

Chasing the high

Life addicted to methamphetamine

Gallery

UI art students show their talent

Dancers Drummers Dreamers

A step-by-step production to completion

Raw art

Sushi, all rolled up

blot

Hey Blotsters,
This collection of paper and ink marks the last issue before we toss up our hats and bid the University of Idaho adieu - but we're going out with a bang - a combustible one.

We've looked all over campus to find vandals with the coolest sets of wheels to prove you don't have to be a student to love your ride. On a heavier note, check out the main feature, as we discuss one of the most dangerous drugs around - meth.

If that's too much for you to handle, find out how others deal with tough topics like the ongoing Iraq War with our small feature on the Moscow Vigil for Peace.

Until next year,
Alexiss and Kimberly



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UI's finest art students.

Behind the Scenes

Adviser Shawn O'Neal



Dancers

Drummers

Dreamers

By Scott MacDonald
Photography by
Nick Groff



The inner workings of a DDD performance

Tara McFarland walks across the dirty, scuffed floors of the Spectrum II Art & Dance School in downtown Moscow and starts the CD player. A strong bass and drum beat echoes through the studio, accompanied by an electric synthesizer.

She takes a few steps onto the floor, hears the beat and begins to walk in place, shaking her head and hips. She flips forward on her hands, her legs wrapping around each other in the air. She falls to the floor and begins doing push ups. Crouched on one leg, she sweeps her other leg under herself several times as she says, "... and then I do a couple of these ..."

She jumps up and morphs into something of a robot. Her moves are deliberate but smooth and stop at perfect mechanical intervals. She

moves her legs to the beat and her arms over her body in a sensual pose. The music stops and the room grows silent — as if nothing happened at all.

McFarland is preparing a solo piece for the University of Idaho's 18th musical theater production of *Dancers, Drummers, Dreamers*. The production is a mix of musical concert, theatrical dance, musical theater and percussion rhythms similar to the popular group *Stomp*.

McFarland has been involved with dance since she was three. She graduated last December with a degree in dance and is also a choreographer.

"It's everything I've ever wanted to do," she said. "It's the only thing I think about. I've known my entire life that this is what I'm supposed to do."

Choreographers develop a story or concept to set the tone based on how the song makes them feel, she said.

"There's no movement without meaning or intention," she said. "You have to make it clear what you're trying to say. It's up to you how the movement manifests itself into context."

She said she maps out the music into beats and sections and then decides on the movements. The dance must have dynamic movement in it or it becomes dull.

"You can take a movement or a phrase of a movement and do it backward," she said. "Or, instead of standing, do it on the floor. You can manipulate the moves a lot."

Costumes are also developed by the choreographers.

"Once you have an idea in your head, you kind of know what you want it to look like," she said. "Your vision can morph a lot but, once you have that vision, you try to stick as close to it as you can."

She said anyone can audition for DDD, regardless of experience.



Dancers

Drummers

Dreamers

Student composers have posted demos of their work online the last few years for DDD. Choreographers listen and choose their favorites. McFarland is partnered with composer Justin Horn. He said he likes to write slow, jazz funk combos with bass, keyboard, guitar and several horns.

"It used to be dancers came up with a concept of what they wanted, and then a composer would try to write an accompaniment to it," Horn said. "In past years, it was sometimes the case that when dancers came to the table with a specific idea in mind, the collaboration level wasn't as high."

Horn said the first posted pieces act as outlines.

"Initial recordings are almost without fail very different from the finished

piece it ends up sounding like," he said.

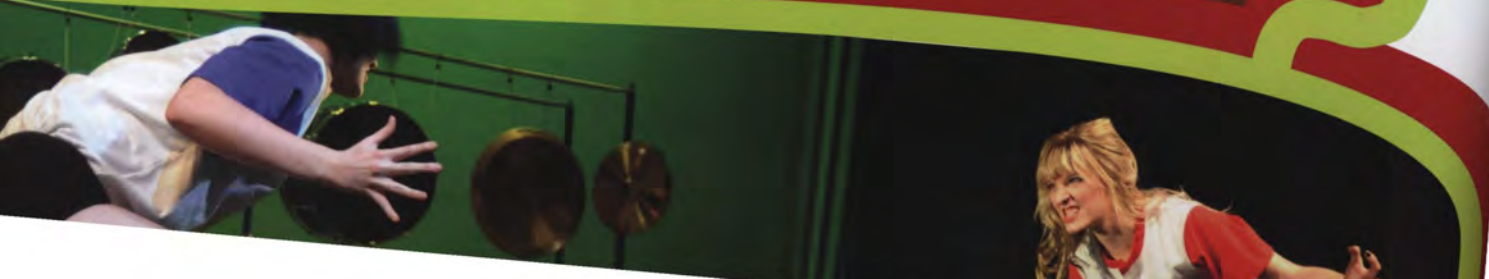
Horn said there is a misconception about the composition process.

"People get this picture in their mind of a huge room with windows and a piano, and this beam of light hits their head and music flows out of them," he said. "It's less about looking for inspiration to strike and more about sitting down and doing your craft."

This is the first time Horn has composed music for a solo piece. There is a section of McFarland's piece where no dancers are on stage. He said it is difficult to find an accompaniment that doesn't sound like filler.

"What can I do with music to grab the attention of the audience and hold it that still fits with the concept of the piece ...?" he asked.

Music





Choreography

The first performance of DDD was in May 1991. The production began as a joint effort between retired dance professor Diane Walker and UI music professor Daniel Bukvich.

