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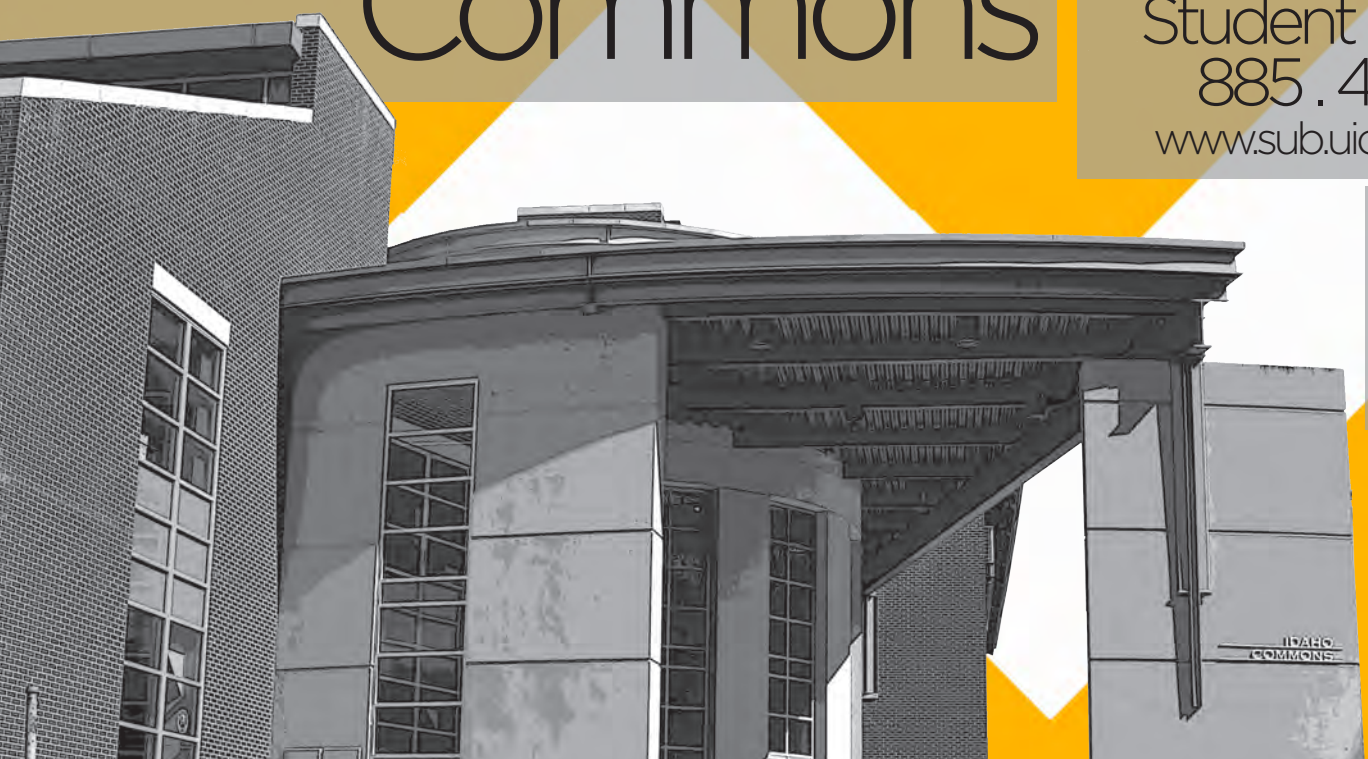

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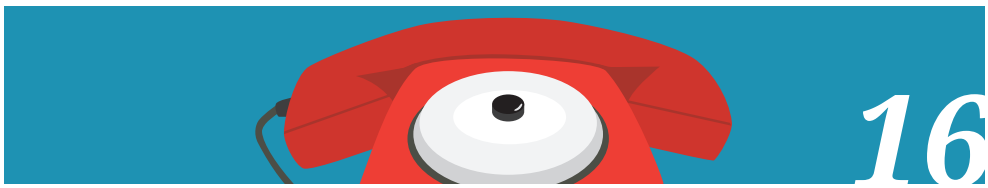

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This is it...

Your magazine. By the people, for the people.

Because, really, of more than 12,000 students and 1,500 faculty and staff at the University of Idaho, plus our 300-some Facebook fans, we scrounged up about 25 suggestions. Come on, guys. This was your chance to participate — to make your voice heard, get your story told.

Not to worry though. What lacked in quantity was made up in quality — and diversity. In fact, there were a few top-notch ideas that just didn't fit into our 24 pages.

And if you're feeling guilty or like you missed your chance to be an engaged reader, knock it off right now. We're not going anywhere and we're still listening. So drop us an email or message, tell us what you want to read and take ownership of the media you consume and the culture you create.

—VH

On the cover

Campus trees fill the profile of UI student Chadd Bergland in a double exposure shot.

Cover photo by Philip Vukelich

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 The magazine is published twice a semester and printed in Spokane, Wash. The first issue is free.

KNOW THE RISKS

UI Outdoor Program offers safety tips, tricks for beginners, experts alike

Story by Kaitlyn Krasselt, photo by Jesse Hart

> *"I'd like to know more about the University of Idaho Outdoor Program and how they manage safety. Especially for their university sponsored trips. My idea stemmed from an article I read about a GU student who died last April that could have been prevented if the GU Outdoor Program had regulations in place."*
>
> *— Britnee Packwood, UI student*

Outdoor enthusiasts from Moscow and the University of Idaho escape civilization to hike, bike, climb, raft, ski and camp. But in many cases safety isn't first priority.

The UI Outdoor Program offers classes teaching proper outdoor safety procedures for first-time and long-time adventurers.

Now in its 40th year, the UI Outdoor Program has served thousands of students and provided outdoor experiences many would not have been able to obtain otherwise, particularly in outdoor safety.

Program Coordinator Mike Beiser joined the program 30 years ago with plans to provide safety training to young adults in the outdoors.

"One of my missions in life, simplistically, is how to keep people out of body bags," Beiser said.

Beiser worked for the U.S. National Park Service as a climbing and mountaineering ranger — his dream job — for nearly eight years before coming to UI.

"Almost all of our responsibility was doing rescue work ... helping people that had gotten themselves into trouble," Beiser said. "We probably had a dozen fatalities a year."

But Beiser didn't just want to save people from risky situations — he wanted to help others avoid them in the first place.

"The park service doesn't have the budget ... to do preventative stuff, to educate," Beiser said.

Trevor Fulton, UIOP assistant coordinator, said students have expressed an increased interest in safety during recent years.

"There's a lot more people who want safety-type training, so we've offered a lot more swift water safety courses and avalanche safety courses and wilderness medicine courses," Fulton said. "Either more people are becoming more educated and they realize they should get some sort of safety training or maybe more people are getting hurt. Hopefully it's not that."

Fulton and Beiser said in many cases, the most dangerous part of an outdoor experience isn't falling off a cliff or getting dumped from a raft. The highest risks tend to be in the parts of trips that seem the safest — when the perceived risk is at its lowest, the actual risk is highest.

Fulton said preparing a meal at the end of the day is one of the riskiest situations.

"You're dealing with knives and fire," Fulton said. "You're tired, you're not paying attention ... and you think it's safe. You're done doing the high energy, high intensity activities but ... if you're not paying attention someone can get hurt really easily."

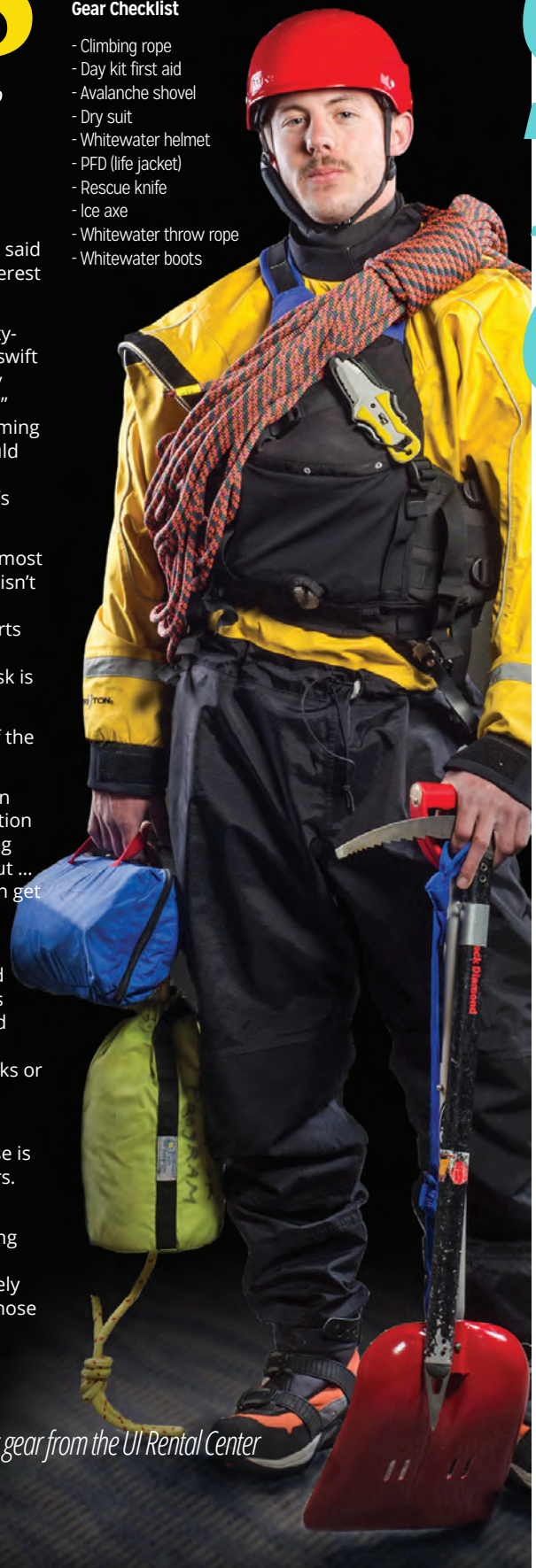
Beiser said risk is also high on the road, traveling to or from a trip location. He said driving immediately after an intense trip is highly dangerous because people are tired and their reactions aren't as quick. Beiser advises staying an extra night, taking breaks or trading drivers to reduce the risk.

