Other than that, I have never experienced any paranormal activity in Brink Hall."

The ghost-buster Warren team felt the "presence of a tall, dark-haired man" on the third floor of Brink, though had trouble focusing on specifics because of noise from office-bustling. Ridenbaugh was apparently more "fruitful."

The Telltale Hartung

Theaters (and arguably, theater majors) promote the

existence of their particular ghostly presences. Theater hauntings are inevitable as they add drama and a hazy glamour to a place and population focused on the larger-than-life. While cynics suggest that the supposed presence of the Hartung ghost is an extension of the universal theater-spook or a melodramatic manifestation of drama-inclined drama students, the poltergeist-ing of the Hartung Theater is one of the oldest, most active, specific and best documented.

Reports of inexplicable oddities attributed to a presence named "Oscar" in the Hartung are recorded as far back as 1976, and testify to oral speculation since its opening in 1974. While some theater students and faculty attribute

the supposed spirit to the unverified suicide (shocking, isn't it?) of an actor, the prevailing folklore has it that Oscar was released upon the death of a construction worker. On Sept. 19, 1973, shortly before the theater opened, Leslie T. Lande, a local contractor involved in the construction of Hartung, was found dead at 54.

Descriptions of Oscar's otherworldly mayhem have been constant since the theater's inception and eerily similar in their disposition. The bulk of the testimonials concerning spiritual disruption are characterized by minor, perplexing inconveniences. "Little accidents" are said to occur with disarming regularity. Former technical director Steve Remington had a piece of scenery fall over on him in a manner seemingly inconsistent with gravity, stage lights were (are) manipulated to point at the audience rather than the stage, lights switch on and off and so on. Also consistent are the tales of more alarming happenings. Theater students Bob Langley and Greg Clifford chronicled the oddities on video in 1984. Among other things, they give accounts of radios playing that are later found to be unplugged, doors swinging open and banging shut of their own accord, voices and figure-like shadows playing at the base of locked doors leading to empty rooms, phantasmal footsteps and unsettling screams.

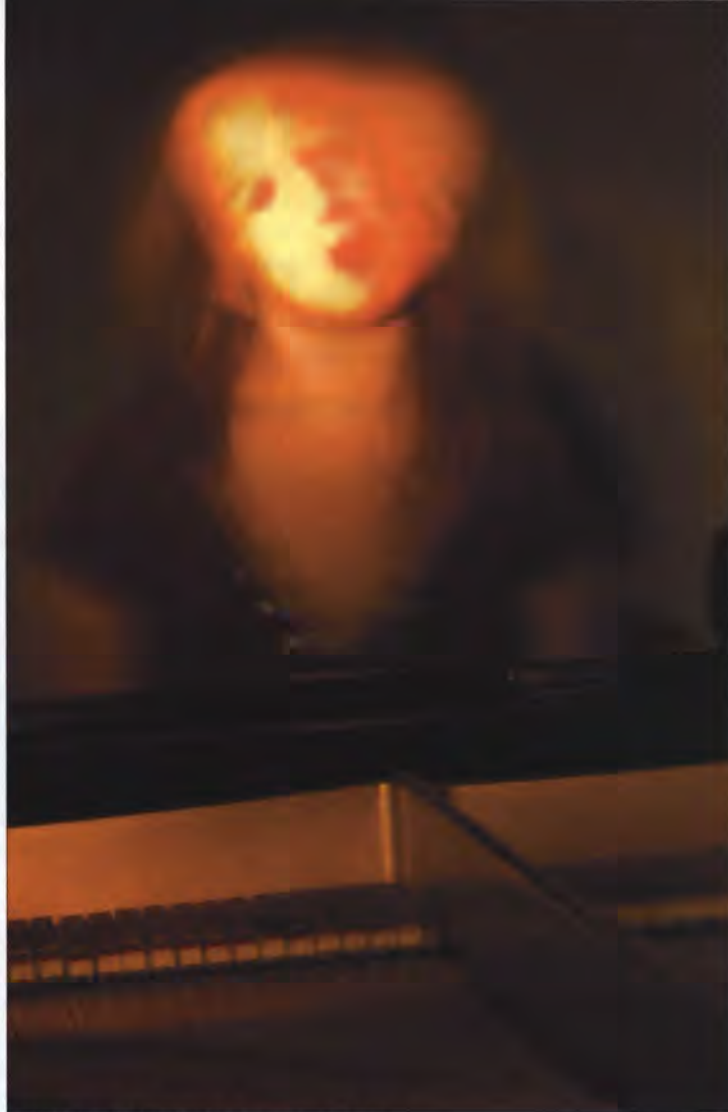
A number of Hartung regulars report catching a peripheral glimpse of a figure in the seats during rehearsals only to find them empty when they turn to

look. Nearly everyone interviewed report one or more of the following: feelings of unnatural chills, unreasonable episodes of terror, odd disorientation and a general "strange energy."

Oscar is so familiar to drama majors that they have identified detailed features of his personality. Oscar has a fetish for manipulating lights, he doesn't like classical or rock and roll, but prefers country, and is far more likely to harass men than women.

