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PLEASE DON'T DELAY. ORDERING PERIOD IS FEBRUARY 1 THROUGH MARCH 31, 1989.
22 NUN BUT THE BRAVE
Memories of a former teacher bring to mind ways in which “taking chances” can foster creativity in the classroom.

24 IMAGES OF INVENTIVENESS
A look at some of Boise State’s creative minds.

26 MONEY AND ART
Like oil and water, the two rarely mix.

20 FOUNDATION NEWS

DEPARTMENTS
5 Campus News
18 People
20 Foundation News
41 Alumni News
45 Sports
47 President’s Comments

COVER
Art professor George Roberts eyes a canvas of the imagination. Photo by Glenn Oakley

30 POET’S PASSION
No heavy lifting, but hard labor nonetheless.

34 SOURCES OF INSPIRATION
It’s work that makes ideas happen.

36 BIZARRE IN A BOX
Boise State’s cold-drill breaks the rules — and defines excellence.
Keiser eyes funding hike

A robust economy that will produce budget surpluses has higher education leaders optimistic about the chances for improved funding from the 1989 Legislature.

"The economy is the strongest I've seen since arriving 10 years ago," says Boise State President John Keiser. "We can't help but believe those who told us during the lean years that our budgets would improve when the economy did."

During the past fiscal year the state collected a $12 million surplus, and revenue projections call for an additional $30-40 million by the end of the fiscal year June 30.

There is no shortage of state agency requests to spend the surplus, but Keiser hopes some will be used to fund building projects, including the new $5 million Technology Building I.

"If the state wishes universities to participate in economic development, it will find a way to pay for the Technology Building other than from Boise State University's existing base," Keiser writes in the school's annual budget pamphlet.

"If the payment for the building is not made at one time, or, if the $500,000 annual lease comes from our budget base, it will be difficult to avoid cynicism or to accept the economic development role seriously," he adds.

BSU is asking the Legislature for a 12.7-percent increase, $4.6 million more than its base budget of $36.2 million. Of that, $1 million is an "equity adjustment" to close the gap in funding levels between BSU and the other state universities.

Keiser says 19 new faculty positions and seven support staff will be added if the full $1 million is approved. The money will also be used to increase the pay of part-time faculty and hire more graduate assistants.

But he adds that other needed funds to furnish and lease the Technology Building and to purchase and remodel Campus School should not come from the equity adjustment.

Keiser says that minimal salary increases for the classified staff constitute a serious salary problem related to morale, productivity and general fairness.

BSU is also seeking more than $1 million to support programs in the process of accreditation.

Technology digs in

Ground-breaking ceremonies for the new Technology Building took place in November. From left to right: State Board of Education member George Alvarez, Micron Chairman and CEO Joe Parkinson, Governor's Office Chief of Staff Mike Mitchell, Boise State President John Keiser, and BSU Foundation President Tom MacGregor.

Chuck Scheer photo

BSU close to school purchase

Like so many other times in its history, Boise State has benefited from a partnership between the community, private enterprise and the university.

In this case, the town and gown combination will allow BSU to purchase Campus School, which has occupied a strategic corner of the campus since the 1950s.

Last spring Micron Technology offered to donate $1 million toward BSU's purchase of the school. But there was one string attached: Boise voters had to pass a bond election to build two new schools, a move that would solve overcrowding problems in northwest and southeast Boise and allow the district to phase out Campus.

Voters turned down the offer when it first was presented in May. But in December the bond issue passed with a 72 percent "yes" vote.

The Boise Independent School District has set a $1.5 million replacement price for Campus. BSU will raise another $500,000, either through private donations or legislative appropriations, to accompany Micron's donation.

The purchase, says BSU President John Keiser, will help Boise State and the Boise schools solve their needs for additional space.

Enclosed on three sides by BSU, Campus School has two satellite dishes in its playground and fronts University Drive, the main entrance to the campus.

The building will become vacant once a new school in southwest Boise is complete, estimated to be in the spring of 1990. BSU hopes to remodel the school into offices and multi-use space that summer.

About this issue

By its very definition, a university ought to be a harbor for creative minds and ideas. But what is creativity and where does it come from? Can it be taught? And what is the price for leading a life based on creativity? This issue of FOCUS examines these issues and profiles a few of Boise State's creative minds.
Boise State will dedicate 1989 as the Year of the Student, a time when the university will examine and improve the services it provides students, President John Keiser told faculty during his annual "State of the University" address in January.

"The contention that we exist to serve students deserves examination," Keiser said.

Two committees, one to examine academic services and another to examine university services, are working to set goals for the year, he added.

"The suggestion box is already filled with ideas about how to improve the convenience, accessibility and support for learning opportunities. The task here is to listen, categorize, prioritize and act as effectively as we are able," Keiser said.

Already there are plans to revise the core curriculum, emphasize writing in all disciplines, develop a course in study skills and conduct a campaign for scholarship donations.

Students must receive the message that BSU is "dedicated to achieving educational quality in their interest," Keiser said.

"Equally crucial is the fact that we do not intend to allow ourselves to grow old and preoccupied as an institution, or old in mind or capacity to care as individual faculty and staff."

Keiser also asked faculty to examine BSU's relationship with the community.

"What have we done to play our part as a cooperative corporate citizen?"

"A great city in tandem with a great university should be a place which fosters and implements great ideas aimed to improve the quality of life for everyone," Keiser said.

Citing such environmental hazards as nuclear waste and pollution, Keiser said, "No state has more, or more to lose, in this enterprise than Idaho, than Boise. Why could we not participate, even lead, in preventative maintenance programs?"

"I doubt that many programs are doing as much as we are... in fact, we can claim a good deal of leadership here," he said.

Keiser said BSU has made the prevention and treatment of drug abuse "a special service mission." BSU, he said, educates the public through television, classes and workshops on drug abuse. In athletics, BSU has had a drug education and testing program for three years.

"I doubt that many programs are doing as much as we are... in fact, we can claim a good deal of leadership here," he said.

"Video stars BSU"

Thanks to the British heavy metal band Cinderella, Boise State has entered the realm of rock video. Cinderella, which was the opening act for last year's AC/DC concert in the BSU Pavilion, signed a "studio fee" contract with Pavilion officials prior to the band's Nov. 9 performance in Boise. With the agreement, Cinderella purchased the rights to hire a film crew to record the concert and take other shots of the surrounding area for use in the band's rock video "The Last Mile" from the album Long Cold Winter. "The Last Mile" is regularly broadcast on MTV and other rock video shows and networks.

Footage of patrons entering the Pavilion and during the concert, the band's performance on the arena stage, and shots of the surrounding area were used in the video.
Pair earns scholarships

Boise State University student Rose Marie Schwarzenberger and 1984 BSU graduate Meg Fereday have been awarded scholarships from Rotary International to study for one year in a foreign country. They received two of the three scholarships given in Idaho this year.

The Rotary scholarship is one of the most lucrative offered, covering tuition, room, board, travel and some personal expenses.

Fereday plans to study linguistics at the University of Buenos Aires in Argentina. Schwarzenberger will attend school in Quito, Ecuador.

Fereday was sponsored for the scholarship by the Meridian Rotary Club and Schwarzenberger by the Idaho Falls Rotary Club.

Schwarzenberger, a former resident of Roberts, is currently in San Sebastian, Spain, with the BSU Campus in Spain program.

Fereday graduated from BSU in 1984 and is working at the university as a counselor for CAMP, the College Assistance Migrant Program.

Fereday says the main objective of Rotary scholars is to be goodwill ambassadors.

BSU granted $$$

Boise State's research programs received a $104,000 boost from the State Board of Education in December.

That grant was BSU's share of $600,000 given to Idaho's four institutions of higher education to improve their research efforts.

Each institution received a $50,000 base allocation, with the remainder distributed by a formula based on the competitive grants each school has received during the past three years.

The $600,000 is part of the $2 million appropriated by the last Legislature to be awarded to the most promising research projects at the four schools. A consulting firm is reviewing those applications and will make recommendations to the board for distribution of the remaining $1.4 million.

BSU will use the state monies to fund research and graduate assistants in education, business, social sciences and health science. The money will also support a postdoctorate researcher and technician in geology/geophysics and purchase equipment for the chemistry department.

The 1989 Program for Management Development

The Program for Management Development (PMD), to be held from June 4 through June 10, 1989, at Sun Valley's Elkhorn Resort, provides an intense individual development experience and an opportunity to develop contacts with managers from businesses throughout Idaho.

The program is designed primarily for the manager who has functioned successfully in one or two areas of the business but needs exposure to other areas to help realize his or her potential. It is designed to broaden the participant's business perspective and provide exposure to the strategic issues that have to be addressed to operate successfully in today's business environment. The Program is designed to provide a valuable developmental experience for the manager of a small or medium size business as well as the manager from a larger organization.

Detailed brochures and enrollment information are available from the Center by calling 385-1126 or 385-1105.

Sun Valley's Elkhorn Resort
June 4-10, 1989
Professors receive mini-grants

Innovation has been rewarded at Boise State University. Eight faculty members have received grants through the College of Arts and Sciences’ newly established program of Mini-Development Grants to Aid Instruction.

The objective of the program is to enhance the quality of instruction in the college by encouraging and supporting new teaching strategies, innovative projects or classroom activities. Proposals for grant-supported activities are chosen by a faculty selection committee.

Recipients of the 1988-1989 grants are:

John Allen, physics, for a video digitizer, discs and software to enhance student interaction in computer-aided instructional segments of an introductory course in astronomy and astrophysics.

Marc Bechard, biology, for travel to southern California and southern Arizona to photograph nesting desert raptors to complete a comprehensive slide collection used in several biology courses.

Herbert Papenfuss, biology, for travel, film and herbarium supplies to photograph, collect and press flower specimens of 50 plant species for use in a systematic botany course.