"We wanted to give our students a chance to collaborate, and so we began with student composers writing the music for the student choreographers," Walker said.

Other members of the team include associate UI dance professor and director Gregory Halloran and Andrea

and Michael Locke, who coordinate costumes and lighting design.

Andrea said choreographers are given a sheet for costume and lighting design.

"We have them explain what their dance is about and what the music is like," she said. "They give an idea of style, theme and what colors they imagine having their dancers wear."

Locke said the process is a collaborative effort on all fronts between the choreographer and the directors.

"The directors and I mold the idea to fit the whole show to make it mesh together," she said. "It's more about deciding what's best for each piece."

McFarland said people don't have a good understanding of modern dance, but she doesn't worry about it, and neither should they.

"It's not about the audience getting what the piece means," she said. "It's about experiencing it and taking your own meaning from it."

Dancers
 Drummers
 Dreamers



A photograph of a burrito on a wooden cutting board in a snowy landscape with a large tree in the background. The burrito is wrapped in a light-colored tortilla with visible red and green fillings. The cutting board is made of light-colored wood with a dark, possibly charred, edge. The background shows a snowy field with a large, bare tree in the foreground and a small building in the distance under a bright sky.

Chasing the high

†By Dan Dyer
†Photography by
Abby Frank & Jake Barber

Methamphetamine can be snorted, smoked, injected or “parachuted”— a slang term for wrapping the drug in a slip of paper to protect the throat lining before ingesting. The effects come on quickly, go straight to the head and make the user feel a sense of endless motivation and frenetic euphoria.

“The physical side effects are dramatic, yet the more frightening, long-term consequence of meth use is the effect on the brain,” Megan Ronk, executive director of the Idaho Meth Project said.

“The first time a person uses, it has a devastating effect on the brain and with longer-term use, chemical brain damage occurs.”

The combination of factors that make methamphetamine so perilous was the motivation for the formation of the Idaho Meth Project in January 2008. The organization produces shocking TV, radio and billboard ads about the highly addictive stimulant’s use.

“Our job is to basically un-sell meth,” Ronk said. “There’s not a better product to un-sell, because the drug is so devastating.”

Ronk said the Idaho Meth Project runs the ads through hundreds of focus group tests to improve their impact on the public.

“We can be real and tell how meth is and, no one will question us because frankly, it is the truth,” Ronk said. “The information is so graphic and gritty, but the drug is just as graphic and gritty.”

A common element shown in anti-meth advertising is self-mutilation. John, a longtime Moscow resident and former meth user, experienced the effects first hand. He requested his real name be withheld to maintain his anonymity.

“I would see bits of sand on my arms and have to start scratching and itching them,” John said. “This one guy I was doing meth with had open sores all over his cheeks, and when he was really high, he thought there

were in-grown hairs on his face. He would use a knife to try and cut them off and opened wounds on his face, and he didn’t even care.” John was a teenager when a friend initially offered him meth—an offer he refused.

“After I turned him down he was afraid and paranoid of me, and I was his best friend,” John said. “I watched him get taken control of by the drug and pretty soon, he wasn’t my friend any longer. It is that quick how it can spiral out of control.”

Although John refused meth initially, he routinely used marijuana and other drugs. At a party in 2007, he decided to buy what he thought was cocaine. A girl offered to buy him the drug. When she returned with a few other users, she handed him meth.

“They rolled me up a huge hit and told me to take it really slow,” John said as his eyes mashed shut and his body began to shudder. “I didn’t feel the smoke – like when you smoke a cigarette how you feel the smoke – but I saw smoke billowing in the pipe and then poof, it was like somebody just lifted me up. **All of my senses were heightened, and I felt like I was going in fast motion. My heart’s just pounding even talking about it.**”

After his first experiment, John quickly became a semi-regular user, smoking meth approximately six times a month. It wasn’t long before the negative effects of the drug became apparent.

“I saw what it was doing to my body,” John said. “The skin was peeling off my tongue from smoking it so much. I started really looking at long-term users and saw the missing teeth and hair and their slim bodies.”

John said the enjoyment he originally received from meth was quickly replaced by the desire to stay high and replenish his supplies of the drug. He said most users seek their next fix while they are already high.

30%

of Idaho **18 to 24-year-olds** have personally been offered meth.

Idaho **No. 4** ranks in the country for highest meth use among individuals aged **12-25**.

80%

of the Idaho Department of Health and Welfare **child recovery** programs are a result of drug use, methamphetamine being the most common.

Idaho ranks **No. 7** in the country for the number of **high school** students expected to be victims of **lifetime** meth use.

52%

of Idaho **inmates** are incarcerated due to meth.



"The level of breakdown in society is just unbelievable," John said. **"The heavy users will lose everything and still want to do it. They hit rock bottom and then find another bottom and then another bottom and even then, many refuse to give it up."**

After three to four months, John started to slow his meth use. One year ago, he quit altogether after moving and cutting ties with his old circle of friends.

"There is a kinship with meth," John said. "Like any drug you have your users, your dealers, your cooks and the in-between people. If you're cooking, manufacturing and distributing you can build your own community and people will hover around you. The meth just sells itself."

Addiction to meth is driven by real, physiologic changes, said Timothy McHugh, a Meridian, Idaho family physician.

"A person using meth for the first time will experience some permanent changes in brain chemistry," McHugh said. "Eventually, the user will need to take the drug just to feel normal."