Haunted Houses

Although they are rarely as meticulously documented as Oscar, virtually every Greek house in Moscow hosts a resident ghost. While a good deal of the anecdotes are probably pledge-hazing fodder, some are taken fairly seriously. The Gamma Phi Beta house is visited by "the man in the brown suit." The Alpha Phi's spiritual tenant is the unnamed phantom of a girl who — you guessed it — hanged herself. The Delta Chi fraternity houses "Madison," the wandering apparition freed from either a pledge who died under mysterious circumstances during a hazing ritual, or a pledge who, during Prohibition, was crushed (along with the Delta Chi still) when the basement caved in. Former Delta brother Mike Semick recalled a 400-pound oil drum that moved from its position against a wall to block the doorway. Later, during a party at adjacent Delta Sigma Phi's, an unnamed DSP partier who was



Ridenbaugh Hall. Photo by Charlie Olsen.

"gazing" at the Delta Chi house spotted a "greenish haze" exiting a window to enter another. The fact that the student was at a party and "gazing" at another structure with no

article on the haunting from 1999. The aforementioned Warrens visited the Kappa Sigma house after Ridenbaugh and Brink and felt "the strongest vibrations" there com-

"Little accidents" are said to occur with disarming regularity.

justifiable purpose calls the account into question.

The neighboring Kappa Sigma fraternity is likewise afflicted by supernatural visitation. In the early '50s an unfortunate named Glenn Holmes was killed in a car wreck during Christmas break. Glenn's parents were divorced and the Kappa house was the "only place he felt at home," according to an

pared with their previous stops. Lorraine and Ed later led a group of students they judged more "sensitive" to the other side on a trip to the Kappa's basement. Lorraine Warren told the group that something (or someone) was "tugging" at the picture of Glenn she was holding. The woman beside her reported that her St. Christopher medal

was vibrating. Soon after, Glenn took a decidedly Swayze-esque turn and apparently possessed a woman on the other side of the darkened basement.

The possessed reported that her arms and legs were heavy and going numb, symptoms that the Warrens had earlier revealed were signs of ghostly incursions. The woman then began shaking, moaning and crying. Ed Warren demanded that the invading spirit identify itself to which the woman replied, in a voice unlike her own, "I know no name." Glenn, it seems, had forgotten or forsaken his name.

Ed then switched on the lights, administered a series of prayers and made the sign of the cross over the woman until she was composed enough to stand on her own.

"Ed, honey, we're not dealing with something good," Lorraine told her husband.

UI's rich history of paranormal goings-on will very likely continue indefinitely. Whether or not our resident ghost stories are true is largely irrelevant when considered academically (clearly the appropriate consideration for collegiate oral folklore). These legends and traditions flavor our university's character. So look forward to the ethereal whisper, smoky figure or book tumbling from your shelf that finds you as a scholastic endeavor rather than caving to some provincial superstition about haunting. And stay the hell away from the heat tunnels. Those things are haunted.

OPERATION EDUCATION

UI's new scholarship gives wounded veterans a chance to move forward.

By Carissa Wright

In January 2007, the University of Idaho will welcome students both new and old for the spring semester. Two of these students will have traveled farther than most.

Pending completion of their paperwork, these students will be attending UI with the assistance of the Operation Education scholarship program, which is new to the university this year. They have traveled across the United States for training, into the Middle East for deployment and returned with a life-altering injury to begin again at UI.

Assistance where it's needed

Wounded military personnel are eligible for a number of service-related financial assistance, including the GI Bill and benefits from the Veteran's Administration. "This is on top of that," said John Sawyer, UI's veteran adviser.

The scholarship is available to military personnel who have sustained "severe and permanent injury" in the course of service since Sept. 11, 2001, according to the application available online. The scholarship's funds are applied where the recipient needs it most, Sawyer said. This could range from childcare or out-of-pocket medical care to housing or transportation.

"The idea is that if a student comes (to UI) that is eligible and has a financial need that isn't met," Sawyer explained, "we'll meet that need."

Karen White, who was involved in the formation of the scholarship, said that the scholarship will be very individualized, depending on the needs of the student.

"We will pick up the financial

pieces they don't get from other sources."

Drawing up a blueprint

Heidi Linehan, associate director of gift planning in the Office of Development, got the ball rolling on the Operation Education project. Over a Christmas time trip to Washington, D.C., she attended a party hosted by Helping Our Heroes Foundation at Walter Reed Military Hospital.

"I had the opportunity to visit with some injured servicemen and women," Linehan said, "and I was overwhelmed by their courage and optimism and the care they were receiving at Walter Reed."

Linehan said she became concerned about these veterans' re-entry into civilian life, when they are no longer in a 24-hour care situation and had to deal with employment, holding a marriage together and the other concerns of everyday life.

In the summer of 2006, a scholarship committee was formed that worked to formalize the scholarship, said White, whose background is in physical therapy. The committee includes about a dozen members from programs across campus, including the ROTC programs, Disabled Student Services and Financial Aid.

One of the committee's main goals was to find funding for the scholarship. Helping Our Heroes, a D.C.-based military support organization, has pledged initial seed money to get the program up and running. Since then, White said, funds have come in the form of private donations.

"It's a different kind of donor," she said. "We've touched a personal chord with these folks."

She added that UI alumni, especial-

ly those with military backgrounds or family in the armed forces, have formed the majority of donors.

"I've never worked with donors who are this passionate about giving before," White said.

The Operation Education committee has faced challenges in getting the word out to potential applicants. Because medical records are private, White explained, the committee is unable to reach veterans who might be eligible to apply.

"We're counting on a lot of word of mouth," White said. "One of the biggest challenges is to feel comfortable that the veterans who are eligible for this scholarship know about it."