Craig Purdy, music, for equipment rental, studio time and videotape to write, narrate, and produce an instructional video to enhance understanding and performance of string chamber music.

Robert Rychert, biology, for products and videotapes to introduce biology students to biotechnology and to provide hands-on experience in recombinant DNA technology.

Karen Uehling, English, for student assistance with surveys, interviews and data collection to improve methods of teaching non-traditional students and adult learners in sections of developmental English.

Linda Zaerr, English, and Joseph Baldassarre, music, for materials and technical assistance to write, narrate, and produce 100 copies of a cassette tape introduction to medieval music for use in classes in medieval literature, music history, and humanities, and for use in the Curriculum Resource Center and the Consortium for Teaching the Middle Ages.

Craig Purdy, music, for equipment rental, studio time and videotape to write, narrate, and produce an instructional video to enhance understanding and performance of string chamber music.

Hobos set record

Students from the Boise State University School of Vocational Technical Education set a new record, raising in excess of $22,000 in their annual Hobo March Oct. 21.

More than 200 students participated in the fund-raiser that brought in $22,253.59 according to Dan Cadwell, an instructor at the school and adviser to the student group.

“Five years ago the combined total from our two main fund-raising drives, the march and the World’s Largest Yard Sale, wouldn’t have equaled this. We’ve come a long way,” Cadwell says. □
Hemingway events slated

The 50th anniversary of Ernest Hemingway's arrival in Sun Valley will be celebrated with a three-day conference in Boise and Sun Valley June 9-11.

“Hemingway in Idaho” will be hosted by Boise State's Hemingway Western Studies Center and will include presentations by noted author Kurt Vonnegut Jr. and several Hemingway scholars.

Participants will gather first in Boise on Friday, June 9. Vonnegut will speak at the Hemingway Center that evening and scholarly papers will be presented in Boise and Sun Valley throughout the three days.

On Saturday, June 10, participants will travel by bus to Sun Valley and convene at the Sun Valley Lodge, where Hemingway worked on *For Whom the Bell Tolls.*

There will be events specifically designed to highlight Hemingway's stay in Sun Valley, including a tour of Hemingway sites and a reception in the room where he composed *For Whom the Bell Tolls.*

Hemingway scholars scheduled to make presentations include Michael Reynolds, professor of English at North Carolina State University; William Brausch Watson, professor of history at MIT and guest editor of Hemingway Review's special issue on the Spanish Civil War; and Gerry Brenner, professor of English at the University of Montana.
Idaho is getting ready for company.
About 5 million visitors are expected to pour into Idaho next year to celebrate the state's Centennial.
To make sure they are greeted with a smile, Boise State and several state agencies have joined together to develop "Idahost," a six-hour hospitality training course designed for customer service workers who deal with the public.
"Tourism is Idaho's third-largest industry. Until Idahost, there hasn't been a statewide effort to teach our service personnel how to deal with visitors," says Bonnie Sumter, who coordinates the program from BSU's School of Vocational Technical Education.
Idahost-trained workers will know a smattering of Idaho trivia, facts about the Centennial and the latest tourist-pleasing techniques.
Started last fall, the program already has received rave reviews. In the Treasure Valley alone, more than 500 people have been trained, from convenience store clerks to ski resort and city government personnel. And the program is nearly booked solid for February.

"We didn't expect this much interest so soon," adds Sumter. By 1990, 5,000 Idahoans will become Idahosts, but as many as 50,000 people could be eventually trained, she adds.

The Idahost package was developed by students in the BSU graduate program in instructional technology. Students conducted preliminary research and then worked with Sumter and Idahost administrator Dawneen Blakeslee to develop the curriculum and materials for the program, according to professor Dean Spitzer, who is director of BSU's graduate program in instructional technology.
The result is a 64-page handbook filled with hints on how to use the telephone, memorize names, make a good first impression, deal with difficult situations, communicate effectively and meet the public.
Other sections prepare Idahost students to answer questions about the Centennial or the state in general.
Its modular design will allow the Idahost concept to be used to train people long after the Centennial celebration, says Spitzer.
"It is really remarkable to have a group of students develop so much," says Spitzer. He adds that until Idahost came about, the best hospitality training program available came from the recent World's Fair in Vancouver, Canada.
"This Idahost may well be the best hospitality training program ever developed," he says.
Idahost allowed students to get involved in a practical project that will assist the state in its drive for economic development.
"I can't imagine students ever having a greater impact on the economic development of a state... it shows that students can make incredible contributions while they are students," says Spitzer.
The project took four months and involved six graduate students.
Idahost is sponsored by the Idaho Centennial Commission, the Department of Commerce, the Idaho Travel Council and the Idaho Division of Vocational Education.
Ted Trueblood collection donated

As an author, hunting and fishing expert and conservationist, the late Ted Trueblood was special to many of his fellow Idahoans. Now, a special place has been reserved for Trueblood in the Boise State Library.

A collection of the late outdoor writer's work along with his private library has been donated to BSU by the Trueblood family.

Trueblood, a Nampa resident who died in 1982 at the age of 69, was a columnist for Field and Stream and Elks Magazine and author of four books.

According to Alan Virta, head of the Library's special collections department, the Trueblood family's donation includes approximately 200 books that Trueblood owned, about 700 magazines that contained his articles and various diaries, journals, letters, photographs and slides.

Trueblood's son, Jack, is in the process of delivering the collection to the Library, Virta says.

"The manuscript part of the collection — the correspondence, diaries, photos and slides — will be included in the special collections department," Virta says.

Virta says the manuscripts have filled about 15 cartons.

Ted Trueblood was known for his involvement in the establishment of the 2.2 million-acre River of No Return Wilderness in central Idaho. He was also instrumental in the creation of the Idaho Fish and Game Commission and was a member of the Idaho Wildlife Federation for 20 years.

Trueblood was named the 1982 conservationist of the year by Idaho Wildlife magazine and also received the President's Award for Western Life and Letters from BSU in 1980.
Friends of Nursing formed

Boise State's nursing program now has a community support group to help with fund-raising and public relations.

Friends of Nursing started last fall to ensure that the BSU nursing students and faculty "obtain the highest possible quality educational opportunities . . ." The organization has five goals:

- To establish a faculty research fund.
- To establish an endowed chair in nursing.
- To contribute to the College of Health Science building fund.

Friends of Nursing is led by a board of directors that includes Isabel Brassey; Maurice Burkholder, M.D.; Ralph Comstock Jr.; Marge Dalzell, R.N.; Larry Kissler; Lucile LeRoy, R.N.; Velma Morrison; Ed Osborne; Lillian Watkins, R.N.; Eldon Edmundson, health science dean; and Anne Payne, nursing department chair.

Edmundson says the formation of the group indicates the communitywide interest in the quantity and quality of nursing education in the region.

"It is important to note that this is a group of volunteers who came to us with an offer of help. We appreciate their interest and involvement in our nursing program," says Edmundson.

Diet Center funds show

Boise State and the Diet Center in Rexburg have joined to sponsor a health awareness program that airs weekly on United Cable's Connection 27.

Healthline, which began in the fall of 1987, is produced by the College of Health Science and hosted by Dean Eldon Edmundson. The program features guest interviews from a variety of physicians and other health-related professionals.

The Diet Center's $18,000 donation will fund the production of 25 programs that will be broadcast throughout the 1988-89 academic year.

The Diet Center was founded by Sybil Ferguson, and its method of weight control is now being used worldwide.

Rectangle arrives

Sigma Tau Delta, the honor society for English students, has selected Boise State to publish its newsletters and literary journal the Rectangle.

The honorary chose BSU English professor Helen Lojek to edit the two biannual publications, which reach more than 20,000 readers.

This is the second professional society journal published by the English department. The Rocky Mountain Review of Modern Language is edited by department chair Carol Martin.
Professors travel abroad

The sun will seldom set on the Boise State faculty this spring. BSU professors will be scattered across Europe teaching and conducting research in a variety of programs.

Three faculty members have been selected to teach for the Northwest Interinstitutional Council for Studies Abroad, a group of regional universities that sponsor foreign studies programs in England, France and Germany.

Marcia Wicklow-Howard, biology, will teach in London on Charles Darwin’s writings and the history of zoological gardens in England.

Driek Zirinsky, English, will also teach in London. Her two courses will be on the journals of American novelists as they studied England and its traditions and on the British educational system of the 19th century.

Mike Zirinsky, history, will spend the spring term in Avignon, France, teaching courses on the history of relations between the West and the Islamic world and on modern French history.

Larry Reynolds, economics, will travel to York, England, to research the British medical system, and Arnold Panitch, social work, will be in San Sebastian, Spain, on a sabbatical leave to study the social systems of the Basque Country. Martin Scheffer, sociology, and Errol Jones, history, have just returned from teaching at the BSU Campus in Spain in San Sebastian.

Greg Raymond, political science, has returned after spending the fall semester conducting research in The Hague, Brussels, and Geneva.

Nina Ray, marketing, will be BSU’s first professor to teach at a new program in international business located at Turin, Italy.


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BSU mentioned in fact book

A book that highlights unusual facts about America's colleges features three entries about Boise State.

*Alma Mater*, written by Don Betterton of Princeton University, is filled with little-known facts and anecdotes, from school nicknames to famous dropouts.

For BSU, fame came from three sources:

- **Jay Luo** was cited as the youngest student ever to graduate from a U.S. university. He was 12 when he earned his math degree from BSU in 1982.
- **cold-drill** was the only literary magazine profiled in the book. Its unusual boxed format and creative approaches, such as scratch 'n' sniff poetry, were mentioned.
- BSU's football program was listed as seventh in its division in All-America selections, with 16.

The book is published for $9.95 by Peterson's Guides.