According to the U.S. Drug Enforcement Administration, meth is highly addictive because it releases large amounts of dopamine in the brain that generate intense feelings of wellbeing. Once the dopamine wears off, anxiety and depression set in. The body can't self-correct because up to half of its dopamine-producing cells are burnt out after extended use.

Meth is related to the more common drugs Ritalin and Adderall, which are used in the treatment of attention deficit disorders, but

there are differences between them.

"Methamphetamine is more potent and more highly addictive and can be manufactured relatively inexpensively in kitchen labs with commonly found products like bleach, iodine and cold medicines containing certain decongestants," McHugh said.

According to the U.S. Census Bureau, more than 12 million Americans have tried meth and approximately 600,000 are current users. Despite troubling statistics statewide, Mary Baker, a registered medical assistant at the University of Idaho's Student Health Clinic, said meth is a problem that hasn't quite reached Moscow – at least not in the medical community. Baker said meth is more common south of Moscow in Lewiston, Orofino and Kamiah.



"I'm not saying it's not out there," she said. "We're just not seeing it as we only see students. Someone who is a heavy meth user probably couldn't be a student because to stay in school, you have to have your wits somewhat about you."

According to a 2007 U.S. Department of Health and Human Services report, illicit drug use is lower among college students (19.8 percent) than persons of the same age who are not in school (22.8 percent). Baker said she is glad that she does not encounter the problem and she doesn't understand why people would submit themselves to the drug.

"You would have to be very desperate to settle for that type of high," she said. "It's basically concocting poisons."

The desperation meth addicts develop is one of the reasons Rob Oates, Libertarian Party chairman and Caldwell City Council member, said meth should be legalized.

"If we didn't have the criminal penalties for meth or other drugs, people who abuse meth right now might find happiness in drugs that are less devastating," Oates said. "I believe in my heart that if you really want to do meth, it should be your right."

Oates said it is not the government's place to wage a war on drugs.

"The War on Drugs at a national and state level has been a complete and utter failure," Oates said. "It has consumed countless tens of millions of dollars and cost untold lives and what do we have to show for it? We have one of the highest incarceration rates in the world, a gigantic number of which are involved in it because of nonviolent, drug-related offenses."

Although quick to dismiss drug laws in general, Oates did take pause when considering meth.

"Meth is tough for me because pretty much everybody agrees that it is a bad thing," Oates said. "Maybe the pushers and the hardcore users are the only ones in favor of

it. The libertarian's view however is if people are misusing drugs and want to fix that issue, they should be at a treatment program — hopefully a private one — and not in jail."

Charles E. Kovis, a longtime Moscow lawyer, has had many cases involving meth. He said most people who are caught with meth are initially brought in for crimes like burglary or forgery.

Kovis said meth use is currently declining as drugs like heroin and pain pills gain popularity. He also said he supports recovery programs over jail, but meth should absolutely not be legalized.

"The bottom line is that if you can keep people in their communities and treat them, they will go to school and work," Kovis said. "Isn't that better than putting them in prison, which costs millions?"

Special drug courts operate in Idaho and around the nation, prescribing treatment and supervision as an alternative to jail time. Currently, Weeks and Vietri Counseling is the only establishment that treats meth addiction in Moscow.

The biggest hurdle to recovery for meth addicts is the extended period — up to six months — during which former users are separated from the drug and have difficulty feeling even the vaguest form of pleasure. To overcome this obstacle, those in recovery are encouraged to eat well, exercise and join support groups. Side effects of quitting meth include memory loss, inability to concentrate and disturbed sleep patterns. According to a guide on meth for practitioners, continual reinforcement from counselors is vital to the recovery process.

"Treatment is useful," Ronk said. "There is life after meth, but recovery is so difficult. People in the treatment process have to learn to rework their brain almost like people learn to walk again after a spinal cord accident."

[small feature]

VIGIL
for
PEACE



Waiting for Peace

Hands clasped behind his narrow waist, Jerry Swensen peers through his glasses across Main Street to Friendship Square's snow-covered fountain. His cap is pulled down tight over his forehead—a last defense against the cold. His age spots and wrinkles become more distinct as his eyes rest there for a few moments, taking in a viewpoint he has seen too many times before.

Every Friday evening from 5:30 p.m. to 6:30 p.m., members of Moscow's Vigil for Peace group can be found in Friendship Square waiting for change and aching for an end to violent conflict — especially the United States' involvement in Afghanistan and Iraq.

"I think our presence here symbolizes a much larger population," Swensen says. "We get thanked a lot for being here when others can't."

Swensen graduated from Berkeley in 1965, a time of student revolt and growing concern about military conflict in Vietnam. Instead of pursuing active duty in the military, Swensen chose an alternative route — the Peace Corps. He has opposed military violence ever since.

Swensen is a quiet but powerful presence as he stands among his peers in the square. He doesn't say much as more people gather street side to hold signs and talk about the ever present weight of war. Visible puffs of hazy, gray air escape their lips as they embrace one another, talk about the past and make predictions for the future.

It's 20 degrees this March evening, but Swensen says he has found his tropical oasis in the strength and warmth of his fellow company.

"This is the only way I can handle my sorrow and rage," vigil participant Sally Perrine says.

Her eyes gloss over from the cold and emotion, and she looks down to the ground to collect herself.

"We see what our country is doing, I don't know. I think, for a while, I can come here and, it has kept myself from being crazy," Perrine says. **"Being here shows our way to care. We're putting our beliefs out here. We're saying we don't agree."**

Sage Premoe, who just moved to Moscow from Denver five months ago, joins the group as the vigil winds down. Her cheeks are flushed in protest to the cold wind.