A major goal for the Operation Education scholarship is to develop a community around the recipients, according to White. With two or three recipients arriving at UI every semester, she said, soon they will form their own group. But in addition to that, she said she hopes they will connect with currently attending veterans and students in the ROTC programs.

"We want to make them feel like they're part of the community," she said. "The transition back into civilian life is one of the hardest things they go through." Add to that a catastrophic injury, she said, and a good support system is vital.

UI leading the way

The Operation Education scholarship is the first of its kind in the nation, according to Sawyer. And according to White, other universities have already called Idaho senator Larry Craig's office, interested in what UI has developed.

"Once the bugs are worked out,

(President White) plans to send a letter to all colleges and universities across the U.S. explaining the program, and how they can apply it to their own institution," White said.

White said that this type of scholarship is only effective if the university offering it is geographically close to where the recipients are comfortable, and close to their

hometown support system.

To make a larger impact on the country as a whole, "it needs to be set up across the US, so vets all over can be a part of it," she said.

Linehan said she hopes that the scholarship can be a pilot project for other universities.

Linehan, who is quick to downplay her role in the creation of the

Operation Education scholarship, stresses that student support and participation, as well as support from the administration, has been vital to the scholarship's success so far, and will ensure that it continues to flourish.

"An idea is an idea," she said, "but it's been through the leadership of Karen and Dr. White that this has happened."

UI's veteran community

While the Operation Education scholarship recipients won't arrive until January, UI already has a population of recently-deployed combat veterans.

Chris VanKeuren, 22, joined the National Guard in 2002, right after graduating from high school. He enrolled at Big Ben Community College in Moses Lake, Wash., that fall. Three months into the school year, his company was called up for active duty.

In March 2004, after rounds of training stateside, VanKeuren's company was sent to Kuwait, and later Iraq. When he returned in March 2005, VanKeuren made his way to Moscow, where he worked in construction until starting at UI this fall as part of the Army ROTC program.

David Chaffee, 28, enlisted in the Army in August of 2001, and was stationed at Fort Hood, Texas, for about two-and-a-half years before being deployed to Baghdad. He filled out university applications while in Iraq. His company returned in March 2005, and Chaffee enrolled at UI that fall. He expects to graduate in 2009, and is majoring in electrical engineering.

Jesse Lemons, 21, joined the National Guard in September 2003 while attending Idaho State University in Pocatello.

His company was deployed in November 2004 and returned one year later. He started at UI in January 2006.

Jeff Southard joined the National Guard in January 1999, while still in high school. In the fall of 2003, his company was alerted that there was a possibility of deployment, and the following June, they received mobilization orders. Southard's company was in Iraq from November 2004 to November 2005.

Southard, who was a junior when he left for Iraq, returned to UI in January 2006, and to his job at Sound, Production and Lighting two weeks after he was released from active duty. Southard was determined to continue college after his deployment.

"Doing the same jobs as people who barely have a high school education was really annoying," he says. When he returned to UI from a combat zone, Southard says, he had to get used to being less on guard. In a combat zone, he explains, anything can happen with virtually no notice, and he got used to being alert at all times. The sense of humor is also much different. Situations that are funny in a military setting don't often translate to civilian life, he says.

While Southard does not plan to pursue a career in the military, some returning veterans choose to continue on in the armed forces. Lemons and

VanKeuren both joined UI's Army ROTC program in order to further their military careers.

VanKeuren's goal now, he says, is to "get a degree and become an officer."

"As an officer you can change a lot more," Lemons says, adding that during his deployment, he saw a lot that he would do differently. "The program here is excellent." Lemons transferred from ISU to attend the ROTC program, which ISU lacks.

"ROTC is pretty basic - a lot is review," he says. "I have to step back and let the other kids learn."

His Army experience allows Lemons to take a more relaxed look at the rest of his life, he says.

"I've learned a lot about life," Lemons says. "You have a better perspective of everything." Lemons adds that the everyday problems of college life look insignificant compared to his experiences in the Army.

Chaffee's active duty status ended the day he started classes at UI. He joined the National Guard shortly afterward, but for now he is concentrating on school.

"It's like you're the grandfather of the class," Chaffee says. "I've been places and done things that others can't understand. It's kind of like you're the outsider."

Chaffee notes that he expected his transition into UI to be more difficult.

"In the Vietnam era,

academics were more hostile toward veterans," he says. "UI has done a good job ensuring that everyone is accepted into the community."

VanKeuren said that going from a full-time Army life to a full-time college life hasn't been that hard - but getting his study habits back is a little tough. VanKeuren says he's getting used to putting schoolwork ahead of everything else again.

"It's back to putting my nose in the book and studying," he says. In order to keep the scholarship money he's received through ROTC, he has to keep his grades up, which for VanKeuren is a great motivator.

Though his college transition has been a relatively painless one, VanKeuren notes the differences between him and his classmates.

"It feels like I'm in school with kids," he says. "I've already done a combat tour and been away from Mom and Dad for years. It's fun to just sit back and watch."

VanKeuren, who also continued in the National Guard, visits Seattle every month for his training weekend.

"It's like a vacation," he says. "I get to see my buddies from Iraq."

"Over there, all you want is to come home," he says, "but once you're home, you feel like a part of you is missing."



Innuendo Theater

UI theater students take on William Wycherley's 17th-century comedy.

By Kjersti Myhre

The doors of the Kiva Theatre opened at 7:10 p.m. Oct. 4, and within 20 minutes, nearly all the 120 seats were filled. "The Country Wife," presented by the UI Department of Theatre and Film, started without a hitch and had the audience laughing within the first five minutes.