Fulton said stepping back and assessing potential risk with logic and common sense is one of the best wayst to stay safe outdoors.

"Working in the outdoors, you are in a complex environment. Weather, preexisting conditions," Fulton said. "Those are out of your control. You have to plan appropriately and put things in place to avoid being in those dangerous situations."

Gear Checklist

- Climbing rope
- Day kit first aid
- Avalanche shovel
- Dry suit
- Whitewater helmet
- PFD (life jacket)
- Rescue knife
- Ice axe
- Whitewater throw rope
- Whitewater boots



Bill Bolopue models gear from the UI Rental Center

BESSIE'S CLOSING THE CIRCLE

Story by Dylan Brown

> *"We transport what is generally called 'waste' 200 miles, (when) 68 percent of U-Idaho's waste stream can be repurposed ... Food and Farm Composting is a great example of what we can do to repurpose the rest of U-Idaho's 'waste.'"*
>
> *— Jeannie Matheison, UISC Advisor*

Staring down from her posters in the University of Idaho Commons as only a cow can stare, one Holstein is leading the charge for a more sustainable campus — one ton of compost at a time.

The problem for Bessie, the model for the UI Sustainability Center's Food and Farm composting program, is that 111 tons of UI student food waste later, she has come to a fork in her pile — a lot of them.

"The compostable flatware — spoons and forks — don't actually compost," former UISC Director Darin Saul, who helped start Food and Farm, said. "We are just pulling things like that out now."

The failure of the supposedly compostable forks, which were purchased by Campus Dining as a way to shrink their waste stream, has not deterred Bessie, Campus Dining or the Sustainability Center from working toward making the food cycle at UI as sustainable as possible.

In fact it means more equipment for Bessie's pile.

More than $100,000 has gone toward taking food waste from Bob's Place and the Commons' food court and turning it into usable bedding material for Bessie and the rest of the UI's herd — $50,000 from the UISC, $3,000 from Campus Dining, $22,000 from ASUI, $20,000 from the environmental science department and $15,000 annually from the Palouse Research Extension and Education Center which hosts the pile on its dairy farm in Moscow. A portion of that money, namely ASUI's contribution, is going toward a new mixer, conveyor belt and screen — to catch things like forks — to make the process more efficient to keep up with an increasing amount of food waste.

Where our food comes from, what we are eating and where the waste goes, are all important questions when considering the long-time UI talking point: sustainability.

So, when the contract for campus's primary food provider, Sodexo, came up for renewal in 2010, the UISC jumped at the chance to make their namesake a priority. A committee dedicated to the issue, an 86-person assemblage of students, faculty and staff called the Food Systems Committee, used a 2008 survey to show sustainable food was also a priority for students.

"They found that 81 percent of students wanted dining options that served student-grown produce and 92 percent said they wanted to eat fresh and local food on campus," said Adria Mead, the UISC's student director.

Backed by this data, the new contract featured three sustainability goals for Sodexo: reduce food waste by 90 percent, convert vehicles to alternative fuel sources and source 12.5 percent of products locally and 71 percent regionally.

Foods labeled local from any adjoining county and regional, Saul said, foods are grown in the Northwest, from Montana to northern California.

"It seems like a long way, but it's amazingly better than Florida and Argentina," he said.

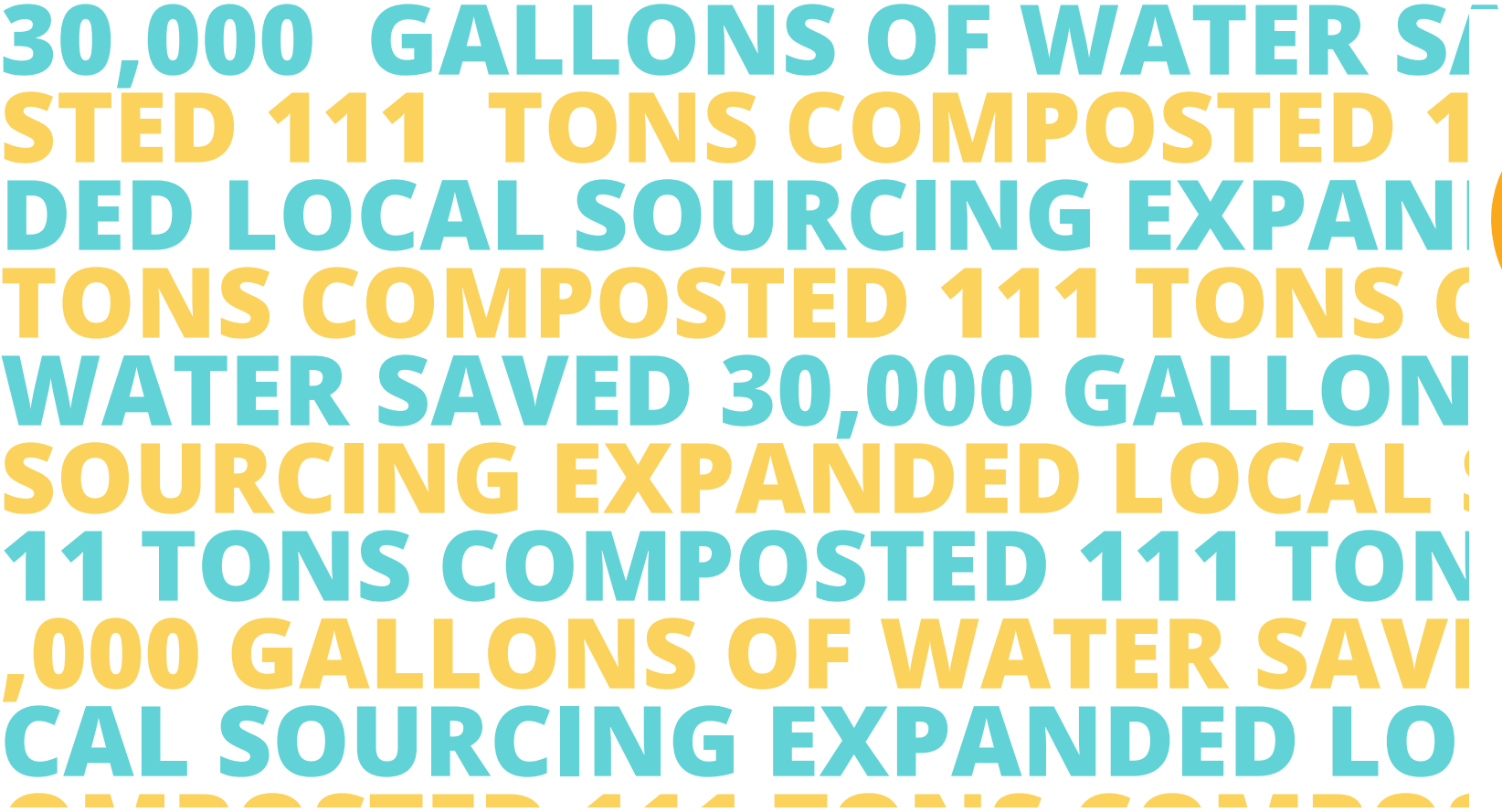
The efforts of the committee and UISC, to voice the concerns of students, have not gone unnoticed. "They wouldn't have done this if someone hadn't raised the question," Donn Thill, the superintendent of PREEC, said. "It put them in a position to where they had to assess what they are doing."

Stephanie Payne, the student sustainability coordinator for Campus Dining, said despite being one of the largest food service providers in the world, Sodexo has been listening.

"Sustainability practices with a corporation this size? It's definitely a journey," Payne said, but it's one she is "honored to be a part of."

"Yeah, we are a big corporation," she said. "But we stand behind what we say we do — 'We're sustainable.'"