"I would like to emphasize that this is not an anti-war thing," she says as she brings her gloved hands to her mouth for warmth. "We emphasize peace, not anti-war. Demonstrations like this give power to the vision."

The dissonant connection has kept the group coming back week after week, year after year, since November 2001.

Charlie Campbell, a 10-year-old, has been attending the vigil for a year. Campbell contributes to sign making as often as he can.

By Christina Lords
+ Photography by
Tyler Macy

"Basically, I just like peace," he says. "If adults want peace, that's one thing. If kids want peace, that's another thing. I usually don't feel frustrated when I come here. I like holding the sign. I know that I'm adding on, that I'm helping peace achieve victory."

March 20 is an anniversary Gretchen Stewart and her husband both wish they could forget. This year, the Stewarts and other members of the vigil marked the sixth anniversary of the U.S. invasion in Iraq.

"It's an anniversary we always hope will be our last," Stewart says.

Stewart has seen a shift of support as time passes. She said she can't believe she has to look back to 2001 to remember why the vigil was started.

The vigil, started by the Emmanuel Lutheran Church, was a place where people could come together and pray, Stewart says. The vigil evolved into signs, banners and an information table as conflicts in Afghanistan and Iraq continued.

"I think people can sometimes feel frustrated, can feel isolated in their pain," Swensen says. "Sometimes we get the bird. We get the 'fuck you's' out the car windows, but we've been getting them less and less. Persistency counts, you know? Sometimes it's just too easy to forget what's going on. This reminds us what we tend to forget. This reminds us what this is really costing us."

Swensen turns to say his goodbyes after standing in the cold for 30 minutes. He says he's getting too old to stand in the freezing temperatures for the whole hour. He walks into the night alone but with a smile on his face, his hands still clasped behind his back. Ever the optimist, he says he knows a day will come when he sees the end of military violence. Until then, he says there will always be a place for hope in Friendship Square. •



Behind the sushi bar at the Thai House Restaurant, the sushi chef spreads rice on a thin rectangle of dried seaweed. He flips the sheet over and adds slivers of cucumber and a spoonful of pink goop – a mixture of Albacore tuna and spicy sauces.

After rolling and slicing the seaweed, he drizzles an orange sauce on top. The slices are arranged artfully on a bamboo tray alongside perfectly proportioned gobs of green wasabi and pickled ginger before the dish is served.

To someone unfamiliar with Japanese cuisine, the mixture of ingredients may sound nauseating. To sushi chef Rangson Prateetave, it is part of an art form used to create one of his favorite foods.

By Kylie Hattenburg
 + Photography by Jake Barber

Southeast Asians developed the technique of pickling in the seventh century. The Japanese adopted a similar preservative method in which fish was packed in rice and left to ferment.





Prateptave spent eight years in Seattle learning the art of sushi making under an Itamae-San, a Japanese expert chef with 30 years of experience. While sushi is about the combination of colors, flavors and ingredients, the art is in the originality of the presentation. Presentation can only go as far as the freshness and quality of the sushi's components. Fish that is sushi-quality, Prateptave said, should not taste fishy when eaten.

"I admire Japanese people," Prateptave said. "They are very smart to create this food. You don't need heat to cook it. All you need is skill and creativity."

He takes a purple octopus leg, slices it into four pieces and sets them on bite-sized balls of rice.

"Fish is just fish, rice is just rice," Prateptave said. "Sushi is not just food."

The real secret to good sushi, he said, is perfecting the rice. The name sushi means "vinegared rice." Prateptave steams sticky rice and mixes it with the right portion of rice vinegar to get the texture and traditional flavor of sushi rice.

Sushi, as it is today, was created in the 1920s by a man named Hanaya Yohei of Edo, now known as Tokyo. Yohei introduced sashimi, or raw fish, and seafood paired with vinegar rice. Yohei abandoned the traditional idea that called for the use of fermented fish and changed



the standard of sushi by selling only the freshest food from his sushi stall as quickly as possible. Seaweed, or nori, was added later to prevent the rice from getting fingers sticky.

According to his instructor, Prateptave said only men are supposed to prepare sushi because they have a lower body temperature that can affect the quality of the sushi prepared. He said he doesn't necessarily agree with this.

Common seafood ingredients Prateptave uses include salmon, ahi tuna, yellowtail tuna, octopus, shrimp, crab and eel. He said some

ingredients can only be prepared and used by expert chefs. Puffer fish is a sushi delicacy that can be deadly if prepared incorrectly. Only an Itamae-San knows how to remove the poison. Even with the poison removed, the puffer fish can cause the mouth to tingle and become numb due to latent poison in the flesh.

The extremes of flavor and difficulty in preparation lead to colorful dishes that retain the traditional and historical aspects of sushi.

"Sushi has no boundary," Prateptave said. "All you need is imagination."

Kayla MORTELLARO



Mortellaro finished in the top 10 twice in her first semester as a Vandal. In October, she was the Western Athletic Conference Golfer of the Week and ranked 63rd nationally by www.golfstat.com at the end of the fall season.

Growing up in Arizona, University of Idaho freshman Kayla Mortellaro spent spring break attending the same Ladies Professional Golf Association tour event each year. She dreamed of the day she would play beside LPGA tour star, Annika Sorenstam.

Mortellaro, a public relations major, began playing golf when she was 5 years old. Since that day, she said it has all fallen into place.

"My dad got me into it," she said. "He thought it was good for school and competition. I was raised down the street from a golf course actually, so I just ended up doing good at it and really liked it."