Tryouts for the play were held the week before school started and though they were open to all students, the final cast was entirely theater undergraduate and graduate students. After tryouts, the cast and crew went to work and spent about six weeks rehearsing relentlessly for the big night.

Rehearsals usually started out with some sort of warm-up to get the cast energized and ready to perform. Tongue twister exer-

cises not only got the actors ready to speak, but they also left majority of the cast in tears from laughing so hard.

Take, for example, the tongue twister "Most pleasant mother pheasant plucker." It's a tad sexual, potentially offensive and quite a mouthful. Try saying it three times fast.

In addition to tongue twisters, the cast used physical warm-ups that targeted not only vocals and breathing, but also body movement and gestures.

Another warm-up was actually done in silence. The actors would carry each other across the stage in every position imaginable, Kama Sutra notwithstanding. The activity was done between two people, for those trying to create a little intimacy, or in large groups for those who think dropping people en masse is fun.

According to assistant director Diane Johnston "the carry" is one of director Paul Kalina's warm-ups. She said not only did it get the actors physically warm, but it also helped with each actor's character development.

Though effective, a solid (and sort of odd) warm-up wasn't the only thing the cast needed to successfully perform William Wycherley's 17th-century comedy.

According to the other assistant director David Eames-Harlan, the play was originally presented on a basic stage with the audience seated before it. The play was also usually produced on a large budget. Kalina and crew had neither.

Instead they were graciously given pennies for a budget and a round stage.

On a round stage the performer's back will be

turned to part of the audience at any given time during the play. This is a challenge for any actor, but was even more challenging for "The Country Wife" cast because of the play's speaking style. Wycherley's classical language is hard enough to understand when spoken facing someone, let alone when the person's back is turned.

Master of Fine Arts student Bridget Esterhuizen, who played the sarcastic and clever maid servant Lucy, said Kalina's use of physical theater helped the actors communicate with the audience even if they weren't looking at them.

"You don't have to be facing your audience to tell them a lot," Esterhuizen said.

By telling the story of "The Country Wife" through movement and physicality, Kalina was able to capture the love, sexual intrigue and cuckoldry in the play. Cuckoldry describes a married man with an unfaithful wife.

Maggie Matteson, whose character Lady Fidget made her husband a cuckold in the play, said Kalina's use of physical theater brought the thick language to life.

The story of "The Country Wife" can be split up into three different plots: The playboy's trick of pretending impotence in order to sleep with married women, the middle-aged man's attempt to keep his curious young wife away from town gallants and theatre actors and the "Romeo and Juliet" love story between a virtuous woman and adoring man.

The Restoration comedy was meant to be funny, like most comedies are, but in this particular period, comedy was a little different. Restoration comedies are notorious for their sexual

candor and usually contain witty dialogue, style and sophistication.

"It does not let up," Kalina said. "Everything has a double meaning. It's amazingly funny."

According to Eames-Harlan, rehearsals usually ran about one act a night and would be started and stopped so the directors could give ideas or ask the actors thought-provoking questions about their characters, words or actions.

Among the three directors, the actors never lacked for advice, or excitement for that matter.

Whether Kalina, a MFA directing student, was chasing actors across the stage with a plastic bat, or holding others by the back of their pants while they tried to pull away in an attempt to project their lines better, he taught the cast as much as he directed them.

Esterhuizen said Kalina made rehearsals a very team-oriented environment. She said it was like going to soccer practice because everyone was important, including the understudies.

Though Kalina isn't the ideal soccer mom, mostly because a few of his favorite four-letter words aren't minivan-appropriate and partially because his cowboy boots might pop the soccer balls, he was still able to create what Esterhuizen described as a "positive work environment."

"Paul insisted we work together," Esterhuizen said. "There were no squabbles or spats or anything. It (was) great."

Kalina asked the actors to open up on stage and be vulnerable. He often said, "Don't think about it."

"He's great ... He's really in tune with people and very passionate," David Hathaway said.

Hathaway, who worked

with Kalina for the first time in "The Country Wife," will receive his Bachelor of Fine Arts in theater in December. Hathaway played the ever-witty Sparkish in the play, and though his character considers himself to be funny and entertaining, no one else seems to agree. To go along with Sparkish's high-energy character, Hathaway was given a costume to match.

Various snack-size chip bags formed a sort of apron on top of his velvet pants. Ribbon in every bright color imaginable decorated hems and seams all over his costume. Wig designer Michelle Wood filled fishnet stockings with stuffing and created what looked like an explosion on his head.

Other wigs were made of coin rolls, egg cartons and straw because the stretched budget wouldn't stretch more to create wigs.

Costume designer Heather Yon was only given \$200 to dress the entire cast. Yon, a third year MFA student in costume design, said she used a lot of leftover fabric from other shows. She also used magazines, newspapers, soda cans and ripped-up stuffed animals. She said there were never any finalized sketches and that the costume ideas were organically grown over time.

"It (was) a real interesting process," Yon said.

Playboy Harry Horner, played by theatre and film senior Andy Hillstrom, wore a jacket lined in yellow and black caution tape and red bottoms decorated with toxic signs. These symbols helped show the audience that what was underneath was dangerous.

The women in the play wore tight corsets that accentuated the bust and slimmed the waist. According to Kimbre Lancaster, the honorable



David Hathaway portrays Sparkish during a rehearsal for "The Country Wife." Photo by Kentaro Murai.