Since retaining their contract three years ago, Sodexo has saved 30,000 gallons of



water by eliminating trays at Bob's Place, sent an average of 37 tons of food waste each year to Bessie and expanded their local sourcing, which Payne wants to see continue.

"I am a firm believer in local sourcing. That's the key — that's the solution on a campus this size," she said.

Campus Dining has sought out local distributors like Sheppard's Grain and Darigold and as availability permits, produce from the UI Soil Stewards program and Vandal Meats, which provide the hot dogs and sausages at Vandal athletic events.

"I AM A FIRM BELIEVER IN LOCAL SOURCING. THAT'S THE KEY — THAT'S THE SOLUTION ON A CAMPUS THIS SIZE."

Stephanie Payne

"We get as much as we can, when we can," Payne said. "We work with them whenever possible to provide food that is grown by students to students."

On the opposite end of the cycle, Sodexo has brought new technology to reduce waste.

"Every campus dining facility has a Lean Path system, every single one," Payne said. "It shows us how much we have wasted dollar-wise, which helps raise awareness in our employees."

In the "Lean Path" system, every time an employee goes to throw out a biodegradable product, they must first weigh the waste on a special "Lean Path" scale, which tallies the weight and approximate cost based on the disposed product. The data produces extensive spreadsheets, which Payne has used to gauge which products are being wasted, who throws them out, and how much money ends up in the compost pile.

"We know that you are going to waste — it's a commercial kitchen, it's going to happen," Payne said. "But let's try and work together as a team to reduce this as much as we can."

Sodexo's and UI's effort to shrink waste is part moral, but undeniably economical. The Food and Farm composting has annually saved UI $3,700 in solid waste disposal fees by reducing the amount of waste headed through Latah County Sanitation to the regional landfill in Arlington, Ore., more than 200 miles away.

"It's important that we don't continue to put things in the landfill, but addressing the root of the problem," Thill said.

For Thill, it will take a cultural shift at UI to stem the flood of food waste heading toward his PREEC facility, but he said he has been impressed by the receptivity of Campus Dining and the commitment of the Sustainability Center.

With plenty of room for improvement, the UISC said it's looking for solutions to come from a student body that has been instrumental in the process thus far. From Fall 2011 to Spring 2012, some 78 volunteers put in 475 hours helping sort compost from trash to provide Bessie with some bedding.

Mead said she is also hoping a student will take advantage of the $15,000 in grants available for sustainability projects to help find an alternative to the troubling forks.

"(We need) someone to buy several different types of compostable forks or silverware and see what would be most effective and do it on a smaller scale before Campus Dining commits to buying," she said.

Saul said the whole project has always depended on student participation.

"This is something the students have identified, students have been the leadership in, students have largely funded it, and student labor has been largely what made the project happen at this point," Saul said.

When the composting facility comes back online Aug. 1, Mead, the UISC and Bessie will hope it's a positive step toward making campus more sustainable.

"We're close to a full circle," Mead said. "But we're just not quite there."

Summer sippin'

Drinks to chill with this summer

Story by Madison McCord
Photo by Abi Stomberg

Summertime brings out the BBQs, picnics and general drinking outdoors. I'd love a story about summertime drinks and how best to enjoy them.

— Kyle Howerton, UI Digital Media Producer

When it comes to sitting back and having a responsible, age-appropriate drink this summer — avoid the obvious beer, something with coconut rum or that concoction in a can full of fruit juice and energy.

Instead, take a look at these cocktails that will not only keep you cool, but refine your pallet. Because a good drink should not only tingles the taste buds, but leave everyone at your get-together wondering what it's called and how to make it.

A real daiquiri

When you walk into Costco this summer, you'll see a big plastic tub with the bold words "strawberry daiquiri" on it. This is not a daiquiri. It's a slushie with a little bounce in it.

A true daiquiri is simple to make with three ingredients — rum, lime juice and simple syrup*. Nothing more, nothing less.

The mixing of this drink is as simple as the ingredients. Pour 11/2 ounces light rum, 3/4 ounce fresh squeezed lime juice and 1/4 ounce syrup into a cocktail shaker with ice, shake until cold and pour into a chilled glass.

Watch out though, these are tart and tasty so they go down easy.

Take a trip to New York

Ladies and gentlemen of the concocting world — I present the Manhattan. It is the perfect blend of sweet, strong and flavorful.

This is a whisky drink, and furthermore it's a bourbon drink. So if bourbon isn't your cup of ... whisky ... then this drink won't be for you. When you're buying the liquor for this one, look for a bourbon in the 80 to100 proof range. You'll also need a bottle of sweet, red Italian vermouth.

Start the drink with a chilled pint glass and pour 2 ounces bourbon and 1 ounce vermouth into it, followed by three strong dashes of bitters (ask the liquor store clerk). Add a glass full of ice and stir with a long spoon (shaking this drink will make it cloudy).

Finish the drink by pouring it into a chilled martini glass and garnish with a lemon peel split in half and twisted into the glass.

Tips for any good cocktail

• Ice reigns supreme in good drinks, and may be the most important ingredient in any drink. Get good ice from the store, or make it at home with purified or bottled water.

• Stir for a clear drink, shake for a cloudy drink — the choice is yours, although shaking will chill the drink more.

• Make it the right way first, love it and then change it. There's nothing wrong with pureeing fresh fruit and adding it to a daiquiri or margarita — but follow directions on the first go-round.

*To make simple syrup, bring equal parts sugar and water to a slow boil, stir well and chill in the fridge. You can make this a few cups at a time and keep it in the fridge.

OVERBOOKED & OVERBUSY

Busy college schedules lead to busy lives

Story by Lindsey Treffry, photos by Hayden Crosby

"I had talked about comparing majors in terms of time spent on school and difficulty of classes (one more difficult to quantify than the other). Kind of a 'Who is really the busiest/hardest workers?"

— Jesse Fisker, UI student

■ Meredith Metsker is a journalism major. A pep band and marching band member. An acapella-playing KUOI DJ. An editor and member of the Sigma Alpha Iota women's musical fraternity. A 20-hour minimum, part-time education reporter at The Moscow-Pullman Daily News. She does yoga twice a week and goes to the gym a bit more. Currently on a co-ed basketball team, she plays intramural sports when she can.

"Sometimes, I regret that I fill up so much of my time," Metsker said.

Her part-time job takes up most of her schedule, since the amount of tasks for a reporter constantly fluctuates.

"I like the busy life, I guess," she said.

Sadie Grossbaum knows the story.

The outdoor recreation leadership major and psychology minor also serves as an ASUI Senator, a member of the Alcohol Task Force, an Outdoor Program staffer, a Free Thought Moscow member, and she dances her Wednesday nights away with the UI Swing Dance Club.

When Grossbaum made the switch from biochemisty to recreational leadership, it wasn't to lighten her schedule.

"When I told (biochemistry students) I was changing my major, they said 'So you're giving up?'" she said. "I had a 4.0."

Recreation is what Grossbaum likes.

"Since I've been in Moscow this semester, I haven't spent a single weekend in Moscow," the skier and hiker said.

But there are downsides to such a busy schedule.

Grossbaum noticed a decline in her personal health.

"I don't have time to go to the gym," she said. "I don't have time for basic human needs. Sleep doesn't come often."

This year, Metsker finally realized she had overbooked her schedule.

"I have no time to take care of myself," Metsker said. "I had to bail out on people ... I hate being a flaky person."

"SINCE I'VE BEEN IN MOSCOW THIS SEMESTER, I HAVEN'T SPENT A SINGLE WEEKEND IN MOSCOW."
Sadie Grossbaum

UI Psychologist and Professor Sharon Fritz said there are consequences to an overbooked schedule, including lack of sleep or poor eating habits that can lead to irritability or tensions in relationships.

"Not taking care of yourself, not eating right, sleeping right, not engaging in physical activity — accumulatively, that will catch up with you," Fritz said.

Stress can cause gastrointestinal problems, upset stomachs, back aches or headaches, she said.

"You're worrying a lot, have racing thoughts, not being able to quiet the mind or turn it off emotionally," Fritz said.

This matters now, Fritz said, because busy students are potentially establishing life-long patterns, just as she has in her life.

In college, Fritz wanted to do well academically. She had a part-time job, she volunteered, held internships, had a boyfriend, was part of sport clubs and wanted to get all As — 99s to be specific. Flash forward to last month and Fritz admitted to taking on more projects than she should have.

"If we are busy now, the chances are we will be busy in the future," she said.

Being overloaded is something busy-bee Grossbaum notices in others, too.

"People should give 100 percent to one thing instead of 10 percent to 10 things," she said. "Some people are so good at so many things."

But, she said, the quality of work often suffers.

So if now is the time to adjust schedules, how can busy students learn to cut back?

"It's easier to say 'no' if you understand what your priorities and goals are," Fritz said. "It's not saying 'no,' it's saying 'Yes' to your priorities."