She attributes her golf skills to her dad.

"He's been a very influential person, and he's been there every step of the way helping me," she said. "He was actually a really great teacher for me and a coach."

Mortellaro now has a new golf coach, Lisa Johnson, who talked Mortellaro into choosing Idaho for her college career.

"I ended up liking what they had to offer," Mortellaro said. "Not only for the golf aspect but the mental part of the game, so I just thought all of the pieces fit together for me."

Mortellaro has never lived anywhere except her home state, but the climate change has helped her game.

"The weather has been a bit of an adjustment because I am from Arizona," she said. "But otherwise, I definitely like

it. I've played in so many different conditions before. To be a good golfer, you need to adapt to anything, so I thought I was pretty well ready for it all."

Mortellaro is the only child in her family and said she plans to move home following graduation. Until then, she is busy building another family with the Idaho golf team.

Mortellaro is one of four freshman on the team. She played competitive golf growing up and said she has had to get used to playing for a team rather than playing for herself.

"The team aspect has been different just because, at the end of the day, your score counts for something larger than just yourself," she said. "You're representing four other people and your school."

Mortellaro hopes to turn her time at Idaho into a professional career where she can play beside her childhood hero Sorenstam.

"I just sort of grew up idolizing her because she was the best golfer, and I really like how she plays the game of golf," she said. ●

Tennis isn't just an after school activity for University of Idaho junior Artem Kuznetsov. It's a lifestyle he believes saved him from a less desirable path.

Kuznetsov grew up in Moscow, Russia. His mom sent him to tennis practice when he was 6 to play for fun, but his coach insisted he move forward with his career when he got older. Kuznetsov said if it wasn't for the sport, he doesn't know what he'd be doing, but it wouldn't be good.

"From the beginning, if I didn't play tennis, I'd probably have been hanging out drinking 24/7 since I was 12 (and not doing anything," he said. "It's a good lifestyle. Because of tennis, I got pretty famous in Russia and I have really, really rich and good friends."

But the lifestyle doesn't come easy. Kuznetsov is about two weeks from

becoming an uncle and said he's not sure he'll teach his nephew or niece how to play.

"It's everyday practicing and practicing," he said. "You go to school, and after school you eat for 15 minutes ... you go to practice. Then after conditioning, it's 10 p.m. and you don't have to do homework. Everyday is like that. It's really hard."

Kuznetsov said the hard work he has put in has paid off. He said the opportunity to earn a degree in the United States and play tennis at the same time is something he wouldn't have been able to do otherwise.

At 16, Kuznetsov pursued the American dream when he moved to Mississippi State University to play tennis. But the dream was short lived.

"I didn't want to go at all," he said. "I didn't know English. I didn't care at all."

He said during his first semester he thought he'd be in America for a couple of months and then go home. His dad insisted America was the best choice for him. Kuznetsov finally came to peace with the idea.

"This is the best way to get graduated and keep playing tennis," he said. "And maybe try after for men's professional (tennis)."

After a change in MSU's tennis coach, Kuznetsov moved to Idaho. He knew UI junior Stanislav Glukhov from his tennis days in Russia. Glukhov encouraged him to come to Idaho.

Kuznetsov is pursuing a degree in general studies. He hopes to graduate and keep playing tennis. He also plans to return home after graduating.

"Life's changing every day," he said. "I want to go home because Moscow (Russia) is the best city in the world." ❁



Kuznetsov quickly moved up in the rankings to the No. 3 junior in Russia while in school there and was one of the top 100 junior tennis players in the world. Kuznetsov quickly found the No. 1 spot on the UI team.

[last word]

Some like their rides eco-friendly. Some like hood scoops. Whatever the motivation, some are lucky enough to find a pair of wheels to be excited about. From Mustangs to mountain bikes, a few University of Idaho faculty and staff have figured out just how they like to roll.



Himp rides

By Kevin Otzenberger
Photography by Tyler Macy

Dave McIlroy An ongoing project

Dave McIlroy doesn't soup up muscle cars to look at them. He loves to drive — especially when given the chance to pass someone on the freeway in his 1972 Dodge Challenger.

"At 80 miles per hour, you punch it, and it still leaps," he said. "It's such a powerful car. It's really fun to drive."