Chapter wins award

The Boise State chapter of the Human Resources Association has received a superior merit award from the American Society of Personnel Administrators. The association is comprised of students interested in personnel administration.

The BSU chapter received fourth place out of 200 chapters nationwide based on overall amount and quality of activities.

During the 1987-88 academic year, the 30-person BSU chapter presented a job search seminar, engaged guest speakers and produced resume booklets. The chapter's activities were documented in a notebook which was recognized by the ASPA as the most attractive of all entries and will be used as a model for future submissions.

Posters win honor

Boise State's Poetry in Public Places posters were judged one of the best graphic ideas to come out of American colleges in 1988 by "College Media Review."

Two of the 1988 PIPP posters were published in the magazine's special issue on "The Best Design Ideas 1988." Over 500 entries were received by the magazine's editorial board, comprised of faculty from the nation's colleges. The magazine features the best of college magazines, newspapers, yearbooks and graphics.
'Bullington Day' set for April 28

Perhaps Thomas Stitzel, dean of the College of Business, puts it best when describing Richard Bullington's contributions to Boise State. "Dick has been an integral shaper of Boise State," Stitzel says, "the body and soul of the institution through his leadership and his work in developing academic programs."

Anyone familiar with BSU knows Bullington's contributions are embodied throughout the campus, Stitzel says, noting the key roles he has played in the academic growth of the school and projects such as the construction of the Pavilion and Simplot/Micron Technology Center. "Dick's body is represented by the bricks and mortar of the Simplot/Micron Center and Pavilion," Stitzel comments, "and his soul in the programs and curriculum."

On April 28 it will be Richard and Pat Bullington's day at Boise State. Bullington, the university's vice president for information technology and extension, and his wife will be honored on that date for his 21 years of service to the university. Bullington will retire this summer.

A reception will be held that day from 2-4 p.m. in the Student Union Ballroom. On that evening a dinner and tribute will be held in the same room from 7-10.

Bullington joined BSU as executive vice president in July 1968, coming from Arizona State University. Among the many duties he has performed, Bullington served as the school's acting president during the 1977-78 academic year.

Anyone interested in either or both functions on April 28 should contact the president's office at (208) 385-1202.

Working pros teach theater

BSU students are learning about film and theater this semester from an Idaho movie director and a Florida playwright, both guest professors in the department of theatre arts.

Mike Hoffman, BSU's first Rhodes Scholar and a native of Payette, will teach screenwriting and film classes, while John de Groot, author of Papa: The Legendary Lives of Ernest Hemingway, a play that premiered in Boise last May, will participate in an actors/playwrights workshop.

Hoffman has directed three full-length films - Restless Natives, Promised Land and Some Girls, which was released this fall. He plans to include several guest lectures from working professionals in the film industry.

Students in de Groot's class will be selected by audition. The students will work with de Groot on the production of a new play he has written. He will make final revisions on the play while in Boise, and students will stage the piece in April. The play will be directed by Hoffman.

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Computer class aids hearing impaired

By Melinda Ellis

They are the most motivated group of people that Lezlie Ellard has ever taught. “Our class meets Saturday mornings at 8:30,” says Ellard, BSU instructor and Job Training Partnership Act (JTPA) job developer. “I usually come in at 8 and every time, there are always at least three students waiting for me at the door.”

The students waiting for Ellard are from a class of 10 hearing-impaired individuals enrolled for training in automated office technology. These courses represent a program for the hearing impaired that Ellard believes is the only one of its kind in the state.

The program provides word processing training for hearing-impaired individuals who possess basic keyboard skills. The course features a lab and lecture format with plenty of hands-on training. Two sign language interpreters assist the students in the lecture portion, but do not interpret for the lab section because students communicate with Ellard via their computers.

Ellard recognized the need for a program directed to the needs of the hearing impaired when she was asked to train a federal employee, Mary Jean Cantergiani. Realizing that the computer can be used to bridge communication barriers for the hearing impaired, Cantergiani and Ellard decided to take a closer look into computer training for the hearing impaired. Cantergiani contributed her enthusiasm to the development of this special training and now serves on an advisory committee for BSU's hearing-impaired program and works as a lab assistant for the course.

The potential for assisting a larger group of hearing-impaired individuals intrigued Ellard, who contacted other organizations that serve the hearing impaired. Eventually Ellard received a grant from the State Division of Vocational Education to develop a special needs program. Ellard and Barbara Iverson, a BSU office automation instructor, developed the program utilizing the advice of hearing-impaired consultants.

The partnership between BSU, Vocational Rehabilitation and the Treasure Valley Hearing Impaired Association has been successful in building and supporting the program, Ellard says. Other agencies such as the Idaho State School for the Deaf and Blind are interested in examining BSU's program, she adds.

In January, the course expanded to include additional training in word processing and Lotus. Ellard also hopes to offer a beginning keyboard class for other groups of hearing-impaired students who lack typing skills.

Another important expansion for the course was a career development unit that emphasizes assertiveness, positive mind power, professional image development, resume writing and job-search techniques. In conjunction with the career development section of the course, an employer orientation workshop was held in January. During the workshop, prospective employers were given the opportunity to meet students involved in the program.

Ellard says she is pleased with the way the program is developing increased confidence, office communication and job skills in the students. It looks as if they and others like them will be greeting her at the door on Saturday mornings for a while yet.
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TEACHER EDUCATION

William Kirtland presented a reading workshop, "How to Encourage Your Children to Read Independently," to educators attending the October Idaho Council of International Reading Association Conference. Kirtland recently teamed with Carol McCallister for a reading workshop, "Using Predictable Books to Teach Reading and Writing," at the annual fall reading conference of the Idaho Council of the International Reading Association during October. Kirtland is vice president-elect of the Boise Reading Council.

Wendy Waite was recently appointed to the State Special Education Advisory Committee. Waite also served as chairperson for the State of Idaho Task Force to develop recommendations for personnel preparation for persons serving preschool children with handicaps in Idaho under New Public Law PL 99-457.

E. Coston Frederick spoke on "Preparing Students to Read in Content Subjects" at the Idaho Council of International Reading Association conference, held in Boise during October. Frederick presented two workshops on word study and literature to a sixth-grade class at Maple Grove Elementary School.

Phyllis Edmundson presented an October workshop for teachers and administrators in Meridian on "Establishing a Purposeful Learning Environment."

Norma Sadler presented a session, "On Writing Poetry and Biography Books for Children," to the Idaho Writers' League during October.

As project director, Judy French coordinated a state-wide task force to develop a position statement on the purpose of kindergarten education. With the help of a grant from the National Association for the Education of Young Children, all kindergarten teachers in the state were surveyed. The 10-member task force wrote the final document, "Appropriate Practices for Idaho Kindergartens," based on the survey information.

Carroll Lambert provided professional on-site training with CDA candidates and staff in Emmett. Her topic was, "Looking and Doing: Creative Ways to Set Up a Classroom." Lambert also attended the Institute for Teachers' Theatre.

Melinda Lindsey completed requirements for her doctorate in curriculum and instruction at the University of Oregon. Lindsey's dissertation, entitled "An Evaluation of an Integrated Reading and Language Arts Curriculum," was defended in August.

Lindsey presented "How to Low-achieving Children Fare in a Whole Group, Integrated Reading and Language Arts Curriculum?" at the October conference of the Idaho Federation, Council for Exceptional Children, held in Sun Valley.

Dean Spitzer served as project manager for developing instructional materials for the Idaho Open Project, a major training project to prepare service providers around Idaho for the Idaho Centennial celebrations. He also completed a major communication improvement project entitled "Communicating for Management Excellence" for Miller Electric Mfg. Co. in Appleton, Wisc.

Spitzer's article, "Instructional/Performance Technology Competencies," was published in the August issue of Performance and Instruction Journal. Five other articles have been accepted for publication.

MUSIC

Wilber Elliott was elected chairperson of Region 2 and member of the board of directors of the National Association of Schools of Music.

MANAGEMENT

Michael Bixby and William Wines attended the annual American Business Law meetings in New Orleans in August. Bixby presented a paper titled, "Recent Developments in Corporate Criminal Liability." He also acted as a moderator for a panel on "Recent Developments in Business Law."

Wines presented a paper titled, "Should the State's Right to Coerce the Individual to Protect Himself be Limited?" A national inquiry into the Principles of Governmental Restraint.

Nancy Napier participated in a merger research conference in October in Charlotte, S.C. The conference was attended by 40 invited scholars.

Napier traveled to Sydney, Australia, in October to present preliminary findings of a project on worldwide personnel trends. The project is being sponsored by the World Federation of Personnel Management Association, which held its world congress in Sydney.

Napier also attended the American Graduate School of International Management's Winterim Program in January as a presidential fellow. She attended a course on Strategic International Business Issues and will do research in that area.

Gundars Kaupins attended the annual Academy of Management conference in Anaheim, Calif., in August and presented a paper titled, "Use of Humor Among Various Training Methods."

Kaupins attended the annual Human Resource Management and Organization Behavior (HRMOB) conference in Long Beach, Calif., in October and presented a paper titled, "Humor in Corporate Training: Influence of Personalities and Work Assignments." He was also named editor of the International Management Newsletter for HRMOB.

Roy Glen attended the annual Decision Sciences Institute conference in Las Vegas in November and presented a paper titled, "Matching Decision Support Systems to Different Strategic Decision Making Modes."

FINANCIAL AID

Chris Woodward presented findings from her research on scholarships and student persistence at the fall meeting of the Idaho Association of Student Financial Aid Administrators (IASFAA). Her paper, "Effect of Single-Year Scholarships vs. Renewable Scholarships on Student Persistence," was published in the winter 1988 edition of the College and University Journal.

Joan Freeman also made a presentation to the IASFAA. Her debt management presentation included information on planning, program content, materials, and implementation of BSU's debt management counseling sessions.