"The Country Wife" Cast and Crew

Director: Paul Kalina

Assistant Directors: David Eames-Harlan and Diane Johnston

Set Design: Megan Pratt

Costume Design: Heather Yon

Assistant Costume Design: Emily Friedrich

Properties Master: Diane Johnston

Lighting Design: Robin Seefeldt

Sound Design: David Eames-Harlan

Dramaturg: David Eames-Harlan

Wig Design: Michelle Wood

Makeup Design: Christina Storoy

Vocal and Text Coach: Sally Eames-Harlan

Cast and Character List

Mrs. Margery Pinchwife (Jessica Rice)

Married to Pinchwife, she is the titular "country wife" whose innocence Pinchwife tries to protect. Openly interested in sex.

Pinchwife (Brian Gibbons)

Keeps his wife cooped up, but lets her spend time with the "impotent" Harry Horner. Outrageously jealous of his wife's virtue.

Alitheia (Kimbire Lancaster)

Engaged to Sparkish, though throughout the play she is courted by Harcourt.

Lady Fidget (Maggie Matteson)

Mrs. Squeamish (Kristen Haller)

Mrs. Dainty Fidget (Elizabeth Friedrich)

These three ladies usually appear together. All have slept with Horner, and care greatly about their reputations.

Lucy (Bridget Esterhuizen)

Alitheia's sneaky and sarcastic maidservant.

Harry Horner (Andy Hillstrom)

Spreads a false rumor about his impotence in order to sleep with all the married women in town.

Sparkish (David Hathaway)

Obnoxious, though he believes himself witty and entertaining. Engaged to Alitheia, but loses her hand when he doubts her virtue and Harcourt doesn't.

Theater

Alitheia, the corset took a long time to get used to.

Maggie Matteson said the corset was uncomfortable at first, but as she got used to it she said it was kind of empowering because it showed the female shape, even if she didn't get to eat close to rehearsal times.

Other costume pieces included a bubble wrap jacket (that popped a few times on opening night), ping pong ball chokers, and stuffed grocery bag shoulder pads. Even though they used alternative materials, Johnston said nothing was arbitrary, and the costumes as well as the set accurately represented the time period of the play.

Set designer Megan Pratt said most of the production's set pieces were either found or from previous productions. Much like the TV show "Junkyard Wars,"

Pratt created useful set pieces out of, well, junk. She put together an assortment of old dorm plumbing parts, a wagon wheel and a bicycle wheel to create a chandelier. It was a far cry from the candlelit monstrosity that would have normally hung above the actors heads, but this one was free and fire safe. Candles would have been too much of a risk with the straw wigs.

"It was our attempt at the style of Restoration," Eames-Harlam said of the improvised costumes and set, which were used and seen on the actors for the first time during technical week.

Johnston described tech week as the time when everything starts to come together before a performance. Eames-Harlam described it as the time when things get a little crazy.

On top of seeing the

actors in their costumes, and crossing their fingers so none of them would fall apart, lighting, music, set pieces and other last minute tasks were taken care of.

The cast also did its first full run through of the play during tech week. Tech week ran from the last week of September to Oct. 4: Opening night.

By the time opening night came around, Kalina said the production was out of his hands. All he could do was sit back, watch, and take some notes, and if in the end if he was able to help the actors find joy in playing their parts, he said he'd deem it a success.



Harcourt (Jimmy Johnson)
Friend of Harry Horner, falls in love with Alitheia and eventually wins her hand when he doesn't doubt her virtue.

Dorilant (Jay Minton)
Another friend of Horner's. Not as smooth as his friend, but still tries to seduce the ladies.

Sir Jasper Fidget (Trevor Hill)
Lady Fidget's husband, who allows his wife to spend time with Horner.

Quack (Richard Wallace)
Horner's close friend and personal physician. Spreads the rumor of Horner's impotence.

Boy (Kit Crawford)
Horner's servant, who allows entrance to Horner's lodgings. Often has the duty of keeping company secret, private or away.

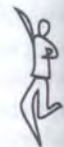
Understudies: Jesse Nash, Daniel Gerber and Jessie Taylor

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Final Fantasy: A look at the series' best and worst

By Pat Holloway

Final Fantasy XII will be out by the time you are reading this. Rather than do a history of the series like everyone else, we instead wanted to bring up some memorable moments of the previous installments.

First, a word from our sponsors:

Back in the '90s, America skipped out on some Final Fantasy games. We missed out on FFII and FFIII and when Final Fantasy IV hit stateside, it was renamed Final Fantasy II.

To avoid confusion, the games Final Fantasy II and Final Fantasy III released for the Super Nintendo will be referred here as Final Fantasy IV and VI respectively. The latter are the original names anyway.

Best Final Boss Battle: Kefka, FFVI

Back in the days of the Super Nintendo, Final Fantasy VI astounded us with an amazing story that was closed out beautifully by a final battle with Kefka, the game's resident bad guy. Every character that joins you has an opportunity to participate, making for a nice story touch, even though actual in-game usefulness is nil. You start at the bottom of some huge statue, ascending up after killing certain sections of said statue. After reaching the top of it, you rise to the sky to meet a winged Kefka, laughing that familiar laugh he repeats throughout the game. The anticipation the music provided was insane, as every gamer couldn't wait to kick his ass. The track "Dancing Mad" that was playing through this whole battle (it changed after each section of the statue you destroyed and when you met Kefka) didn't hurt either.