She suggests role-playing. Say "no." Think of reasons ahead of time to say "no."

"I'd love to do that, but now isn't a good time for me," she said, for example.

If students juggle too much, they can't do a good job, and that impacts how students see themselves, Fritz said.

There is another side of the spectrum, though — lazy students. Students who say "no" to everything. Students who are barely involved in school itself.

"People who are involved in a club activity do better academically," Grossbaum said.

Fritz compares it to a bell curve.

"Too much stress interferes with our performance. But the same is true if we're not stressed enough or not busy enough," she said. "It's hard for students to manage that. It changes every semester."

With changing credit loads, classes and outside activities, each semester brings a different level of stress. Fritz emphasizes balance.

"Being stressed enhances happiness, motivation and overall success," she said, as opposed to a lack thereof.

Grossbaum said her outside activities and involvement in ASUI give her a sense of community that less-busy students may be missing out on.

"If you don't have that, it can be detrimental to your academics," she said.

And although Metsker is booked clear through her May graduation, she enjoys everything she does.

"Music is my stress relief, and KUOI goes along with that," she said. "Music may not be applicable to my career as a journalist, but being able to juggle all these activities is invaluable." ■

AFTER HOURS

UI faculty outside the classroom

Story by Andrew Deskins, photo by Jesse Hart

"I've gotten to know some UI faculty outside of the classroom and their hobbies, adventures and whatnot always seem to surprise me. ... I think that students tend to forget that UI professors have lives beyond the classroom; it's easy to think that they just eat, live, and breathe an academic life but they have other interests and hobbies just like students do. I think that this could really be an interesting story, especially if you could find a UI prof (or a couple) that seem to have really cool hobbies beyond the classroom... like professor by day, rockstar by night!"

— Wieteke Holthuijizen, UI student

You're sitting in class zoning out. Physics isn't your subject, and the professor's lecture on Gibbs free energy has totally lost you. Later that night at John's Alley, an artist known simply as Delta G steps on stage. You are captivated and confused as your physics professor tunes his guitar and approaches the microphone.

Marty Ytreberg learned to play guitar in the early '90s, and by the end of the decade he was busting out the blues as lead guitarist for the Bare Wires. The UIniversity of Idaho physics professor played with the local blues band for five years, but recently went solo under the name Delta G.

"I chose the name Delta G primarily because it sounded bluesy," Ytreberg said. "In physics it stands for the change in Gibbs free energy, but I figured 90 percent of people wouldn't pick up on that."

Ytreberg said he has five or six guitars, most of which are electric. His current favorite is a Seagull Grand acoustic. Lately he's taken to Delta Blues in particular.

"It's a style that originated in the Mississippi and is just one person singing and playing acoustic slide guitar," Ytreberg said. "It usually involves parlor-size guitars, which are smaller and less bass-y. It gives a fuller sound in this type of music, which is all fingerpicking."

University of Idaho physics professor Marty Ytreberg chooses his guitar over physics books one afternoon in his office.

Ytreberg said he writes his own music and generally sticks to the typical blues stereotypes.

"Blues tends to be about sex, violence, love and sadness," Ytreberg said. "I don't deviate from this much, although I don't have any songs about violence, because I am not a violent person."

While Ytreberg's southern blues may not address violent subject matter, UI business professor Mark Rounds' hobby does.

Rounds does Civil War reenactments and has portrayed both Union and Confederate soldiers.

"Right now, I'm an officer in the 15th Alabama or 5th Kentucky," Rounds said. "It's kinda like when the kids show up to play volleyball — 'We don't have enough guys on the other side, so go over and play for them.'"

Rounds said the average reenactment is a weekend-long event. They set up period camps Friday night and battle twice Saturday between historical presentations. Rounds said Saturday evening is the most authentic part of each event.

"When everybody leaves, when the public leaves, you really can have a time-travel moment, because we leave all our technology behind and no one is there with their cell phone trying to get a picture," Rounds said.

Rounds said he got involved in reenactments when a co-worker had him tag along. He said he found it interesting, but his kids, who went with him, loved it. His oldest daughter won a period pistol in a raffle.

"To this day, I'm convinced it was a setup to get me hooked," Rounds said.

He said reenactments are one of two things his family does together.

"The other is skiing," Rounds said.

"WHEN EVERYBODY LEAVES, WHEN THE PUBLIC LEAVES, YOU REALLY CAN HAVE A TIME-TRAVEL MOMENT, BECAUSE WE LEAVE ALL OUR TECHNOLOGY BEHIND AND NO ONE IS THERE WITH THEIR CELL PHONE TRYING TO GET A PICTURE."

Mark Rounds

Rounds said he and his youngest daughter will travel to the Mecca of Civil War reenactments this summer.

"This year is the 150th anniversary of Gettysburg, and we will be traveling to march in that one," Rounds said. "It won't be on the actual battlefield because we would be dodging around the monuments, but we'll be about four miles away."

UI history professor Herman Ronnenburg has a different perspective on history.

"Dr. Beer," as his friends call him, has a breweriana collection of approximately 10,000 pieces. Ronnenburg started collecting in 1977 and emphasizes Idaho brewing history.

"Breweries put a lot of effort into these pieces because they help advertise their products, so they are usually very attractive," Ronnenburg said. "You can find just about anything with a beer logo on it."

Ronnenburg has everything from glasses to T-shirts, and even a bottle from when Princess Diana got married. He said his favorite piece is a cone-top beer can from the East Idaho Brewing Company of Pocatello, which he has owned for more than 30 years.

Ronnenburg said collecting breweriana is a fun way to research the history of beer. When he was looking to publish his brewery-related research about five years ago, the UI Press closed down.

"I didn't have anywhere to publish, so I decided to start my own publishing company," Ronnenburg said. "It's not magic. You get an editor, and find a printer and you're in business."

So far, Ronnenburg's company, HWR Publishing, has put out four books about the history of beer, and another is on the way.

Ronnenburg said beer affects almost every aspect of our society.

"A lot of people look at beer and they just think, you know, beer," Ronnenburg said. "But it pertains to agriculture, biology and chemistry, architecture, laws and regulations. It really is a door into all sorts of studies. It doesn't get the respect it deserves."

Beer and biology go together like ... art and science.

Holly Wichman, professor of biology at UI since 1988, makes beaded art based on the shapes of viruses.

"When I turned 50 and my kids left home I decided I needed a hobby," Wichman said.

"I decided to get into beading. I did that for a couple years. Then I saw a Christmas ornament for math teachers in a magazine. It was an icosahedral shape and I immediately thought of viruses."

Wichman uses her artwork in conjunction with seminars to educate people about viruses. She has shown her pieces at UI and in Washington, D.C. Her art has been featured on the covers of several journals, including the Journal of Bacteriology.

"I CLIMBED THE ENTIRE ICE GULLY. WHEN I GOT TO THE TOP I SCREAMED A LINE FROM SHAKESPEARE'S 'HENRY V,' 'THE FEWER MEN THE GREATER THE GLORY.'"

Jerry Fairley

Her pieces range from simple representations of viruses to more artistic interpretations like her piece "Trouble Be Gone," a martini glass where the olives are virus structures. They are made of everything from glass beads and glass rods, to crystals and fishing line. Her favorite piece is "Country Western Guy" and is a legged virus sitting by a campfire wearing a cowboy hat and strumming a guitar.

"I got inspired to do him when I saw a cowboy hat meant for tiny teddy bears at Michaels," Wichman said.

Ytreberg, Rounds, Ronnenburg and Wichman all like to share their hobbies with others. Jerry Fairley, a geology professor at UI is a little different.

Fairley has done everything from sailboat racing, open water swimming, backpacking and alpine climbing — and he likes to do these hobbies alone. Fairley said there are a lot of reasons for his extreme solo pastimes. He's intensely competitive and prefers competing against himself rather than others. He likes the independence and feels it keeps his hobbies purer. He mentioned an experience climbing an ice gully in Pile Canyon.

"I went out alone. No one knew where I was. If I had fallen they never would have found me in time," Fairley said. "I climbed the entire ice gully. When I got to the top I screamed a line from Shakespeare's 'Henry V,' 'the fewer men the greater the glory.'"

While every UI faculty member shares in the glory of educating Vandals, it is important to remember their lives don't end when their classes do. Adventure-seeking, play-acting, beer-collecting and virus-beading people stand before packed lecture halls every day, and if no one asks, they might never reveal their less academic pursuits. ■

HIDDEN PLACES HIDDEN FACES

A day in the life of the people behind the scenes at UI

Story by Dylan Brown, photos by Philip Vukelich

"This subject is important because most people never think about the custodial staff that keep buildings running smoothly, especially in a university setting. People only ever pay attention to the custodial staff if there is a problem."

— Rachel Danford, Master Custodial Engineer, Student Union Building

Behind hundreds of locked doors, systems hum, breathing life into the organism that is the University of Idaho's Moscow campus. And it falls to the men and women with rings of countless jangling keys to keep the heat flowing, the power on and the place tidy. They are campus' antibodies and while their jobs are largely thankless, the organism is lost without them. This is a snapshot of the daily lives of two men behind the scenes of UI.