BIOLOGY

The North American Raptor Breezards' Association recognized Tom Cade as "Conservationist of the Decade." The association noted that his achievements distinguish him as "the father of captive breeding of birds of prey and founder of The Peregrine Fund."

Richard McCloskey received a certificate of appreciation from The Population Institute for his leadership development and creation of awareness of rational and human solutions for balancing world population with world resources.

In October, McCloskey was chosen by the editorial staff of the Idaho Statesman for its feature "Portrait of a Distinguished Citizen."

Marcia Wicklow-Howard was elected a trustee of the Northwest Scientific Association for 1985-1987. The association's annual meeting will be at Boise State in 1991.

Graduate students Robin Spahr, Ted Swen and Chuck Turley participated in a five-grade project at Valley View Elementary School in Boise. The trio taught lessons and facilitated dissections on eye anatomy when the class studied eyes and vision. More
than 100 elementary school students participated in the project. The biology department is a partner in education with Valley View.

SOCIAL WORK

Arnold Panitch has been appointed to serve on the commissioners committee of the National Association of Housing and Redevelopment Officials (NAHRO). As a member of the committee, Panitch will play an important role in supporting the goals and objectives of the association to help commissioners of local housing and community development agencies effectively discharge their responsibilities.

Panitch was recently elected regional vice president for the Society of Architectural Historians.

COUNSELING & TESTING

Darlene Townsend attended a leadership training retreat in October sponsored by the Idaho Association for Counseling and Development. The purpose of the retreat was to develop a long-range plan for the association.

IDAHO SMALL BUSINESS DEVELOPMENT CENTER

Ronald Hall was elected president of the National Association of Management and Technical Assistance Centers (NAMTAC) at the organization's annual meeting in Alexandria, Va., recently. NAMTAC, headquartered in Washington, D.C., is an organization of university-related centers that work to bridge the gap between experience and knowledge in institutions of higher education and the needs of the economic development community.

Jim Lanham's article "The PACE of Idaho's Hispanic Business Training," appeared in the Oct. 29, 1988 issue of the National Governors' Association Labor Notes. The article detailed the translation and implementation of the Program for Acquiring Competence in Entrepreneurship (PACE) at BSU. The program was a cooperative effort of the Idaho Migrant Council, Department of Commerce, Southwest Idaho Private Industry Council and the Idaho Small Business Development Center.

ART

Howard Huff and Brent Smith exhibited work in Baton Rouge, La., during November. The display, consisting of 45 Idaho landscape photographs, was exhibited in the School of Art Gallery at Louisiana State University.

PSYCHOLOGY

Garvin Chastain recently received the College of Education's 1988 award for distinguished teaching. His article, "Effects of Relative Position and Shape Relation on Gap Detection with Geometric Form Pairs," was accepted for publication in Acta Psychologica. Another of his articles, "When Shape Information from a Foveal Non-target Affects Gap Detection in a Paraventral Target," was accepted for publication in the Journal of General Psychology. Last fall, Chastain served as special reviewer for Memory & Cognition and conducted a complete formal prepublication review of the fourth edition of Psychology by Spencer A. Rathus, scheduled for publication in July.

HEALTH, PHYSICAL EDUCATION & RECREATION

Werner Hoeger read three of his papers at the April national convention of the American Alliance for Health, Physical Education, Recreation, and Dance. The papers included "Fitness Testing for Older Adults: Coordination and Flexibility," "Coronary Heart Disease Risk Factor Analysis and Physical Fitness Profile" (computer software for IBM-PC) and "Computerized Exercise Log" (computer software for IBM-PC and Apple computers).

The second edition of Hoeger's book, Life-style Fitness and Wellness: A Personalized Program, was published in January 1989. The textbook has been used by more than 100 colleges and universities in the U.S.

Hoeger has also made several speeches recently, including "Developing Sportsmanship." LDS Meridian East Stake, Boise; "Lifetime Physical Fitness and Wellness," convocation exercises, Drury College, Springfield, Mo.; "Principles and Laboratories for Physical Fitness and Wellness," Ricks College, Rexburg; "Going for the Gold" and "Fitness for College and Life," LDS Institute, Boise; and "Realizing Your Full Potential in Life," LDS 14th Ward, South Stake, Boise.

Terry Ann Spitzer read her paper, "Aerobic Dance Instructor's Training Programs," at the National Intramural Recreational Sports Conference in Hollywood, Fla., in April. Spitzer conducted a fall aerobic fitness instructor's workshop in September. The workshop had 64 participants.

Spitzer was selected as fitness committee chair for the National Intramural Recreational Sports Association for 1989-90.

Spitzer, Hoeger and Jim Moore received a grant to conduct research on "A Comparison of Selected Training Responses to Low Impact Aerobics and Water Aerobics."

Linda Petlichkoff attended the American Coaching Effectiveness Program (ACEP) leadership training seminar in Denver last May. She also attended the North American Society for Psychology and Sport and Physical Activity conference in Knoxville, Tenn., during June, where she presented two papers: "An Evaluation of the Goodness-of-fit for the Model of Sport Persistence" and "Achievement of Goal Orientations and Sport Exercise Behavior."

Petlichkoff co-authored a section of the book Children and Sport, titled "Participation, Motivation and Attrition in Young Athletes." She made several speeches recently at the USA Wrestling Bronze Level Clinic, Brockport, N.Y., the National Wheelchair Coaches Clinic, Miami; and the Nordic Ski Clinic, McCall.

Petlichkoff received a grant to research "Psychological Rehabilitation of the Injured Athlete: An Educational Approach."

Sherman G. Button recently attended the Northwest District AAHPERD leadership conference in Missoula, Mont., where he read his paper, "Convention Implementation and Administration." and the Idaho Alliance for Health, Physical Education, Recreation and Dance conference in Lewiston, where he read his paper, "Student Minor Clubs — Implementation and Retention."

Button also attended a meeting of the Western College Physical Education Society in Reno, Nev., where he presented his paper "A View of the Athletic Training Certification Curriculum."

Connie Thorngren received a grant to conduct research on "Self-Perceived Stressors of Female Coaches of Girls' and Women's Basketball and Volleyball High School and Intercollegiate Teams."

PHILOSOPHY & INTER-DISCIPLINARY HUMANITIES

Warren Harbison was selected to participate in a six-week National Endowment for the Humanities summer institute, "Aristotle for the Non-Specialist," held at St. John's University, Collegeville, Minn. At the end of the session, he presented a paper, "Entelechy and Motion." He also delivered a paper, "Descartes and the Essence of Thought," at the Northwest Conference on Philosophy.

LIBRARY

Gerry Bryant recently directed the production "As Is," a benefit for the Idaho AIDS Foundation.

Janet Strong attended the Off-campus Library Services Conference in Charleston, S.C., last October.
Foundation News

Student Ambassadors Selected

Thirty-one students have been named Boise State University Ambassadors for 1988-89. The ambassadors represent the BSU student body and assist with various admissions, foundation, alumni and public relations activities for the university.

BSUF Director Leaves

Ben Hancock, executive director of the Boise State University Foundation for the past five years, has left the university to take another position. Hancock is now the vice president for institutional advancement at Albion College in Albion, Mich.

Larry Burke, director of university relations, commended Hancock for his contributions to the university. A nationwide search is under way for the executive director position, Burke said.

Special Projects Funded

Pledges from Phonathon '88, in addition to funding general scholarships and assisting the library with the purchase of equipment for the conversion to an on-line computer system, will be used to help fund the following special projects:

1. The Theatre Arts Festival — A joint program for university and high school students sponsored by the departments of English and theatre arts.
2. 1989 Hemingway Conference — A conference for scholars, teachers, and students marking the 50th anniversary of Hemingway's arrival in Idaho.
3. BSU Poetry Contest — Sponsored by the English honor society Sigma Tau Delta.
4. The Hemingway Scholars Program — A summer program at BSU for gifted Idaho high school seniors.
5. Survey Research Center — To conduct a statewide poll of citizens' attitudes on public policy issues.

Phonathon '88 Exceeds Goal

The BSU Foundation's Phonathon '88 exceeded its goal during the annual fundraising effort Oct. 2 through Nov. 16.

Alumni pledged over $61,000, said Kim Philipp, BSU assistant director of development. "Our goal was $25,000. We really appreciate the support our alumni have given us," she said. "Their generosity makes a big difference to the university and its efforts to provide excellence in education."

Philipp said over 2,800 alumni pledged to the Phonathon. The average pledge was $21. The money raised will go toward scholarships, the BSU Library and other projects and programs. As well as providing additional financial resources for the university, she said, the Phonathon helps us update our alumni records.
Components of Creativity
A special section

IDEA
CREATE
ORIGINAL
THINK
BR
INNOVATE
INSPIRE
Classroom Creativity

Teachers can foster inventiveness by ‘being brave’ and taking chances

By Bob Evancho

"Children enter school as question marks and leave as periods."
— Neil Postman, author/educator

"When I think back on all the crap I learned in high school, it's a wonder I can think at all."
— Paul Simon, singer/songwriter

"I don't like school. It's dumb, it's boring."
— Billy, the neighbor's kid/student

B

illy should have met my fourth-grade teacher, Sister M. Virginia. She infused her students with creativity. She goaded us, she challenged us, and we learned. It wasn’t dumb — and the last thing it was, was boring.

In a pre-college educational experience that at times appeared to be a marathon of seemingly endless classes dragged out over a dozen ennui-inspiring years, Sister M. Virginia’s creative flair made fourth grade an exception — and a delight.

Enthusiasm doesn't necessarily make a teacher creative, but Sister M. Virginia was indeed a whirlwind of innovative energy. Without sacrificing discipline or instituting an elitist attitude among the brighter students, she fostered creativity by establishing a competitive atmosphere in her classroom through a variety of games and drills and “student of the week” awards.