Best Boss Music: Sephiroth

While Final Fantasy VI did offer a more significant final battle (and it was a hard choice with this one) we have to give Sephy some credit: VII had the best final battle track, though it had a choir singing some song in Latin we couldn't understand. What made it cool was its dark feel and the mutterings of "Sephiroth."

Spooniest Localization: FFIV

Back in the '90s a good translation was a Holy Grail of sorts. We had to search and search, but it always remained elusive. Instead, we got stuck with crap like FFIV. The FFIV translation hits a new low with plot points dropped entirely, certain gameplay elements omitted and new words invented. It was bad enough Japan thought we were "stupid" to get the easy-type version of the game (which had certain abilities omitted). All grumblings of censorship and gameplay quirks were temporarily put on hold when players got to Damcyan Castle and watched Tellah yell out "YOU SPOONY BARD" to son-in-law Edward. The phrase has been referenced in both remakes, something that hasn't really been done in any game since. Spoony. Where the hell did they come up with that word?

Most Important Game: FFXVII

VII did for role-playing games (RPGs) what Tiger Woods did for the game of golf. It breathed life back into the RPG and made Americans take notice of how great the games could be. Before VII, RPGs sold like hotcakes in Japan while in America, they were all quietly forgotten. Thanks to FFXVII, RPGs are now one of the most profitable genres for publishers.

Best Opening Sequence: FFXVIII

Nothing got you psyched for a massive quest more than watching Squall get a can of whoop-ass opened up on him by Seifer. Listening to the goth choir sing "Vinos Lusec Wecos Vinosec" made it even more enjoyable. Did anyone understand the reasoning behind why those few lines of written dialogue were put throughout? We didn't, but then again, watching those two boys go at it with gunblades made us forget to care.

Best System: FFXV's job system

Sure, the rest of the game sucked, but going through it trying to find new combinations with your abilities made every trek worthwhile. In a nutshell, you had access to a variety of job classes your character could take on that would change its appearance. Your stats changed with each job, but

you also got abilities you could keep and use with other jobs if changed again. I always wanted to kill Ex-death with a white mage that wielded two swords, compliments of a Ninja-ability, and I got my chance.

Worst Character: Edward, FFIV

Pity Edward, everyone's favorite spoony bard. Not only do his spells and attack suck (plenty of characters in the series share that trait), but when his hit points go to critical he leaves the area to hide. Yes, you read that right, he hides. Once his turn comes up, you get to waste it by having him show his pansy ass, and then get this: He hides again. You just have to hope that someone kills him before he hides again just to speed up the battle.

Baddest Bad Guy: FFXV's Gilgamesh

When you come to this bridge in the middle of V, this really cool music starts up followed by some sort of ninja attacking you. What results is a series of battles through the rest of the game with Gilgamesh, one of the coolest bosses to grace the series. That music really did rock. Gilgamesh Rulz!!!

Best Scene: The opera scene from FFXVI

Sure, the opera had NOTHING to do with the rest of the game. The opera story seemed forced and had no purpose. But that was the whole point. Square's storytelling skill is apparent here because we cared about this pointless segment. When Celes began singing to us, in a voice crafted from midi, we all just felt something special.

Jaw-dropping Moment: Tidus battling underwater in FFX

Final Fantasy X didn't get much time here, so before we go we have to give the game credit. Everyone remembers just how cool it was to play that game, but FFX had a serious jaw-drop moment early on in the underwater battles. The animation was smooth and the battles themselves were amazing. After killing whatever we had to kill, we slumped into our chairs and realized just how good the rest of the game was going to be.

A life of service

By Robert J. Taylor

Most college students spend their time away from school on vacation, taking it easy or otherwise finding ways to be a bum. Amy Huddleston spends her time away from school helping others.

Huddleston spent last spring break in Mississippi helping to rebuild damage caused by Hurricane Katrina. She spent her summer teaching kids how to swim. She is spending almost three weeks of winter break in Thailand with members of her church working with children at an orphanage.

Huddleston is looking forward to the trip. Her 16-year-old brother, Gregory, who she calls one of the most important people in her life, will be making the trip with her. It will be the first time either one has left the country.

"I'm excited," Huddleston said.

"The trip gave me a new perspective on life."

"This will be an extremely unique experience. I don't think many people our age get the chance to go over there and work with kids."

Huddleston called the ASUI Alternative Spring Break trip she went on with 60 other UI students "life-changing."

"The trip gave me a new perspective on life. They had nothing. We came back with bug bites everywhere, had to eat yucky food and take cold showers for a week," Huddleston said.

"I worked harder in that week than I had ever worked before and nothing we did could compare to



Amy Huddleston outside the Gamma Phi Beta house. Photo by Kylie Pfeifer.

what the people there went through. We got to come home after a week, (but) people down there live that life everyday," she added.

Huddleston said she learned about teamwork while working with the group to knock down houses with their bare hands due to the lack of tools.

"It was amazing to see how much people lost, but they still had a lot of hope," she said. "It was encouraging. We were able to see we made an impact."

Huddleston plans to work for a non-profit organization after she graduates. She's currently an intern

for the ASUI Non-Profit Organization Office, where she helps organize blood drives for the Red Cross and oversees the Students in Service program.

Huddleston first started organizing blood drives for the Red Cross in high school. She noticed her high school didn't have a regular blood drive like other schools in the state, so she developed and implemented a blood drive program that is still in place.