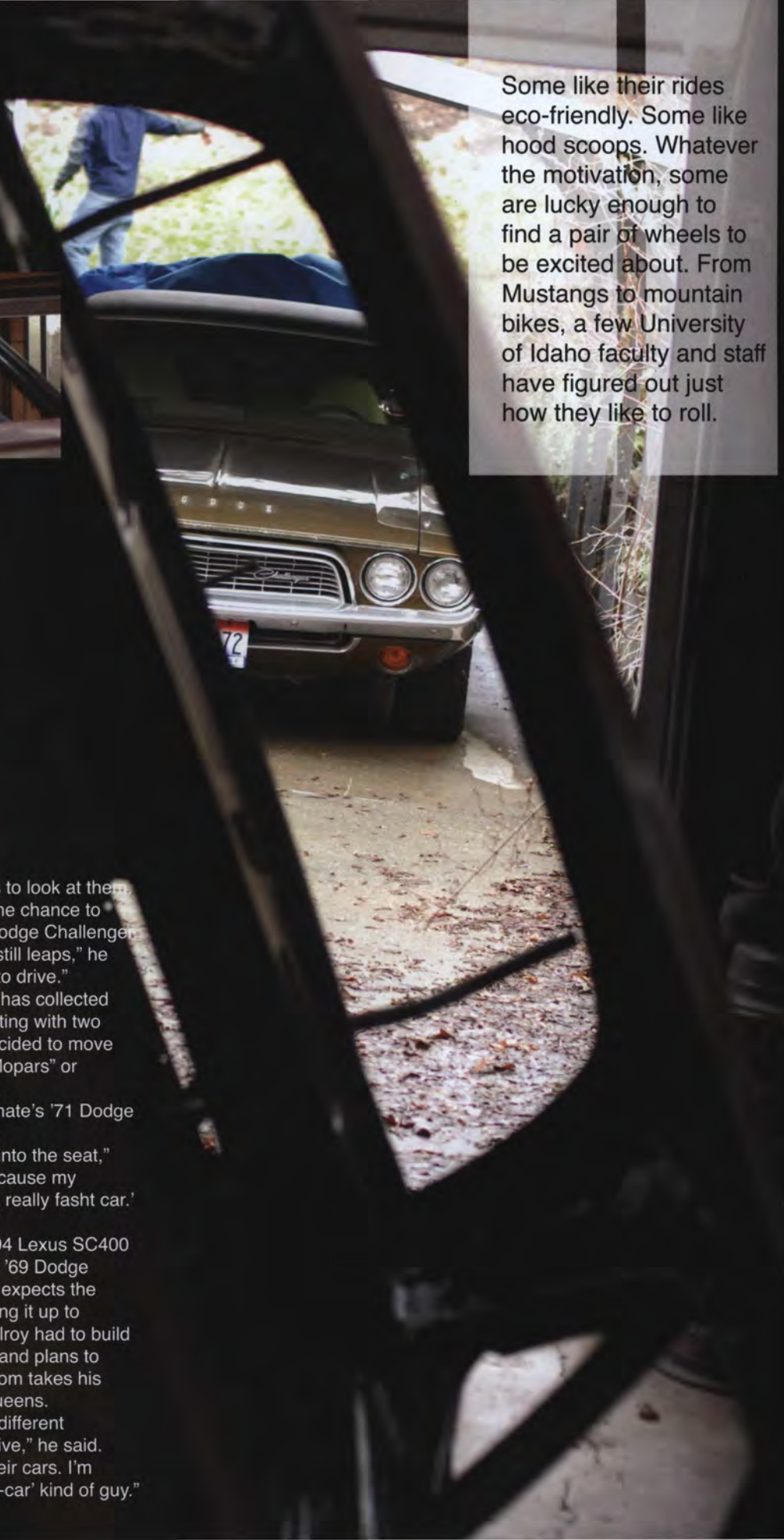
The UI engineering and physics professor has collected and restored muscle cars since college, starting with two Ford Mustangs from the '60s. He said he decided to move away from Fords when he fell in love with "Mopars" or Dodge, Chrysler and Plymouth muscle cars.

In college, McIlroy took a ride in his roommate's '71 Dodge Challenger, sporting a 383 Six-Pack engine.

"When he punched it, I remember sinking into the seat," McIlroy said. "I said to him through a slur because my cheeks were being pushed back, 'thish ish a really fasht car.' Ever since then, I've been hooked on them."

Along with the Challenger, McIlroy has a '94 Lexus SC400 sports coupe, a '86 Toyota 4x4 pickup and a '69 Dodge Super Bee, which is currently torn apart. He expects the Super Bee to be a long-term project—cleaning it up to begin engine work took an entire winter. McIlroy had to build special electric grinding tools for the project and plans to learn how to paint the body himself. He seldom takes his cars to shows and said he owns no trailer queens.

"People who go to shows seem to have a different mentality than those of us who just like to drive," he said. "They're really into sitting there looking at their cars. I'm definitely more of a driver than a 'look-at-my-car' kind of guy."



Karin Clifford

A personal best

In the rain, she sports GORE-TEX waterproof gear. In the snow, she rides 4-inch-wide knobby tires. In the fog, she throws on headlights and a fluorescent rain jacket. In the sunshine, she welcomes the break.

No matter what the weather brings, Karin Clifford, administrative assistant for the School of Journalism and Mass Media, rides her bike to work every day. She has been an avid cyclist for 10 years and just completed her first full year of commuting exclusively by bicycle.

"Last winter, I drove my Jeep Wrangler," she said. "I didn't have my head around being able to ride this way. I just didn't think I could even do it."

Clifford now rides to and from her home several times a day and has convinced her husband and several other UI faculty members to take the challenge. She said she does it because she can — it makes her feel good.

"You slowly get acclimated," she said. "This year, it felt like I turned a corner. In January, I went into the parking office and sold them back my permit because I had only used it once last August. I'm officially now a year-round, hardcore cyclist."

Clifford generally rides a Trek commuter bike she bought this fall complete with side bags, a cargo rack and studded snow tires. On particularly icy days, she rides a custom Pugsley fat-tire bike her husband built for her. Recreationally, Clifford rides a thin-tire LeMond street bike for long summer treks.

Clifford said she has nearly as much invested in safety and weather gear as she paid for her Trek bike. Moscow winters have proven her investment a sound one.

For fun, Clifford frequents trails throughout the Northwest. Her favorite challenge so far was Lewiston's "I Made the Grade" ride up the Lewiston Old Spiral Highway.

"It was amazing to have done it," she said. "Now, I just want to do more of those."



Rose Graham

Ride like a girl

Some bikers head to the annual Sturgis Motorcycle Rally to share their wheels with leather-clad crowds of enthusiasts — not Rose Graham.