Monotony was her enemy. By instilling creativity, Sister M. Virginia refused to allow the learning process to become tedious and unappealing. Orderly rows of desks were out; modular arrangements were in. She had us perform skits to re-enact historic events and form science and geography clubs to heighten our interest in those subjects. She even set up a self-policing system in which we monitored each others’ in-class behavior. That particular experiment bombed, but it certainly was creative.

Sister M. Virginia’s style may not seem all that different from creative endeavors in today’s classrooms, but for a parochial school teacher in the early ’60s she was pret­ty off-the-wall. My other pre-college teachers weren’t bad people (OK, some were) and some of them imparted knowledge with skill, innovation and enthusiasm, but I don’t recall being filled with a creative fervor like I was in the fourth grade.

Creativity is not something that is limited to only gifted and talented kids.

Certainly, learning by rote is a necessary aspect of a formal education, but Sister M. Virginia and her ilk who teach creatively and encourage their students to be creative are a special breed. How does a teacher foster creativity? How is such an environment created?

“By being brave, by taking chances,” says William Kirtland, a Boise State professor of teacher education and a proponent of creative instruction. Some acquired knowledge is best taught in rote form, Kirtland acknowledges, but he adds that some teachers seem to have a preoccupation with memorization.

“Questions such as ‘What is the capital of Idaho?’ are always going to have the same answer. But there are those who believe that people who don’t know that answer don’t know anything,” Kirtland comments. “I think we really get caught up in all these facts that keep pouring in, and we keep worrying that our students are not going to know these facts. [Teachers] who think this way are not very brave or venturesome... It’s much easier for them to stay within those bound-
Kirtland and two of his fellow professors in the BSU College of Education, Katherine Young and Phyllis Edmundson, are at the forefront of the effort to instill new teachers with a greater cognizance of creativity in the classroom. One of the pitfalls is the practice of searching for "the one right answer" — the "boundaries" of which Kirtland speaks. According to the three educators, such an approach is often inappropriate.

Among the several creativity-oriented teaching methods that Young advocates are lesson plans that use an "inquiry" or "discovery" approach. "That means there are open-ended questions, not one answer," Young says. "We need to let the mind search for many possible solutions . . . . To allow creativity, you can't be thinking something has just one right answer."

Young, who taught at the elementary-school level for 18 years before joining the BSU faculty full time last August, also believes a process called "metacognition" is beneficial to both teachers and students. "Metacognition is thinking about thinking," she explains. "You think about how you went through the process of solving a problem. I work with my students on metacognition and they in turn can use it on their students."

Young, who was Idaho's 1983 Teacher of the Year, says a variety of mind-expanding methods and procedures such as metacognition, problem solving, problem finding and Bloom's taxonomy help foster creativity in the classroom. By selecting the appropriate method, it is hoped teachers will be able to tap the creative potential in each student. "Seeing each student as an individual and not trying to make them conform to a certain mold like cookie cutters is important," Young says.

Edmundson agrees. "I think creativity is not something that is limited to only gifted and talented kids. Frequently, we really zero in on that group as being highly creative, and it probably does come more naturally to them," she says. "But a lot of times children with learning problems also have great potential for being creative. But we don't tap into that. We spend most of the time drilling and skilling them, and we don't allow them to make creative responses to their environment."

Much of the responsibility of tapping that potential, Edmundson says, lies with the teacher — and with those teaching teachers. "The function of teacher education and fostering creativity, as I see it, is in making people more thoughtful and reflective rather than making them recipe users," she says. "I think the classroom environment and the teacher's commitment are really critical in bringing creativity out of the student."

Schools and teachers, however, should not have to shoulder all the blame for the perception that many students lack creative impetus, Edmundson says. To a certain extent, peer pressure is also part of the problem.

"As students mature, they begin to put limits on themselves and become sensitive to other people's feedback," she says. "Other people may have other ways of doing things and they want to identify with others and this may narrow or limit their own willingness to be exploratory. So, I think it's important that teachers know what creativity is all about and how to foster and support it so that we can keep that curiosity alive. . . . Children in kindergarten are more likely to be creative and share their thoughts because they don't have that sense that their peers are sitting there, ready to pounce on their 'stupid ideas.'"

As she helps her students prepare for the teaching profession, Edmundson stresses the need for peer support. "In both my graduate and undergraduate classes I have to say frequently and explicitly that we are here to be supportive of one another's ideas," she says. "There will be some questions about what we say and we will have to pass judgment on each other's ideas. But in the initial phase of getting ideas into the conversation, we need to be open to a lot of concepts and be able to respond in an enthusiastic way. This is an attitude teachers need to have."

That attitude, Kirtland says, is the desire for a teacher to push for that extension of knowledge. "The most important part [teachers] play in the creative process is to provoke questions in students' minds," he says. "And teachers need to be creative themselves to do that. Learning should be fun, it should be interesting, and it should be enjoyable. And a teacher should not be afraid to be demonstrative in the classroom."

Sister M. Virginia would agree.□
Whether working with clay, pen and paper, computers or trees, creativity is the element that separates the acceptable from the excellent. Here are six representatives of Boise State's faculty — individuals with the energy and inspiration to not only create, but to teach, to instill that spark in students by example and imagination.

Philip Atlakson, Theatre Arts

"Plays usually come as a surprise to me, not as something I'm looking for. Connecting a creative idea with a real experience is something I'm striving for."

Jeanne Bauwens, Teacher Education

"It's my belief that as teacher educators we have an obligation to model creative and effective teaching strategies so that others will hopefully use these strategies on their students."

Ron Hall, Idaho Business and Economic Development Center

"Effective innovators are nurtured and cultivated in successful business organizations because the value of innovation is typically worth much more than the risk of failure."

John

"When clay is I this process re...

Dotty Douglas, Bl

"In research it's really run to figure so I tell my students and they get excite me more excited about my re synergistic."
Ideas

Ideas

- Akahara, art
  "Sed with the creative energy of man it becomes so alive, plastic and dynamic that enables the creation of man by our Creator."
  Glenn Oakley photo

- Tom Trusky, English
  "There are at least two ways to do anything. I always opt for the fun one."
  Glenn Oakley photo
The Cost of Creativity

If it’s money that matters, go into accounting, not art

By Glenn Oakley

Each morning Tom Spanbauer opens his door onto New York City’s East Fifth Street and begins collecting the 24 garbage cans he set out the night before. He sweeps up trash strewn by the hungry and homeless who have rooted through the corroded metal cans during the night looking for something to eat.

Spanbauer’s job as janitor for six apartment buildings in New York’s lower east side pays little. During the six years he has spent in New York, Spanbauer says he has made no more than $7,000 a year. “But,” says the Pocatello native, “I have a nice computer, a place to live and four to six hours a day to write.”

He also has a successful novel recently published by Putnam, offers on a second novel, several other books in the works and a good agent. On some evenings, after hauling garbage cans and sweeping the streets, he attends elegant cocktail parties with the literati of the Western world.

“But next year I think I’ll be making money on my writing,” he says. Eventually he hopes to shuttle between a small apartment in New York City and a log cabin in the old Idaho mining town of Atlanta. For Spanbauer it will combine the best of both worlds — the beauty and calm of Idaho with the intellectual force and networking of the Big Apple. That networking in New York has been essential to his career as a budding author, says Spanbauer.

“In the basement of Boise’s Eighth Street Marketplace, David Airhart spends the days framing artwork and managing his Art Attack gallery. At night, after his children are in bed, he returns to paint, frequently working into the early morning hours. The schedule, he acknowledges, “has taken a toll on my health. ’If I find it very difficult to sell art in this town,’ says Airhart, a marketing and art graduate of Boise State. “It’s not easy around here. But it has the potential to be a great climate for art. This town has the right people. This could be a haven for artists.” And so he has remained, sinking his money into the gallery, which he says, “put us in the hole for a long time.”

Money, says Airhart, “has never been steady. It’s never secure. It’s feast or famine.” Over the years Airhart has watched as other Idaho artists have abandoned the state to pursue their work in Seattle, San Francisco, Los Angeles and New York. “Some make it, some don’t,” he says, “At least they’re in a climate where it’s possible.” He pauses for a moment and then adds, “And it’s possible here.” For after years of work, Airhart says, “My work has been accepted by the right people.” His paintings are selling for respectably hefty prices, and he has patrons who pay him $50-$150 a month. “After so much time they have credit toward a painting,” he explains.

But money is obviously not his primary consideration. He refuses to market prints of his work, considering reproductions “sort of prostitution.” Airhart acknowledges, “I’ve been very hard line, very purist.” But, he continues, “to commercialize means some sort of compromise. A lot of artists hurt themselves that way. To make a living at it makes sense. But I want to go beyond that. Basically I paint to paint. It’s an obsession with me anymore.”

Obsession is practically a prerequisite for a career in the creative arts. Because whether one pursues his or her work in Idaho or in Metropolis, USA, the cost of creativity is often financial security.

Idaho Commission on the Arts Director Gaetha Pace says artists are “expected to have more than the usual amount of discipline. You support yourself through

A Lou Harris poll pegged the median salary for artists at $9,800.

Idaho Commission on the Arts Director Gaetha Pace says artists are “expected to have more than the usual amount of discipline. You support yourself through
But Pace thinks too much is made of the starving artist syndrome. "Almost any profession is a starving profession when you start out," she says. "Getting to the top doesn't happen overnight. There are folks in Idaho making their living in art who aren't starving."

There are hundreds if not thousands of Idahoans living off their art. These include band musicians playing the tavern circuit, commercial artists and designers at advertising agencies, avant garde artists in such places as Hope, craftsmen making and selling everything from stained glass to pottery, clothing designers, free-lance writers, professional dancers at the American Festival Ballet, professional photographers and others.