"Loving people is what service is all about," Huddleston said. "It's an intense desire to make someone's life better."

A life of music



"I found that I liked playing guitar way more than playing video games and watching television."

says he sounds a lot like Howie Day, Slightly Stupid or Dave Mathews in that he plays "looped" solo reggae acoustic. For recording, he uses a loop-station to record himself and to overdub live. He's currently recording songs for his soon-to-be-released solo record.

Though he's recorded music before, Meyers says this album is his first formal recording endeavor.

Though the band was only formed about a month ago, Soul Serene has been, Meyers says, in "constant rehearsal." The band hasn't played any gigs yet; it is still in the process of writing tracks.

"Hopefully we'll be playing shows soon," he said.

Meyers says the feeling he gets when he's performing is hard to put into words.

"It's great to play at parties where everyone knows my songs and can sing along," Meyers says. His experiences at UI, he says, are so much more than the degrees he's earning.

"I love the U of I," said Meyers. "I have tons of friends and I just love the energy of the campus."

Steve Meyers outside the Beta Theta Pi house. Photo by Charlie Olsen.

By Sara Shepherd

Steve Meyers has been in the music business since high school.

"I borrowed (my brother-in-law's guitar) and found that I liked playing guitar way more than playing video games and watching television," he says. "I wanted to perform and it just sort of worked out."

Meyers, a senior and member of Beta Theta Pi, is working toward a double major in psychology and business management. Meyers and two other musicians - Spencer Batt,

a senior and Mike Cannon, an alumnus, both formerly of ClearView - now form a new band, tentatively called Soul Serene.

Soon after picking up guitar, Meyers says he wrote a few songs and recorded them.

"I gave the songs to a concert house in Boise and ended up opening for Doug Marsh of Built to Spill and a guy named Marcus Eaton when I was a junior in high school," he says. Meyers has performed both solo and with a band, and currently is doing both.

When performing solo, Meyers

Working toward stability

A UI alumnus stationed in Iraq is leading a joint force to rebuild Iraq's oil industry

By Carissa Wright

Richard Fritzley, 49, graduated from UI in December of 1979 with a degree in civil engineering. Now a Professional Engineer and a captain in the Navy, he is stationed in Baghdad, and working with the joint command unit to put Iraq back together. Blot caught up with Capt. Fritzley in a phone interview Oct. 13.

So how's the weather?

Actually, it's cooling down. It's nice when it feels cool when it's 95. It's cooling down into the 70s at night and during the day it breaks 100. When I first got here it was in the 120s every day. Very hot.

I'll bet. Can you tell us a little about what you do over there?

I work for the command called the Gulf Region Division of the Army Corp of Engineers. They are responsible for, among other things, all of the reconstruction work in the country. They've got it broken down into the different sectors of work, and I'm in charge of the oil sector. So all of the reconstruction in the oil sector is my responsibility.

How is the culture shock treating you? Do you get off-base much?

My job is mostly in the office, but once a month I make trips to field offices. I meet with our field staff and design contractors. Our office staff in Baghdad is from a contractor that we've hired to manage the project for us. Companies that actually do the construction in the field are called our design/build contractors.

When I get out of the office down south (to Basrah) I work with (one of the design build contractors). I meet monthly down there with Iraqi oil operating companies — the South Oil Company and South Gas Company, which produces natural gas and liquid propane, which is used for cooking.

As far as culture shock ... Living in the green zone here we're pretty insulated. The only time I'm outside the green zone is once a month when I go to the Ministry of Oil. And we go straight there; we don't stop.

We don't really get to go out and interact. We do have a number of Iraqi nationals working on our program management staff. One of the main

things we're trying to do is enhance their skill set so that they can take over when we're gone. So I do have a chance to inter-

face with them and learn about their lives and challenges. There's not a one of them that has family or friends that have not been impacted by the violence around them.

When I'm down south, since I'm out in the oil fields and we travel along a lot of back roads to avoid the chance of IEDs, it's interesting just to see the small mud huts that people live in out there. The shepherds, the camels and things like that.

One thing I've noticed is that when you come across kids they always run out and wave and smile. My family sends me toy cars so sometimes we toss them to the kids. They love that. I wish we could stop and talk to them, but since we're potential targets we don't want to put them in the way of that.

When I'm in the plant facilities (in Basrah), it's always fun to talk to the workers and find out what they're doing and how they like their jobs. It's not uncommon to have workers come up to me and tell me, "You tell President Bush" — like I know him personally — "we need more help, we want you not to leave."

What's been your biggest adjustment?

My biggest adjustment is getting a good routine down. Started at 7:30 and I wrap up around 10. My formal workday goes till about 6, 6:30 in the evening. Then I walk over to the dining center and get some dinner, then I'll walk back and make my personal phone calls and e-mails. Generally sometime between 9 and 10 things will wind down and I'll head back to my hooch, and since I'm kind of a night owl I won't always get to bed until 12, then it's back up at 6:30 to start another day.

One of my commanding generals warned me when I got here to take enough personal time to work out or rest, and I'm not doing too well with that.

"I've joked that it's like being in prison... The only difference is that I can come out of my cell whenever I want and I'm carrying a gun too."

I've joked about living in a shipping container, and it's true. My hooch is one of the big metal shipping containers you see

divided in two, with plumbing and a little A/C added.

I've joked that it's like being in prison: My living space is about the same size; the compound is surrounded by razor wire. The only difference is that I can come out of my cell whenever I want and I'm carrying a gun too.