TRISTAN MARKERT
Custodial Engineer, Student Union Building

Clock in, grab your implement of dirtiness destruction and check out with a lesson from an Oxford professor in your headphones.

Janitorial work for Tristan Markert is about the serene quiet of a whirring vacuum cleaner during the night shift at the Student Union Building.

"Most other student jobs you are going to be dealing with people," he said. "Doing janitorial work, you don't deal with many people."

Markert's work is basic and boring, but the routine and quiet allow the history major to catch up on things he wouldn't otherwise have time for, while making some cash.

"I've been doing it for three and a half years. It's had its ups and downs," he said. "I can keep up on my decompression time — audio-books, novels, lecture series, whatever I want to listen to."

The UI janitorial staff is a mix of full-timers, students, international students and random folks from all walks of life. With several working on master's degree or a third language, Markert laughs when other students look down their noses at people with mops.

"They look at you like you're a little bit slow — like you're the help," Markert said. "I do the same thing you do — I'm just not a barista or a waitress for my beer money. My beer money comes from cleaning up after you people."

Markert isn't trying to be mean, he has just seen "pretty heinous stuff" left behind by the less considerate among us and he wants to remind those people of an important distinction.

"We're not here to be your mom," he said. "We are here to make sure that the buildings look good for business."

A little consideration is all Markert is asking for. It only takes a couple haphazardly-thrown paper towels to clog a toilet; throw them in a trash can. Stop trying to kick toilet handles; they get sanitized three times a day at least. Also, read signs.

"If the sign is there just don't use the bathroom," he said. "It's only going to be 10 minutes and there are five other bathrooms within 100 feet."

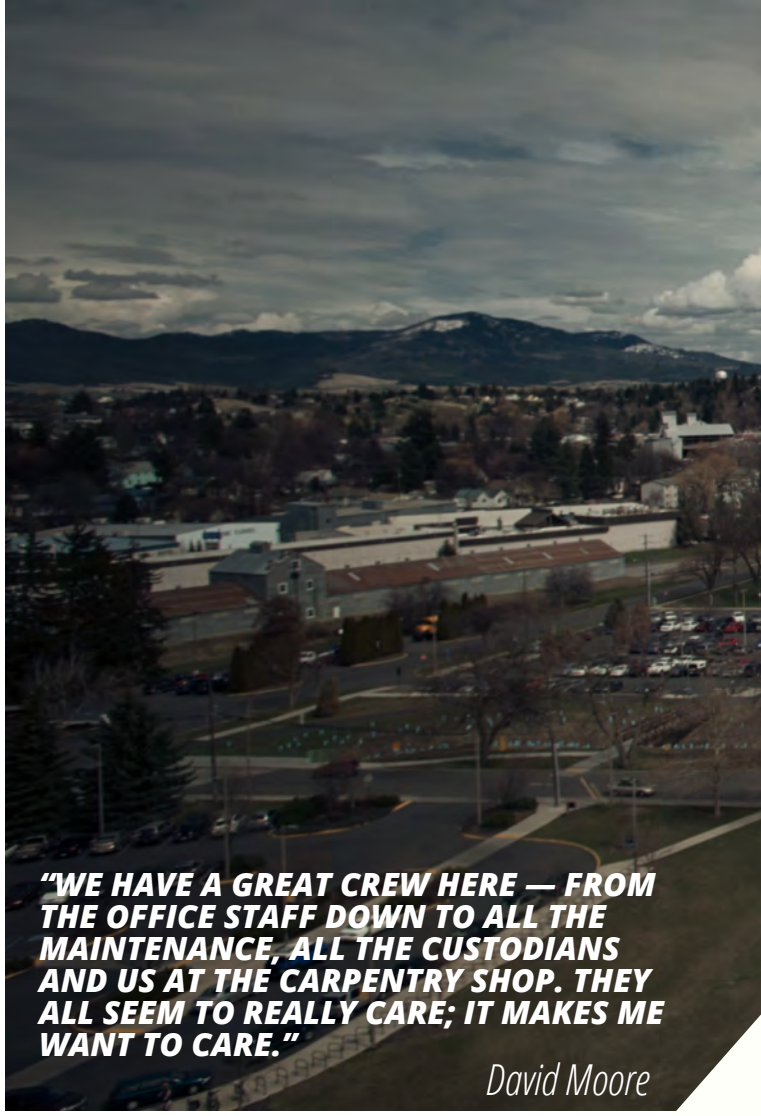
"Heinous" messes are inevitable though.

"I was told the day that I started working, that within six months, I'd either be horrifically ill or I'd almost never get sick again because you just get exposed to so much stuff," he said. "There is very little that even bothers me a little bit anymore, much less makes me go 'Aw, that's disgusting.'"

The bathroom is the main battleground. He has seen unspun rolls of toilet paper resting atop the rest of the roll that has soaked up all the water in the bowl meaning he had to pull it out so the un-mentionable bottom layer could be flushed away. He is used to the vile smells of a stall with a splatter pattern akin to a triple-homicide. He has thrown out more plastic bottles filled with chew spit then he cares to count.

However, the gross is outweighed by the strange for Markert — like dirty magazines in bathrooms, empty half-gallons of vodka in class-room trashcans, or bathroom graffiti quoting 19th-century German philosophers.

"It was apropos of nothing, but it's just a Nietzsche quote. It was more thought-provoking because it was on the door of a bathroom stall," he said.



"WE HAVE A GREAT CREW HERE — FROM THE OFFICE STAFF DOWN TO ALL THE MAINTENANCE, ALL THE CUSTODIANS AND US AT THE CARPENTRY SHOP. THEY ALL SEEM TO REALLY CARE; IT MAKES ME WANT TO CARE."

David Moore

Then there was the magic homeless man. Cleaning alone in the Idaho Commons well after midnight, Markert saw a man wander past the classroom he was working in.

"I let him know the building was closed. He's like, 'The door was unlocked. I didn't have any problem getting in,'" but after checking, Markert said, he found the doors locked up tight. "This homeless guy was just magically able to get into the building."

There have also been smaller, more adorable visitors.

"One summer I was vacuuming away and I thought I saw some movement out of the corner of my eye," he said. "I turned and I looked and there is little, tiny raccoon sitting there with both his little paws up on the glass."

For Markert, the value of being a janitor lies in these kinds of stories, peace and quiet and small moral victories.

"There is no glory to be had. No one has ever achieved glory with plunger in hand," he said. "(But) there is that little satisfaction that at the end of the night — everything's clean. Even though you know that tomorrow there's a whole new batch of things that people have done, it's fixable ultimately."

DAVID MOORE

Carpenter, maintenance specialist, University Housing

The devil is in the details and the corner of the barn.

From his perch atop Theophilus Tower, David Moore, a carpenter for University Housing, points out why the round, wooden barns vanishing from these "hinterlands" never had corners.

"Way back when (people) thought not having corners in the barn did not allow evil spirits to hide in the corners," Moore said.

It is craftsmanship he admires as he surveys the place he has called home since following a forestry degree north from San Diego, Calif., in 1980. Home is full of artistry and elegance — elegance he incorporates into the simple beauty of the "Shaker" tables he builds in his spare time.

In a modern world of technology, Moore finds ways to incorporate an artisan's touch on campus such as the carved salmon swimming along the paneling at the computer kiosks by the information desk in the Living Learning Communities.

The Moscow contractor, who turned UI employee six years ago, winds his way between huge, ancient fans circulating air throughout the Tower's 11 floors and the tangle of wires and flashing lights of brand new 4G technology that use the Tower as a transmitter for campus.

"There are a lot systems in play," Moore said. "It's really quite a system they got going to keep everybody warm and with enough power, Internet."

Ringed by antennas and power boxes, the micro-waves flooding in and out keep campus online and make the Tower roof almost pulse.

"There is so much energy coming out that if you feel yourself getting warm you're supposed to just get out of there — there's just a lot of juice coming out of those things," Moore said.

Aging steel combined with cutting-edge technology mean Moore and crew are constantly tinkering. Renovations to the nearly 50-year-old Wallace Residence Complex keep him busy fabricating dozens of new vanities, dressers and drawers to rejuvenate the old dormitory, floor by floor, as money and time permit.

Moore also helped clean out the Cold War-era bomb shelters beneath Wallace several years ago, clearing decades-old medical supplies for a nuclear holocaust from the bowels of the aging building.