"We're around people all the time, and it's nice to go away from them," Graham said. "We're coastal people. We're in the mountains camping wherever the wind says 'Mmm, that looks like a fun road.'"

Graham is the copy center manager for UI Copier Services. She is also the director of Satin Wheels, an all-women Northwest motorcycle club with about 28 members. During warmer seasons, the group embarks on a three-day trip each month. The women ride an average of 250 miles per day between camping spots. While six members are from Moscow and most are from the Palouse area, some travel from as far as central Oregon and Seattle.

"Once a year, we try to do a big adventure where people take an extra few days off," Graham said, "Like our trip to Canada."

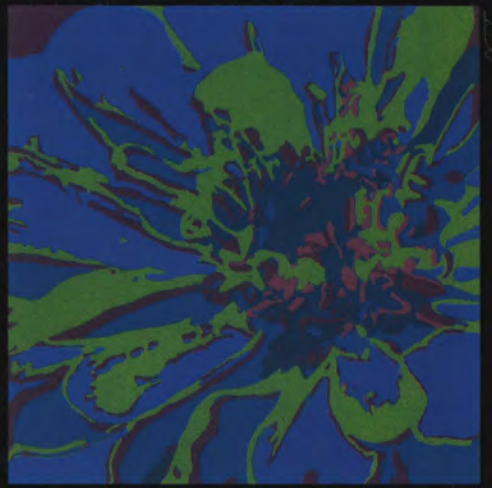
Aside from Satin Wheels, Graham takes frequent weekend trips with her husband, who has ridden for nearly 40 years. The trips can last weeks at a time.

Graham learned to ride eight years ago on the seat of a Yamaha V-Star 650.

"It's a great beginner bike because it has a low center of gravity for women," she said. "But I quickly moved up to my 1100. It's a Yamaha V-Star named Hi-Ho. The first bike was called Ya-Ya, because I had to get my 'ya-yas' out. You have to name your bike."

Graham hopes to someday own a Harley but is happy with what she has for now. She has found several favorite spots along the road in the past eight years, but don't ask her where. Some secrets are worth keeping.

"If I told you, I'd have to kill you," she said. 🍀





8



9

Q

Nick Groff
Needle Drops, photography

Nick Groff
Smoke, photography

Claire Echanove
Bloom, silkscreen print

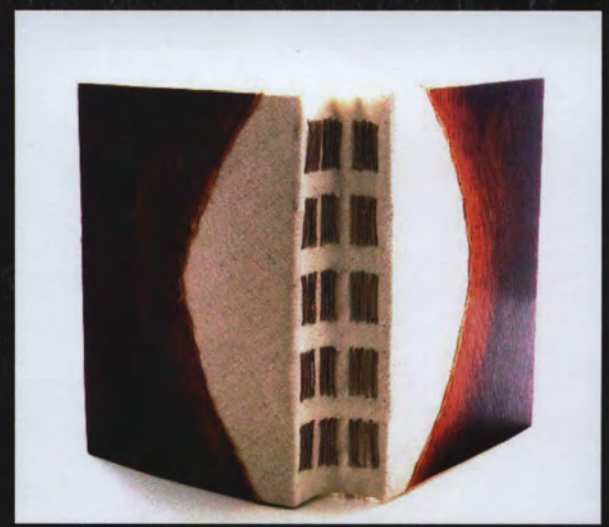
Claire Echanove
Untitled, silkscreen print