We have it on good authority that you're still one hell of a Vandals fan. How are you keeping up with your favorite team?

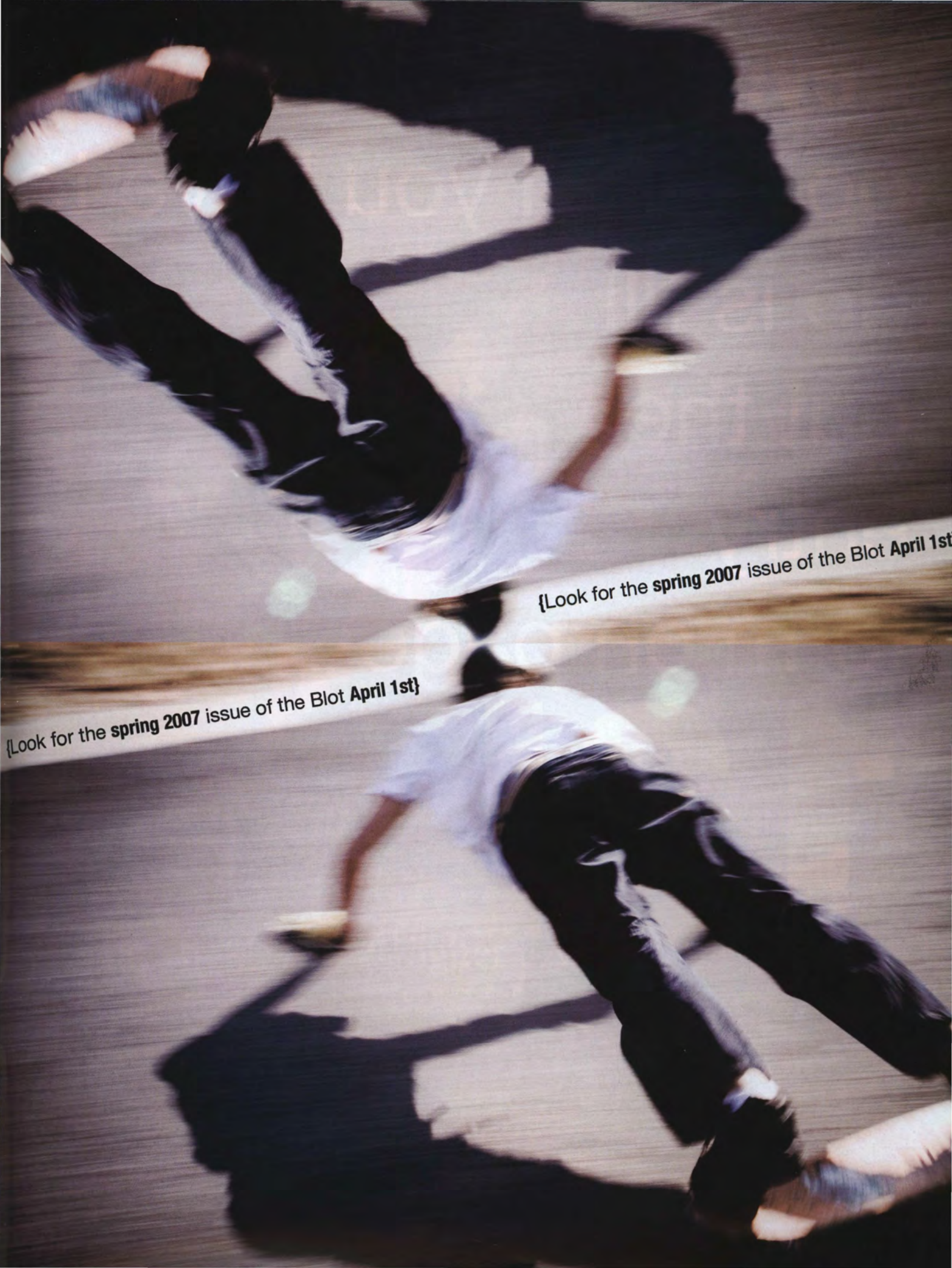
It's tough because I go to the Vandal Web site and find out the game schedule, but we're on a 10-hour time difference right now, because it's daylight-saving time. Normally we're on an 11-hour difference. I do try and tune in and listen in to the Vandal Web cast. One night I finally gave up around 1 a.m. when WSU scored their third touchdown, then another night the Web site was down and I sent flame mails to the Webmaster. I haven't heard anything back.

Are you coming to next year's Homecoming?

Boy, I plan on it. When I get back I'm probably going to be retiring from the Navy Reserve, so I'll probably have a lot more free weekends. I plan on getting up there a whole lot.

Thanks very much for your time!

Well thanks for the phone call. Just tell people that despite the news, there's a lot of good stuff going on over here. We're doing a lot of good. I should probably say this. The future of Iraq is going to be stabilizing the country, and one of the ways to do that is for them to pay their own way. Right now (the way to do that) is oil. I'm happy to be a part of it.



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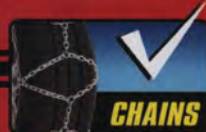
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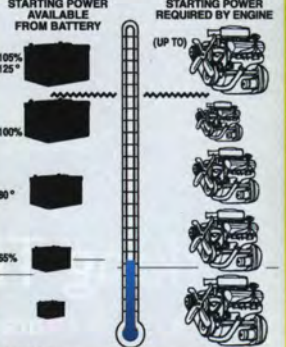
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