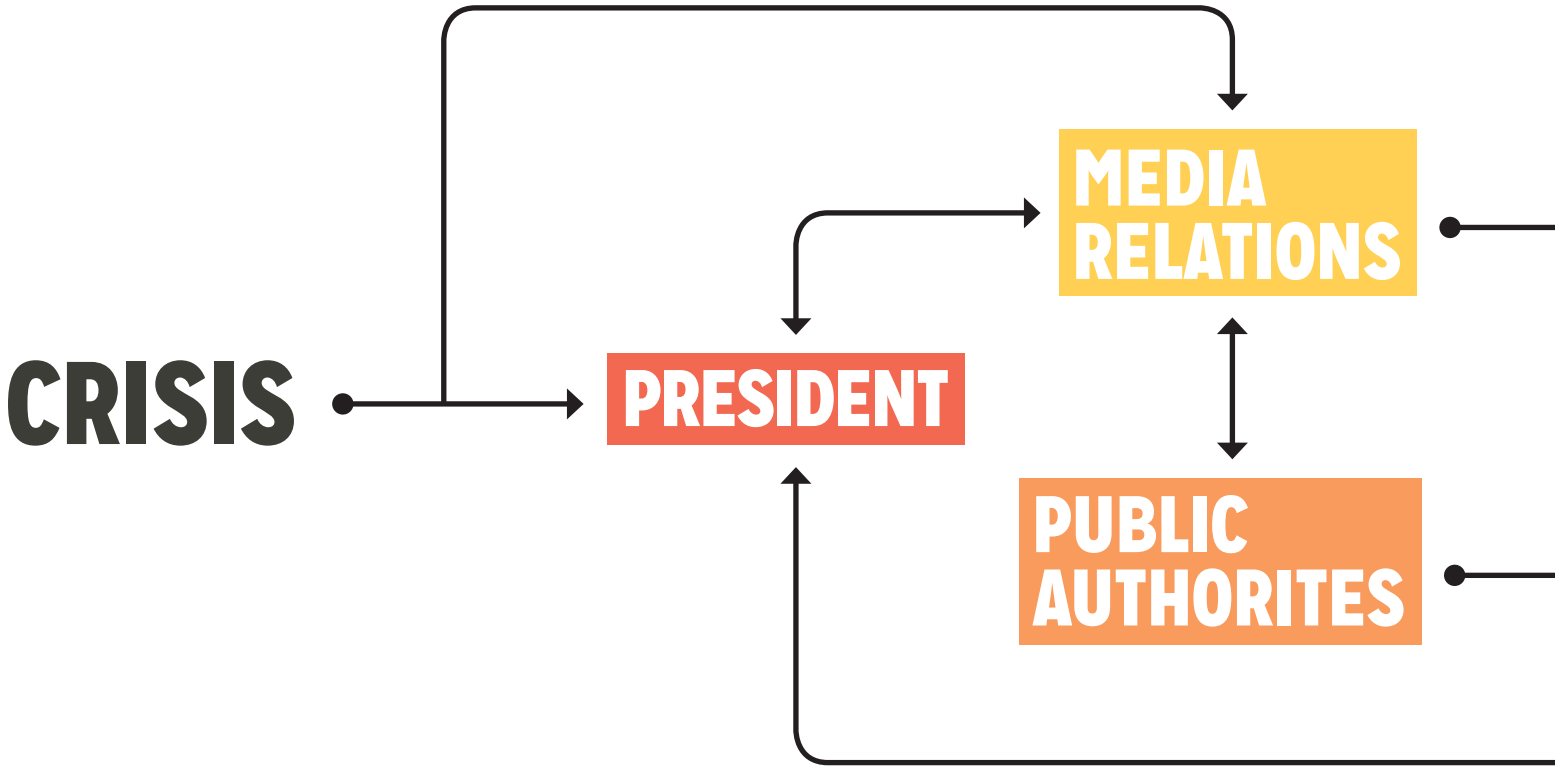
The history and secrets of campus fascinate Moore, but his work is about giving students the best possible roof over their heads. The collection of people at UI is why Moore says he calls Moscow home and why students should, too.

"We have a great crew here — from the office staff down to all the maintenance, all the custodians and us at the carpentry shop," he said. "They all seem to really care; it makes me want to care."

Three decades after his arrival, Moore has gotten married, raised a family and now has a steady job.

"I never thought I'd be living in Moscow, Idaho, but here I am," he said. "This is a great place to live."

WHEN IT HI



Communicating in a crisis

Story by Katy Sword

Illustrations by Rebecca Derry

> *"In each of the last three years we have had one or two major crises. Does the university have a formal plan in place for crisis communications with the public, the media and the university community?"*
>
> *— Steve Smith, JAMM Clinical Faculty*

Each situation is different.

There are no guidebooks labeled Murder, Suicide, Shooting or Mass Epidemic. But the University of Idaho Media Communication staff has a framework and a general plan for how to handle crisis, scheduled events and breaking news, and then release information to the public.

Commonly occurring news items have a standardized process.

"Some we use a lot, like weather calls: Do we close? Do we delay?" said Brett Morris, UI Strategic Internal Communications manager. "So those have specific procedures."

Karen Hunt, UI Media Relations associate, said when scheduled events draw near, they anticipate going into crisis mode.

"A great example of that was Jesse Jackson. We had a whole plan for that," she said about the Reverend's February 2011 visit and speech at UI. "We create an entire plan that spans a couple of different scenarios."

She said another planned event was when commencement was held outside. Due to a tornado warning, they had back-up plans in case the event needed to be moved.

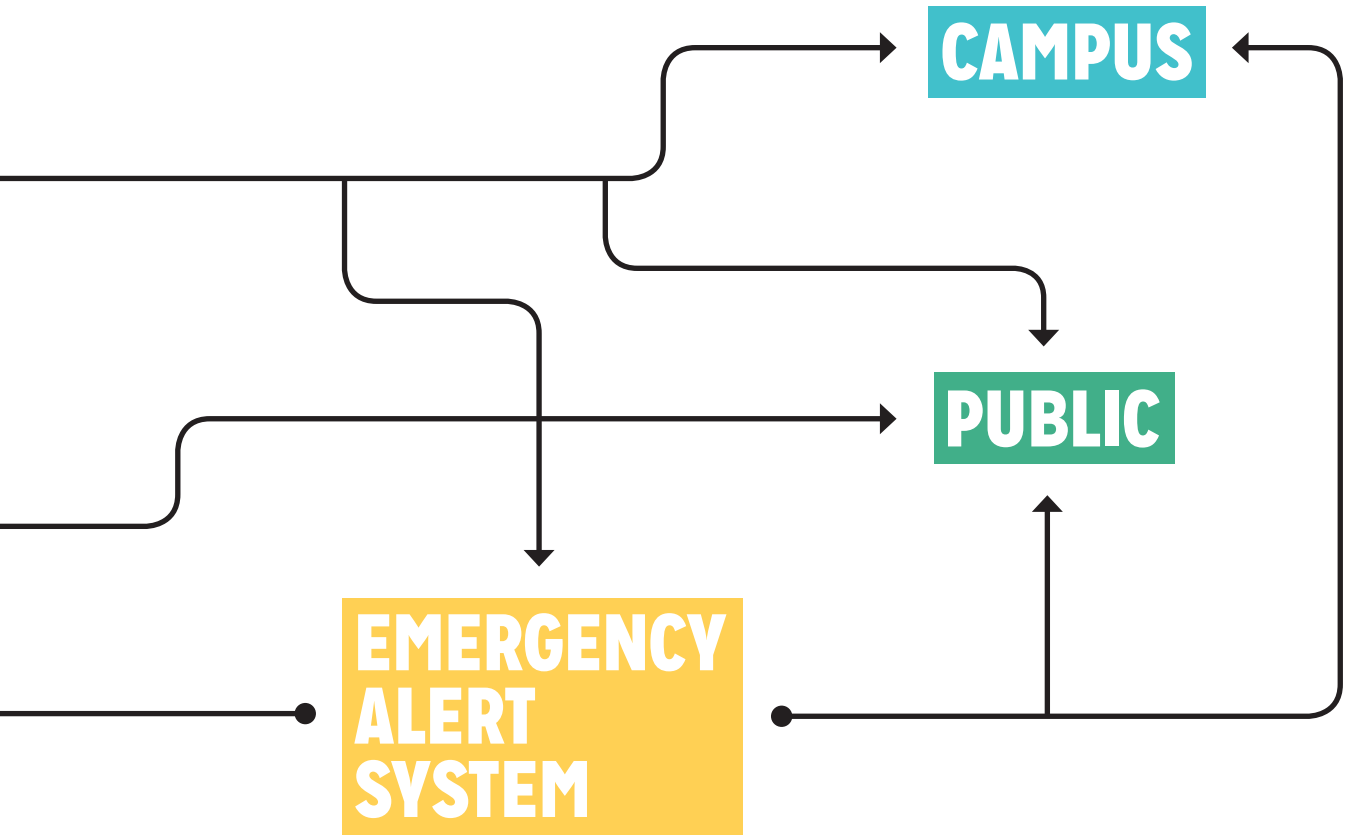
But when it comes to unexpected events, Morris and Hunt agreed their processes could improve.

"Anybody who says they can't improve is either lying or stupid," Morris said.

Specifically, Media Relations received flack for the way the Ernesto Bustamante situation — where a former UI psychology professor shot student Katy Benoit and then himself — was handled.