Some of these professions, particularly those catering to more commercial uses, can pay quite handomely. It is primarily what are known as the "fine arts" that produce the starving artists. It is those who attempt to work independently, giving their creativity free rein in the creation of paintings, sculptures and novels with little regard to market demands, who suffer most.

Jane Fritz, who as editor of the Idaho Arts Journal has traveled widely throughout the state meeting with artists, ranks the creative professions in terms of relative poverty.

"As the bottom of the totem pole are the writers," she says. "It's very difficult to survive at all as a writer. Remuneration is hardly equitable for the time and energy put into it." She ranks the visual artists next, citing a lack of gallery spaces to show and sell their work. "Your musicians are probably up there near the top of the list," she says. "Not that they get paid that much, but there's more opportunity. And then I think craftsmen are at the top," which she attributes to "a movement toward handmade things."

Surviving and prospering as an independent artist takes more than good work alone. Increasingly, aggressive and sophisticated promotion of one's work and a keen business sense are necessary to achieve.

Unfortunately, "most artists are the worst business people in the world," says BSU art professor Howard Huff. Fellow art professor Cheryl Shurtleff adds, "Artists are notorious for not wanting to do a lot of paperwork."

But attitudes are changing, says Shurtleff. "Most artists today are trying to be businesslike in their work. That's the trend." Shurtleff sees these changes as a product of the money-oriented 1980s and is not entirely enthusiastic about the shift in priorities. "If you look back in history," she says, "artists were able to survive on less money. The life of the artist was considered enough. Today in the '80s everything is based on money. For artists success should be doing good work. It should not be their financial statement that proves how good they are."

To reach the top, she says, a visual artist must "get picked up by important dealers and get in with the right gallery." Similarly, a writer or musician needs a great agent and a top publisher or recording company to hit the big time.

The sparsely populated West not only lacks major agents, galleries, publishing houses, and recording studios, it lacks a large, wealthy, art-buying public to support a significant homegrown art community.

"To make a living purely on art, you're better off in the big city," says Huff. "The money is bigger and the clientele is more willing to accept a wider range of art. In a small place like this the taste is more simple. They deal with things that are realistic."

Many Idaho artists have concurred with Huff's sentiments and left the state. "I think that's happened to a lot of artists — moving to a place where the art scene is better, where the predisposition to buy art is better," says Airhart.

Many of the artists who have remained in Idaho sell most of their work in outside metropolitan areas, remaining virtually anonymous in their home state. An example is Ed Kienholz, who lives in the Idaho panhandle town of Hope and creates installation works of art that are collected in-
Artists dwelling within the region face a conservative public that may have little interest in their style of work. Four young artists — both students and graduates of Boise State — opened the Flaming Iguana Gallery in Boise to display their contemporary art and discovered that “what sells real big is watercolors and Western art.” The Flaming Iguana sells neither and so frequently receives from its visitors “a 20-minute lecture on what art is,” says Jim Lang, a BSU art student and one of the gallery’s founders. Lang said he had some “pretty pictures” on display at the gallery but removed them in favor of his dead animal photography series. “Now I’m sticking with the stuff I like,” he says.

Lang realizes his photographs are unlikely to sell, but says, “I’m not that hungry yet.” Laurie Blakeslee, a BSU art graduate who also co-founded the gallery, says the compromises inherent in catering to the art-buying public are incompatible with her work. “Most artists have to have different kinds of jobs to support themselves. If I just try to sell my work, then it’s going to influence my work. I see a lot of people getting stuck in that — producing what the public wants.”

The fear of compromising one’s personal vision leads many to seek employment that allows them to produce their art without concern for its marketability. The university system is a primary employer of such creative people. Pace considers the university system in this regard “the biggest patron of the arts.”

“Some very few artists so far at the top of the heap that they are free to explore whatever they want,” says Huff. “The nicest way to have it is when you just do it for yourself,” Shurtleff admits, “I don’t know how much good art I could do if I had to worry about selling it.”

Art professor George Roberts believes art is best when divorced from business. While most art students want to work professionally as artists, says Roberts, “We don’t show them the business end of art because our intent in educating is for the sake of the individual. We’re not educating to fill a niche in society; social countries do that. Our mind-set is in terms of a liberal education, to allow them to revel in their artistic creativity.”

BSU theatre arts professor Philip Atakson says he and others in the department caution drama students away from a career on the stage, telling them, “If you can do anything else and be happy, go do it, because you’ll never make any money.”

Atakson was one of those who could not do anything else. “In a way I was cursed,” he says. “What else can I do? It’s the only thing I know, the only thing that gives life meaning.”

Ultimately, those individuals with the passion for their creativity find a way to give it fruition regardless of the costs. But need it be so difficult?

Pace and Fritz believe that artists are underpaid because they are underappreciated. “Europeans support their artists,” says Fritz, noting that many American artists such as Idaho’s Kienholz had to establish their careers as expatriates.

Corporations, which have become major collectors of art in recent years, are seen as a still-untapped resource. Pace says, “Corporations should pay more attention to Idaho artists.” Airhart suggests that corporations could sponsor Idaho artists to the benefit of both the corporation and the artist. “If they could give an artist $12,000 a year, they could get art to add to their collection,” while allowing an artist to survive, he says.

Despite a small national cadre of highly paid artists and recent art auctions where a single Van Gogh painting sold for $53.9 million, a single Picasso for $38 million, most artists do just survive. A Lou Harris poll pegged the median salary for artists at $9,800.

While artists bemoan their poor financial standing in a money-loving society, they do recognize at least a few benefits of the struggle.

“I think the artist needs to be hungry,” says Airhart. “It shouldn’t be handed to him on a silver platter.”

And back in New York Spanbauer jokes about being “bent over sweeping stuff into my dustpan and Interview magazine stars are walking by. I came here to be on the cover of Interview. It’s a great place to see the disparity between rich and poor. The humility of it all has been great.”
Unearthing Poetry

A writer excavates meaning and metaphor

By Daryl Jones

"Making the simple complicated is commonplace; making the complicated simple, awesomely simple, that's creativity."
—Charlie Mingus, jazz bassist, Mainliner, July 1977

"Don't take that poetry writing too seriously," someone once advised me. "You'll end up digging ditches."

And so, in a manner of speaking, I have. Creating poems is, for me at least, humble but honest work. The kind of work Charlie Mingus would understand. No heavy lifting, but hard labor nonetheless. Keats once observed that poetry should come "as naturally as the leaves to a tree, [or] it had better not come at all." Notwithstanding, his manuscripts reveal whole passages written and rewritten, successive versions of key lines, words scratched out and others substituted—all evidence of the intense and unremitting labor he devoted to getting each poem right.

What Keats had in mind, surely, was not that creativity should be effortless, but rather that it cannot be forced or wholly controlled through an act of conscious will. It is, instead, a process that involves the interplay between the conscious and the unconscious, between active seeking and passive but passionate attention. And it's a process that leads naturally to an unnaturally startling insight. An awesomely simple insight.

Often the insight comes suddenly, in a flash of intuition. As if by magic, the poet is "given" an entire lyric poem, the musician..."
MAIDENHAIR

Look, I hear you say, how delicate.

And stopping, turning round
under a rain-bright canopy
of second-growth spruce and fir,

I think how easily it might
not have been: this moment

shimmering in returning light
after a summer shower, this hush
on the forest floor, steaming
and fragrant. But no, you are pointing
over there, to a clear-cut stump
healed-over by lichen and moss,

where a clump of maidenhair
has randomly taken hold, and

sending its taproot
deep into heartwood,

lifted a delicate tracery
into the chartreuse light,

its slender fronds unfurling,
curling through one another, like

your fingers, now, through mine.

Maidenhair by Daryl Jones was written on the Oregon coast in 1984. It is reprinted with permission from the New Orleans Review.
hears in his mind the melodic phrase around which he will compose a symphony, the mathematician comprehends the formula that represents a new and elegant solution to a vexing problem. So sudden and surprising is the insight that it seems divinely inspired, miraculous, visionary. To this circumstance we owe the popularly exaggerated notion of inspiration, which endows every creative person with an air of quirky genius and which cloaks the creative process in a shroud of mysticism and mystery. It is this notion that leads so many novice writers to wear turtleneck sweaters and fluorescent shoelaces and that causes them to stand around so much, waiting for lightning to strike.

With my apologies to visionaries, I take a more down to earth view. Frequently I remind beginning writers of the wise words of poet Phyllis McGinley, who explained that “There is such a thing as inspiration (lower case), but it is no miracle. It is the reward handed to a writer for hard work and good conduct.” Inspiration may seem miraculous and spontaneous, but after 20 years of writing I am more than ever convinced that the flash of creative insight that we know as inspiration is but the first breakthrough into consciousness of a previously subterranean process that has been ongoing for some time below the level of conscious thought. What seems spontaneously “given” is, in reality, the just reward of continual, though largely unconscious, labor.

For me, a serious and sustained attempt to write eventually elicits in me a state of heightened readiness. I am somehow more aware. My powers of observation and concentration are sharper. Only then does inspiration come. On rare occasions, an entire stanza will suddenly surface, or, more rarely still, an entire poem, requiring only minor revision. But most often a poem begins with what poet Paul Valéry called “une ligne donnée,” a single germinal line, usually embodying a vivid image. Its arrival always startles me, for it asserts itself suddenly and with the jarring force of a shovel striking a buried root. Sometimes, when I am actually seated with pencil in hand, the line comes as the natural byproduct of the intense concentration with which I have been attending the empty page. At last, I think. A reward. Other times, after a prolonged but fruitless attempt to write, the line is unexpectedly triggered by a chance observation or occurrence in everyday life — a certain slant of light, a passing remark — that seems a stray reminder of an experience long buried in memory. Eureka! I think. A gift.