Taylor Schnuerle
Pond Flowers, woodcut print

Abby Frank
No Trespassing, photography

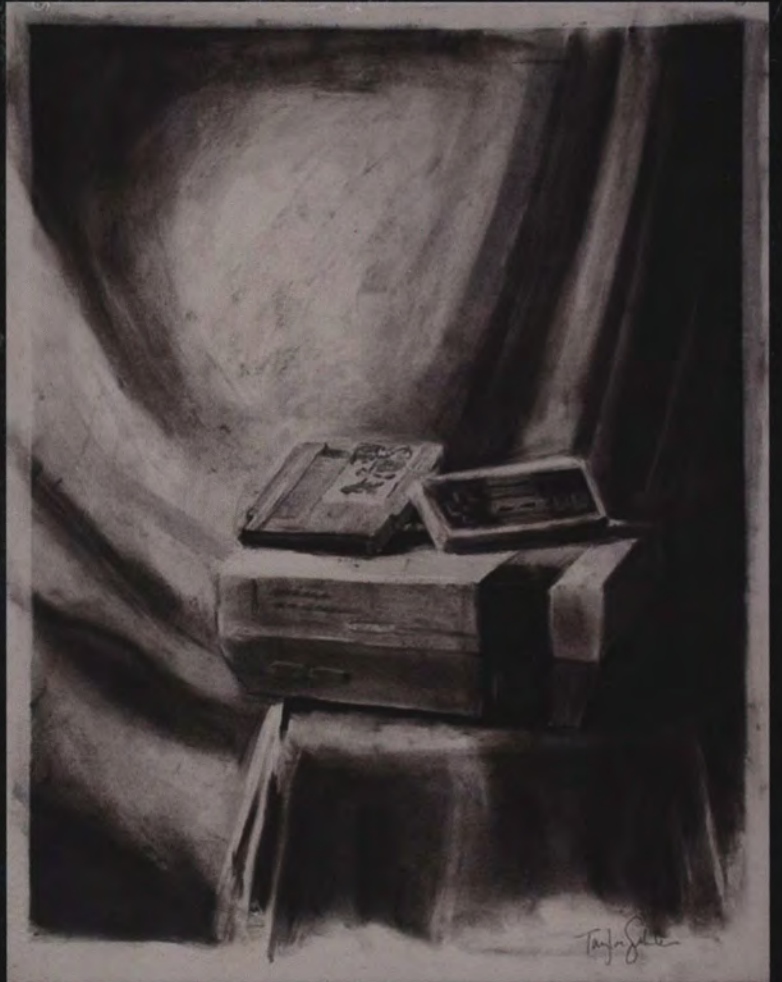
Nick Groff
Lifetime Love, photography

Ellen Nelson
Sketchbook, hand-stitched,
flax, hemp, scrap wood,
recycled paper



Q







Heidi Miller
Tree, mixed media



Katelin Anderson
Clothesline, photography



Katelin Anderson
Clothesline 2, photography



Taylor Schnuerle
Classic Nintendo Entertainment,
charcoal on paper



Heidi Miller
Self-Portrait, charcoal on paper



Katelin Anderson
Jig's Eye, photography



Megan Jarvis
Cessna 185, acrylic on canvas



Kelsey Blagden
Mary,
graphite and kneaded eraser



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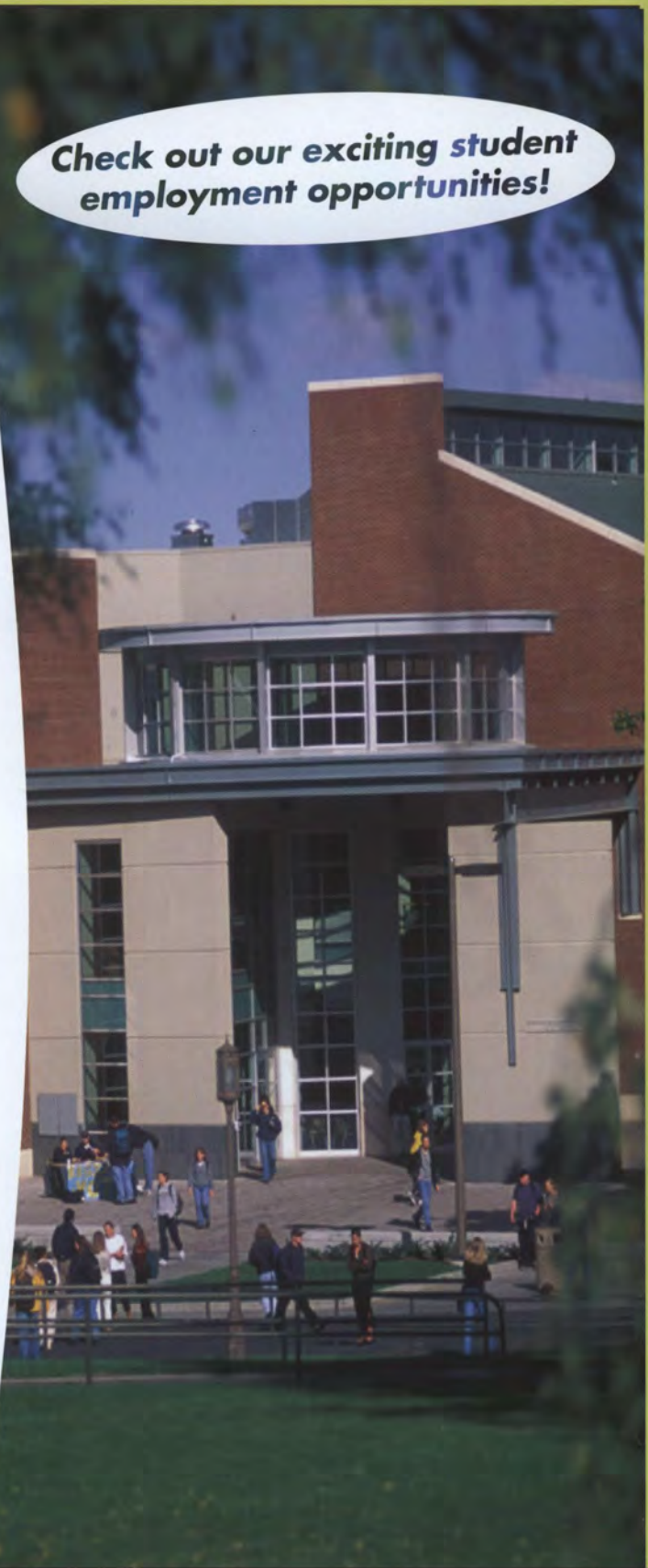
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165/80TR-13	36.96	205/75SR-15	62.40	185/70TR-13	49.72
185/75SR-14	54.91	215/75SR-15	64.41	185/70TR-14	51.30
195/75SR-14	56.55	235/75SR-15	69.77	195/70TR-14	56.17

SIZE & LOAD RANGE	SUPERMARKET PRICE	SIZE & LOAD RANGE	SUPERMARKET PRICE	SIZE & LOAD RANGE	SUPERMARKET PRICE
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LT235/85R-16 E	142.80	P265/75TR-16	135.76	P265/70SR-17	191.73
P235/75R-15 B	111.17	P215/70TR-16	104.25	LT265/70R-17 E	168.89
LT235/75R-15 C	118.16	P235/70SR-16	115.65	P245/65SR-17	130.80
LT225/75R-16 E	136.25	P245/70SR-16	122.45	31/10.50R-15 C	127.61
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