During the days following the August 2011 shooting, President M. Duane Nellis was not available to the media and hadn't made any statement aside from insisting the university had not done anything wrong. All media were directed to Dean of Students Bruce Pitman.

ITS THE FAN



Lee Rozen, managing editor of the Moscow-Pullman Daily News, criticized Nellis in an editorial a few days after the shooting when it appeared the university had shut down the flow of information concerning the incident.

"By refusing to be seen in public, to answer questions about these events, he gives the impression of a man and an institution with a lot to hide. People start spreading innuendo and speculation, no doubt wilder than reality and deviating from the real story," Rozen wrote.

But this may not have been the fault of Media Relations. Morris said when situations arise, they have to go through a chain of command before he or anyone in the department can release information.

Morris said whoever finds out about a situation first notifies university leadership — the president, provost, vice-president and appropriate directors — and waits for a command. Other times, it begins with leadership and Media Relations cannot release information until told what to release and when by the president. Essentially, the flow of information is a bottleneck stemming from the president's office where he or she decides what will be said when and to whom. Media Relations cannot move until the university president says, "Go."

But Morris said in some instances, the staff can't carry out the president's plan because of authorities outside the university.

"If you had a fire on campus, for example, just because the president said 'release it' doesn't mean we do because the fire is under control of the fire chief on scene," Morris said.

He said in this instance, they would have to communicate with the fire department to know what information can be released.

At the time of the Bustamante shooting, Media Relations had a full staff. It was in the weeks following that team members left UI.

"(It was) not directly influenced because of Katy Benoit," Hunt said.

But since half of their staff left, positions are just starting to be filled.

"We do end up spreading the work across a smaller amount of us, but we are in the process of filling positions now," Hunt said.

Chris Cooney, senior director of Marketing and Communications, said there are four positions in the communications department that carry public relations responsibilities.

"Currently, three of those positions are filled and one is in the search process," Cooney said.

Hunt said two positions were recently filled, which makes their staff almost complete.

"Being short-staffed required that the team set clear priorities," she said. "I actually think that was positive, since we had to develop new ways of working together and with other units within the university. I'm excited about our recent hires, who bring a wealth of media experience."

"HUMANS THINK THAT 'IT WON'T HAPPEN TO ME,' BUT YOU HAVE TO KEEP TELLING YOURSELF, 'IT COULD HAPPEN TO ME,' AND BE PREPARED."

Brett Morris

As for the future, Hunt said there is nothing planned specifically to help improve Media Relations methods. But Morris said training new staff is the hardest part of running an organization in constant flux.

"An organization like this hierarchy organization, you have to respond to the leader who comes in, they will need to communicate," Morris said. "It tends to be direct impact on the communication office."

He said each new president — of which there have been eight during the past 10 years — places an executive officer in the communications office to familiarize themselves with the organization and the practices in place.

"It'll get real interesting because once you announce the interim (president) you're gonna have the sitting president and the interim president who hasn't started yet, but each have communication needs," he said.

But overall, Morris said the biggest challenge to Media Relations is human nature.

"It's overcoming human nature," he said. "Humans think that 'It won't happen to me,' but you have to keep telling yourself, 'It could happen to me,' and be prepared."

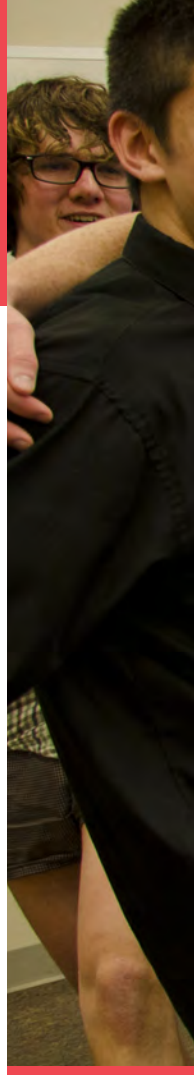
Making a Musical

Story by Vicky Hart, photos by Hayden Crosby

"The Pantless Fantasia is one of those things you only find in Moscow. Written, produced and starring the members of the Idaho chapter of Phi Mu Alpha Sinfonia men's music fraternity, it features songs old and new, drama, romance, comedy and a marked lack of pants. It's the one event you won't want to dress up for this year."

— Shevin Halvorson, UI student, V.P. and Choir Director of Phi Mu Alpha Sinfonia

SO YOU WANT TO MAKE A MUSICAL



It's going to take some work and probably a few late nights, but you're passionate about this project and capable of producing a great show.

The men of the University of Idaho chapter of Phi Mu Alpha Sinfonia Fraternity have done it every spring for five years, and they aren't even professional actors. But they have a plan, and this is it.

WHAT YOU'LL NEED

About 35 people (includes director, stage manager, music director, four to five screenwriters/editors, four to five stagehands, six primary actors, six music arrangers, seven pit orchestra musicians, and 15 to 20 chorus singers), Rehearsal space, performance space, a Google Drive account and a Facebook group.

PRO TIPS

Do think on your feet
Don't get behind schedule
Do include popular songs that people want to hear
Do include people in ways they are comfortable contributing
Do elect capable leaders and trust them with decisions
Do tread the line between ridiculous and artistic
Don't overfill the orchestra pit and drown out singers
Don't procrastinate or over-commit

SCHEDULE

6 months before premier — select topic, begin plot development/screenwriting

5 months — write and edit script in small groups with lead editors, produce plot outline and list of song needs

4 months — gather song suggestions and set song list, hold auditions for major roles

3 months — assign arrangers, cast actors

2 months — table read script, pit orchestra rehearsals, distribute music

1 month — organize scene blocking, chorus rehearsal

3 weeks — choreograph and practice dance numbers, promote show via posters and announcements

2 weeks — design and build set, gather costumes

1 week — dress rehearsals with full choirs and orchestra

2 days — cram in more pop-culture references, try not to freak out

0 days — open doors, collect admission, be a star

STEP BY STEP

1. Select a topic.

In mid-fall, about six months before the premier, members of the men's music fraternity choose a topic for their Pantless Fantasia.

J Jacob Marsh, the show's director and primary screenwriter, said they received a few decent suggestions since the last show. Fraternity members choose a general theme by committee or in an open meeting.

"And this year the theme we came up with was sort of a 'National Treasure'-style 'Indiana Jones' adventure with a bunch of clues leading all over the place," Marsh said. "We've done a 'High School Musical' battle-of-the-bands theme. We've done superheroes. We've done romances."

Musicals range from heartbreaking, to inspiring, to hilarious — and the best ones hit all three, Marsh said. He said music carries emotion more readily than spoken lines, a plus for the men's choir of non-actors.

"It's all about creating a bunch of different emotions over the course of the show," Marsh said. "Nobody wants to go to see a show where it's just sad the entire time. You'll go watch an Indie film if you want something like that."

So choose a topic that encompasses an array of emotional experiences, and then put them on display.

2. Write a script.

Organizing all of those ups and downs into a plot and filling it with compelling characters can take a lot of brainstorming and revision. This year's Pantless Fantasia began as an outline devised by a small group of Phi Mu Alpha members.

After the major storyline had been worked out, they set up a Google Doc where members could contribute to the bulk of the script. When it was complete, a couple of leaders refined the writing with a comprehensive edit.

"Shevin — who's our music director — Shevin and I edited the script to make sure everything was clear and consistent and everything we wanted," Marsh said.

(Now you've got lines and a story to tell. Stop here for your run-of-the-mill play. Continue if you prefer a "spectacle.")

Shevin Halvorson, the music director, explained that the idea of a musical grew out of a 14th-century French concept called "spectacle." He said producers basically added songs to pre-existing plays, then performed them with outrageous effects.

"They called it spectacle because the theaters they did it in had cannons they would shoot off, and it was nuts," he said. "Just crazy stuff — just as crazy as it could be."

Cannons are great, but don't forget to add music in your rush for the fireworks.

"The point of a musical is that it's not acting, it's not the singing, and it's not just stage-craft. It's all of it put together. It's a cacophony of arts — it's all the arts at once."
Shevin Halvorson

3. Pick some songs.

At the same time they develop a story outline, Phi Mu Alpha members make a list of songs to round out the production.

"We have a list of all the songs we need for scenes and what those songs need to amplify or what they need to describe — subject matter — stuff like that," Halvorson said.

That list was posted in the fraternity's group Facebook page where members could suggest specific tunes to fulfill each requirement. Marsh said the musical rarely features original compositions because they prefer to rearrange or parody popular songs that audience members recognize.

Halvorson chose 15 that best fit the show and its cast.

4. Cast actors.

Before winter break, about four months from the premier, Phi Mu Alpha held auditions for primary roles in Pantless Fantasia.

Danny Schneider looks forward to a less prominent part this year, but he landed a supporting role in the first Fantasia five years ago.

"It was the first time in a long time I'd acted and the first time I'd ever sung in front of people," Schneider said. "It was super nerve-wracking, but it was awesome."

He said leading roles tend to settle out to those who have time for more rehearsals and memorizing lines — typically younger or new members.