In any event, no matter the manner of its arrival, I contemplate the line, repeating it over and over in my mind. I probe a bit deeper, pry under it and around, gauge its bulk and length. Where does it come from? Where does it lead? I consider its context, its implications and resonances. Does the line imply prior information that requires elaboration? Does the line suggest consequences that must be traced? Inevitably, this painstaking excavation leads to a second line, then another and another, and in this fashion the poem gradually emerges as I dig, layer by layer, through levels of memory and imagination.

I am vaguely aware, all the while, that the process of discovery is being simultaneously directed and facilitated by an ingrained sense of craft — the composite of all of the skills, techniques, experience with language and literature, and resulting critical judgment that are the picks and shovels of the writer’s trade. Over the years I have come to believe that innate talent plays a role in a writer’s ability to manipulate these tools. Yet I also believe, as indeed I must if I am to keep my job as a teacher of writing, that these skills are largely knowable and teachable. What is essential, of course, is that they be so deeply ingrained through study and repetition that the writer can employ them without consciously thinking about them, much as the ditch digger can labor hour after hour, lost in reverie, and never once give thought to the shovel. Yet all the while it is moving steadily, deftly, weightless in his hands.

When at last the long labor is over and I contemplate the finished or mostly finished poem, I find that the process has unearthed from the complicated middle of my real and imagined life a welter of dissimilar fragments — vivid sense impressions, buried memories, seemingly unrelated experiences, even incidents that never happened but could have or should have. All of these the interplay between memory and imagination has amazingly recalled, selected, invented, clustered, transmuted, and fused into language. More amazing still, the poem will possess, if it’s a good one, an emotional and intellectual coherence or power that transcends its particulars. Inevitably, however, the poem that I have worked so hard to create is vaguely disappointing, irremediably flawed by some subtle or not so subtle failure in conception or execution. At such times I have no choice but to admit that “It’s ugly but it’s mine,” and go on.

Go on working, that is, to discover, perhaps the next time, that elusive quality which all great poems — indeed, all great products of creative genius — aspire to and share. It’s a quality that exists among and beyond surface complexity and complication,
Course stretches thinking

In Alex Pattakos’ class students draw mandalas with color pencils under dim lights while music plays softly in the background. If it seems like kindergarten, Pattakos welcomes the comparison.

"Part of creative development is learning to be childlike," says Pattakos, creator of the graduate level course, creativity and entrepreneurship in the public sector. Designed for master of public administration and master of business administration students (but open to all) Pattakos’ class seeks to foster creative problem solving.

But before one can engage in creative problem solving, says Pattakos, one must learn to “tap into your creativity.” Hence the drawing of mandalas, the music and soft lights. These are just a few of the techniques Pattakos employs to emphasize the right hemisphere of the brain (which dominates intuitive, emotional, creative thinking) and the subconscious.

“All of our educational process teaches left brain thinking — analytical, regimented thinking,” he says. “I start the class telling people we’re going to spend the semester unlearning everything you’ve ever learned.”

With Pattakos moderating, students discuss and experiment with meditation, stress management techniques, humor in the workplace. They dwell on the significance of dreams, conduct self-administered personality profiles and detail their thoughts and reactions to these ideas in journals. If someone in the night class has had a particularly rotten day he or she is encouraged to rise for a standing ovation by the rest of the class.

“It’s very invigorating,” says Pattakos. “You could take these techniques and use them in the office or home.”

The second half of the class is spent experimenting with different creative problem-solving techniques. These range from the very sophisticated, such as creativity-enhancement computer programs, to the very simple, such as randomly selecting a word from the dictionary and trying to find a correlation between it and one’s problem to be solved. Students are encouraged to reverse their goals — to list all the things one must do to ensure failure in a project. The next step is to undo reverse — all the steps leading to failure in order to solve the problem.

Such exercises “stretch the way you think,” says Pattakos. “A lot of people think it’s all hogwash, wishy-washy. But people are tired of dealing with problems that don’t go away. It gives us another set of tools.” He notes that, “Fortune 500 companies spend thousands and thousands of dollars,” sending their executives to creativity enhancing seminars. “Creativity in business is a big thing these days.”

And what do the students think of the course? Julie Taylor, fund raising director for United Way of Ada County and an MPA student, says, “I’m much more open-minded in my approach to problem solving than I was before the class.” She says the diversity of people in the class “in itself was a good lesson in better listening.” She says she now uses music to aid in relaxation and is “more aware that quiet, alone time can be very important to me.”

Mark Montoya, an engineer at Hewlett-Packard and MBA student at Boise State, says “Probably my most-used concept is preparing my mind by relaxing” before tackling a tough problem. He adds that he uses the random word selection exercise to break mental logjams. “You give it a chance and it’s not bad.”

Pattakos says, “Most people perceive creativity as restricted to artistic expression. But we all have creative potential. There’s a part of you that knows the answer.”

Daryl Jones is dean of BSU’s College of Arts and Sciences. A poet, his work has been published in more than 20 different journals and anthologies. In 1985 he was one of only 50 poets nationally to receive grant support from the National Endowment for the Humanities.
Creativity doesn't just happen to people. Those lightning bolts of insight and invention come from clouds of one's own creation.

The writer who waits with a blank mind for a novel to present itself will end up with a blank sheet of paper curling with age in the typewriter. No scientist expects a miracle breakthrough in genetics by contemplating his navel. One does not become a great artist by dressing weirdly and sipping espresso at avant garde cafes.

"Almost everybody has ideas," says Boise State art professor George Roberts. "But not everybody pays attention to them. It's the manipulation, the working of those ideas that makes them happen. You have to be willing to work at it."

Roberts can cite some 400 sources of creative inspiration, ranging from dreams to newspaper articles. But, he says, "When I don't have an idea, I begin to work. I sit down and start drawing. I recognize that ideas come to me by accident. The whole process of working can stimulate ideas."

Often Roberts will draw with no conscious idea in mind. It is what he calls a "searching" process. "One begins to draw," he explains. "The mind says 'no, that's not the way it is.'" So the hand tries again to reveal what the subconscious mind harbors. At other times Roberts will give his subconscious mind free rein. He will be engaged in some simple task like mowing the yard when ideas begin developing. "I go into a sort of state," he says. He becomes oblivious to ringing telephones, his kids calling after him. After awhile, says Roberts, "I have to consciously stop myself and think about it purposefully. And I may think about it purposefully for two or three days without even touching charcoal to paper. I may mull it over for a long time before it becomes visual."

Roberts once tried jotting down his ideas, sketching his early visions. "They were ridiculous," he says. "They needed that mulling period."

Howard Huff is a muller. "Once in awhile I'll get an idea like in the comic strips with a bolt of lightning," says the BSU photography professor. "But usually I mull things over. It's an evolutionary process." The concept for his increasingly popular painted photo collages "came out of an idea I harbored in the back of my mind to combine painting and photography." The idea fermented in his mind for months before he made one. "I don't know what good it did me," he says. "You've got to stop thinking about it and do it eventually." He has been mulling another new photography concept for the past several years. He knows he will eventually attempt the concept.

Fellow photography professor Brent Smith says his ideas often result from serendipitous mistakes. "It often starts with an idea from a photograph I've done, a takeoff on an accident," he says. "Sometimes it's a matter of recognizing what's there."

Painter David Airhart says his work is "a reflection of what's going on." A BSU marketing and art graduate and owner of Boise's Art Attack gallery, Airhart says, "I feel like I make social commentary concerning the environment. I've been categorized as an anti-nuclear artist. I do worry about the world my son will grow up in.

"I don't have an idea when I sit down to paint. My paintings tend to evolve through the course of the painting. I start out real abstract, then through some sort of associative process a figure develops." He paints at night and his recent works may take several months apiece to complete.

BSU theatre professor and playwright Phil Atlakson keeps himself open to ideas from the real world, and then transforms them into works for the stage. "It usually comes as a surprise, not as something I'm looking for," he says. He has used his own childhood experience with the loss of friends in a car crash, as well as the experiences of
his students, as a springboard into works of fiction. His goal is to "connect a creative idea with a real experience."

Rarely do first attempts live up to the inspiration. The translation from the mind to the paper is not easily accomplished. "It's getting more important to me to keep the vision of the piece," says Atlakson, "to not let words get in the way of the idea."

Roberts expresses the same sentiments about painting and drawing. "Ideas appear absolutely clear in the mind," he says, "but when you try to transfer them to the paper they become muddled, unclear."

The artist's attempt to capture that clear vision often results in a series of paintings or drawings, says Roberts. And because truly creative work is original, there is by definition no precedent for it, no guideposts, no step-by-step directions. The creator must make it up as he or she goes along. Mistakes are common as technique and vision are refined.

Says Huff, "I think all creative people are never completely satisfied with what they do. A healthy dissatisfaction with what you've been doing gives you the motivation to go out and try it again. The only people who quit growing are the ones who become completely satisfied with what they're doing."

Beating the doldrums

By David Donnelly

Imagine going to work every morning where you are expected to question the purpose of your job, how it is structured, and your role in the organization. In this fictional world, supervisors ask for your suggestions and respond, "That's very interesting, tell me more." Meetings resound with laughter as subordinates engage in animated discussions with their superiors, their eyes aflame with enthusiasm.

This visionary picture may not be too far off as corporations around America discover it's no longer business as usual. They need to get their management out of the mental doldrums. The competition is too keen and the public is too discriminating. Leaders of this new wave recognize two important principles:

- The human mind is the greatest untapped resource in business today;
- Imagination is more important than knowledge.

How can we tap the powers that lie dormant in our own minds and encourage the same from others? The answer lies in creativity.