Joshua Oppelt, a freshman in music education, will star as Jack in this year's Fantasia.

"Initially I just went in and auditioned for fun," Oppelt said. "I was surprised they didn't cast me as a woman, actually."

Oppelt acted in plays during high school, but said he's a little nervous to sing in front of an audience. Memorizing lines and rehearsing musical numbers keeps him busy several nights a week.

"The heavier roles, we tell people right away that it's going to take a lot of time," Schneider said. "There's not a whole lot of fighting over things ... it ends up working really well, somehow."

Schneider has done a variety of jobs producing each musical. He directed last year's Fantasia and will play piano in the pit orchestra this time around.

Of 35 fraternity members, he said about six get main acting roles, but almost everyone gets on stage as a member of the 15- to 20-man chorus. Four or five work backstage readying props during the show and building sets beforehand.

Marsh said that sort of role suits some people better than the spotlight.

"Some people prefer more of an up-there-on-stage role and some prefer more of a behind-the-scenes role," Marsh said.

He included pit orchestra musicians, chorus singers, and arrangers in the list of unsung (Get it?) heroes of the production.

5. Arrange the music.

During the casting process, six arrangers — including several alumni — began tailoring musical numbers for the show.

Schneider spent some of his winter break arranging a five-song Linkin Park medley for piano, drum set, trumpet and vocal trio as well as a Ke$ha medley for rock quartet and vocal trio. He said most popular songs need some adjustments to work in a musical.

"If you were to listen to a song on the radio, it has all kinds of things to keep you honed in," he said. "But if you arrange it for just voices, you kind of run out of those things real quick."

Medleys and mash-ups keep them moving.

The pit orchestra includes piano, bass, guitar, drums, trumpet and trombone — about seven people, Schneider said.

Another challenge for the arranger is to prioritize singers and relative volume of the orchestra.

"We're not amplifying any voices so we don't want to get too heavy," Schneider said. "We don't want to make them yell to sing."

Arrangers hand their work over to the musical director, in this case Halvorson, who edits the arrangements to create a cohesive sound. Halvorson then distributes the music to actors and musicians who have waited anxiously to start rehearsing.

6. Rehearse the show (in several ways at the same time).

And so it begins, with table reads of the script, where Marsh and other screenwriters explain and edit scenes as needed. Then Halvorson conducts orchestra and chorus rehearsals, starting about two months before the show.

Next, Marsh directs scene blocking and they choreograph a dance number.

(Always include a great dance number.)

Actors come up with a costume (sans pants) and fraternity members design a set in preparation for dress rehearsals in the Administration Building Auditorium.

Halvorson said full music rehearsals begin the week before the performance.

"We only get to run the whole thing two or three times," he said.

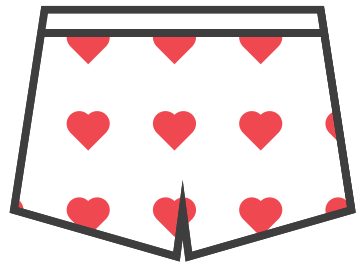
Members elect a manager to keep dress rehearsals running smoothly and efficiently.

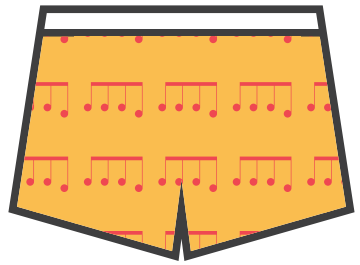
Marsh said a lot of adjustments happen in those few chances to practice with a full cast in the performance space.

"We put in some long hours to hopefully put on a good show that Saturday night."

7. Perform for an audience (and a cause).

Pantless Fantasia was originally a free event that occurred in conjunction with a food or clothing drive to benefit local charities. Last year, admission for the pants-wearing cost $1 or a can of food and was free for those who arrived pants-less.





Proceeds support local music groups such as the Moscow City Band and music programs in rural schools. Phi Mu Alpha donated more than $100 toward new instruments for MCB after last year's show.

"They're a public group and do a lot of public performances, but they don't necessarily have a lot of financial support," Marsh said.

People in the seats, donations in the box, pants at home — the show begins.

"The most important part of the whole process of the musical is the show — is itself," Halvorson said. "There's all this work that goes into it — you have all the actors, you have the pit — but what's important is the final production of it."

"We put in some long hours to hopefully put on a good show that Saturday night."

J Jacob Marsh

He said the combination of song, speech and stage makes musicals easily accessible because there's something for everyone.

Marsh said musicals also provide an escape from reality.

"The special thing about musicals is that it's something that would never happen in real life," Marsh said. "You have a suspension of disbelief when you watch a regular play, then you double-down and really go for it with the addition of singing."

Whether they're a spectacle of arts or a mental vacation — musicals also promise fun.

"You're not going to see the best acting or the fanciest things, but we really just try to make it fun for the audience," Marsh said. "Whether that's throwing in as many current, relevant, last-minute pop-culture jokes we can make … having ridiculous costumes, or — for example — not wearing any pants for the entire show, that's really where we get what we consider a good production."

So prioritize audience enjoyment and embrace the silliness of it all.

"The other thing that's really cool about musicals," Marsh said. "They can almost make fun of themselves — or actually make fun of themselves — and people still enjoy it because it's all just part of the experience."

As for Pantless Fantasia in particular, the men of Phi Mu Alpha rarely shy away from a pop-culture reference or opportunity for laughs.

"There's always a healthy dose of cheesy humor," Marsh said. "It's always a little campy."

8. Repeat.

If you think you're up to Phi Mu Alpha standards, go for an annual musical. Pantless Fantasia is in its fifth year and going strong.

"The first year we did it, we had a couple of older guys in the fraternity and they worked really well together," Schneider said. "The two or three of them did everything and organized some crazy rehearsals and it was really poorly put together."

But it got better each year, and now the show is in their bylaws. There's talk of moving it to fall where it would serve as a recruiting tool. Prospective crooners in the audience might be wooed into pledging through a hilarious, yet harmonic display.

"We wanted something that would let us be funny, but in a way that would show that we were talented in being musical," Schneider said.

So, you're ready now — totally prepared. Armed with a plan to write, arrange, cast, direct and perform a musical spectacular. Don't forget to have a good time. Work with friends, stay on schedule and embrace obstacles. You're going to be a star.

"It's fun, but it's hard," Schneider said. "It's definitely worth it." ■

SAY CHEESE

Story and photo by Philip Vukelich

"I'd like to know some techniques for taking a good photograph (perspective, color comp, 'dead center,' etc.). I view Blot as the magazine that also does 'art/style things,' so some tips from a pro would be kind of cool."

— Connor Kennelly, UI student

Photography is as subjective as any art. The visual appeal of a photograph comes down to taste, but there are a few guidelines most people should use to help make better photographs. Here are a few age-old tips and some thoughts about what makes a good photograph.

1. ***The rule of thirds*** - Draw imaginary lines sectioning the frame into thirds, both horizontally and vertically. Try to keep the subject on one of these lines, and the major focal point of the photo at an intersection.
2. ***Don't use the camera's flash*** - Most of the time, if you're in a situation where the camera's flash is absolutely necessary, you're not going to make a good photograph anyway, so leave it off. People look terrible when lit straight on, and the foreground gets more light from the flash than the background, resulting in exposure problems.
3. ***"f/8 and be there"*** - This is an old saying from the world of photojournalism, and my favorite "rule." It means that a good photograph is made by what is in the photo more than the settings of the camera. In photojournalism it means being in the right place at the right time. For other forms of photography it means finding something interesting or beautiful and getting your camera in front of it.
4. ***Avoid Photoshop*** - Photoshop (as well as other post-processing techniques, like HDR) is a tool. Shoot with the possibilities of Photoshop in mind, but never rely on it to redeem poorly made images.
5. ***Find good light*** - This the most obvious, yet most complicated rule. Good light has contrast, without extreme bright or dark spots. Good light will isolate the subject from the background, and reduce distractions in the frame. Natural light is best.
6. ***Perspective*** - Try photographing people and objects from unique perspectives. We are drawn to things we don't see every day. Unusual angles are interesting.
7. ***Avoid distortion*** - Wide angle lenses tend to create distortion. Especially when photographing people close up, distortion can make a person's facial features appear disproportional and unflattering. Use lenses with a focal length greater than 50mm.
8. ***Depth of field*** - One technique for separating your subject from the background is to use a shallow depth of field. This means using a wide aperture (f/2.8 or lower) and a long lens. This will help make the background blurry, eliminating otherwise distracting elements.
9. ***Fill the frame*** - The subject of the photo needs to be easily seen. The subject should fill the majority of the photo the environment is a major element of the shot. Filling the frame also helps remove distracting elements.

These tips are mere guidelines, the basis from which to make a visually appealing image. Use your artistic license to break the rules, but put thought behind why you are doing it. Photograph purposefully to control the viewer's eye, rather than at random, and you will amaze yourself with the images you will create.

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