Creativity is idea power: the ability to think up new thoughts or combine old ones in new ways. It is not the exclusive domain of artists. It belongs to all of us. It is our birthright to discover and experience the creative potential within ourselves.

Our minds are living research and development departments just waiting to burst free. In a business environment, creative thinking may be as innovative as inventing a new widget, or as seemingly mundane as improving the flow of paperwork through an office. Unfortunately, our creative flames usually flicker weakly because of cultural resistance to change, internal and external obstacles, and lack of exposure to new ideas.

The responsibility to think of better ways to do our job lies with everyone of us. Since yesterday's answers may no longer work for tomorrow's problems, we cannot afford to waste our untapped resources.

Here are some tools for stimulating creative thinking:

Promote laughter. Laughter in the workplace releases stress, unites people into teams and charges the creative juices.

Practice brainstorming. When people brainstorm, they toss out numerous solutions to a problem and build on each other's ideas. Criticism is discouraged so people will feel free to open up.

Stimulate divergent thinking. Try looking at a problem from a different or unusual perspective. Look at the bizarre, paradoxical or contradictory sides of an issue. Such insights can often lead to a breakthrough.

Discover analogies. Find a similarity to your problem in another field. If your field is data processing, look for an answer in football, winemaking or space travel. Stretch your imagination for an innovative solution.

Redefine failure. Progress seldom lies in the safe path. Feel free to take a chance, thereby, risking failure. Failure and half-baked ideas often contain seeds that can be refined and nurtured.

David Donnelly is the manager of teleproductions at BSU's Simplot/Micron Technology Center.
Maverick Magazine

Unorthodox publication leads the nation by being the exception to the rule

By Marie Russell Lee

Mondo-bizarro has become the standard. Readers have scratched and sniffed the poetry. An illustration of Boise pops up from the pages.

Packaged once in a facsimile candy box, an irate buyer returned it to the store, demanding the missing chocolates. This is Boise State University's cold-drill, a student-faculty produced literary magazine that is crafty and creative, sometimes strange, always innovative.

It's also the grand champion of collegiate literary magazines, having been the first-place winner in contests for the past 12 years.

"My perception was that literary magazines were boring," says BSU English professor Tom Trusky, who begat the boxed magazine in 1970. "Their format was perfect bound, the contents less than perfect."

So the man who termed the phrase "mondo-bizarro" and dreamed of having his poetry packaged in cedar boxes, combined the two and came up with the tool to "destroy the elitist, old-girl, old-boy networks" inherent in the boring literary magazine circles — cold-drill.

"It changed the rules of the game," Trusky says. "When we first started out, we were perceived as mondo-bizarro. We weren't stapled and it buffalooed them."

After a few years of general unacceptance, the contest judges warmed up to cold-drill. And they've been hot on it ever since. The magazine has received awards from six entities, including the Associated Collegiate Press/National Scholastic Press Association, the Columbia Scholastic Press Association and the Rocky Mountain Collegiate Press Association.

"cold-drill has a reputation," says English Professor Robert Papinchak, faculty editor for the 1988-89 issue. "It's unusual for a literary magazine to have lasted this long and been so good for so long. The judging comments from Columbia say 'it's good to see with a complete change of staff the magazine has still retained its quality.'"

Every two years, the faculty editor is rotated. The faculty editor selects students, usually from creative writing courses, to assist the editorial endeavors. In its 19-year history, cold-drill has seen over 40 different student editors. This year's student editors are Paul Holt, Seana Sperling and Will Spearman.

"My concept of the magazine is that it's something for students to learn from, really a process for the editors. The editors should learn everything from production to distribution," says Papinchak.

"You have to be obsessed to be a cold-drill editor," Trusky says simply.

It also serves as a showcase for their talents as well as those of the graphic designers at the BSU Print Shop where the magazine is printed. The designers work with the editors to make the magazine a graphic, as well as literary, delight.

The editors will come up with an idea: say making the box cover resemble a can-
dy box or wine bottle. The graphic artists must figure how to make a cardboard box a work of art that can also encase the contents of a magazine. Then invariably, the inside must somehow tie in with the outside.

"You throw away a lot of ideas," says Papinchak. "We depend on the graphics people. The Print Shop should get a great deal of credit for the look of the magazine. A lot of people at the Print Shop invest their own sense of self in the magazine because it does come out of their graphic services and because it does show what they can do, too."

Content, however, is not as freely decided. The editors sometimes become victims of the submissions, having to work with what they are sent.

"Sometimes it's the roll of the dice," says Papinchak. "You just have to work with what you have."

Submissions are plentiful, coming from as far away as India and the Northeast United States. There's usually twice as much poetry as fiction; this year there was a record-setting number of essays. Some of it is put in the "yes" file, some in the "maybe," some in the "no."

"You try to see how to best serve the material to best serve the magazine," says Papinchak. He says sometimes they find that the materials follow themes and that although the poems may only be mediocre, they work well together. "Then some maybes become yesses, some nos become yesses and some of the yesses become nos."

"You never know where you're going and where you'll end up," says Trusky.

And like any successful sitcom, there are cold-drill spin-offs. Poetry in Public Places posters, cold-drill books. Posters of Marilyn Monroe adorned by a potato sack.

Will an indirect spin-off, however, be more magazines resembling cold-drill?

Trusky, who serves as a judge for literary magazine contests, says he's seeing magazines now doing many "cold-drill type" things, but that no one has blatantly copied the magazine's format or ideas.

"cold-drill serves as a model to emulate and to change attitudes. That's great," he says. "They are borrowing from us. Another thing I see is a loosening of content; there's a lot more openness. Nothing is more depressing than to get a literary magazine that's just a waste of trees. Twenty percent of them are like that."

Papinchak also serves as a judge and says the magazines he's seen have "shocked me with their mediocrity.

"But if you don't see the competition, you don't see how far and above cold-drill is — not only the graphics but the content," he says. But to all good things, there must come an end. Not so with cold-drill, says Papinchak.

"I think it will not slip. The precedent is intact. It's a real credit to the university and the English department to consistently come up with good material and package it well."

"Stay tuned," says Trusky.
The Pieta Principle
Releasing ideas through spiritual imagination

By Richard Mabbutt

Imagine grasping a ripe yellow lemon in your hand ... raising it to your mouth, you bite into it, as if it were an apple ... the pungent oily skin bursts beneath your teeth, spurring its juicy, sour lemon taste against your tongue ... Now, stop and notice the sensations going on, first in your mouth and then through your body ... the touch, the taste, perhaps an increased flow of saliva, a puckering grimace about your mouth, a faint shuddering chill and a tensing throughout your body.

These reactions — mental, emotional and physical — are the products of your imagination as it draws upon your memory of the past and your anticipation of the near-instant future in creating your present reality. This simple experiment only hints at the power of imagination and the myriad mental and physical processes involved in this most powerful creative tool.

Indeed, some philosophers and scientists think that the human capacity for imagination may be the key to creating our experienced reality in both its inner psychological and perhaps even more startling, its outer physical dimension as well. In addition, spiritual imagination may involve processes of personal and collective consciousness that weave all living beings together in the co-creation of the reality we know through experience.

Such a review of creative imagination has been perhaps expressed best by the American thinker Ralph Waldo Emerson, who wrote, "... the highest is present to the soul ... that spirit creates ... it does not act upon us from without, but spiritually, or through ourselves ... that spirit does not build up nature around us, but puts it forth through us, as the life of a tree puts forth new branches and leaves through the pores of the old. As a plant upon the earth, so a man rests upon the bosom of God, he is nourished by unfailing fountains and draws at his need, inexhaustible power ..."

"We learn," he wrote, "that man has access to the entire mind of the Creator, is himself the creator in the infinite ... This view ... animates me to create my own world through the purification of my soul."

This idea of spiritual imagination and its power to create personal and collective living experience is receiving renewed attention by people interested in more creative and effective performance in their personal and professional lives.

Farmers, merchants, artists, teachers, health care providers and community leaders in business and government are among these people who are interested in applying spiritual imagination to the challenges of creating preferred qualities of living for themselves and their organizations and communities. Spiritual imagination is a powerful tool which enables individuals, organizations, even communities to envision a better quality of life and empowers their actions to achieve those goals. This view permits many people to let go of some common beliefs about imagination and creativity, beliefs that impose boundaries, that limit our perspective on the world, and so constrain our sense of possibilities and potentials. In letting go of "blocking beliefs," these people are discovering existing, but yet untapped, dimensions of personal and collective creativity. And to their surprise and delight, they are finding that this resource proves effective in both personal and professional settings.

You can experience your own approach in using creative imagination by solving the following puzzle: You are to connect the dots below, using only four straight lines, and without any retracing of lines or lifting the marking tool from the page. (For the solution, comments, and a further challenge, turn to page 40.)
This puzzle and your approach to solving it may illustrate in a small, yet dramatic way, our learned tendency to place conceptual limits or boundaries on situations. This process of limiting ourselves is usually subtle, often unnoticed, as we make unnecessary or unwarranted assumptions about problem situations and the possibilities for solutions. The effective use of spiritual imagination may require recognizing our self-imposed limitations and choosing to let go of ideas that unduly restrict our creativity.

In this view, spiritual imagination is a natural continuous creative process that fails us only when we restrict or block its favorable working for ourselves and our planet. The idea that creative mastery is natural and normal, that people are intended to solve even the most difficult problems in an easy and effective manner, and that doing so requires only letting go of the blocking beliefs, is what I call the "Pieta Principle."

This term stems from a story told about the sculptor Michelangelo and his famous work, The Pieta, which was widely praised at its unveiling. His admirers were remarking on his unique vision and the great artistry that enabled him to sculpt that vision into the stone. Michelangelo (so the story goes) objected to the praise, insisting that that was not the way the masterpiece was created. Rather, he said, he was given the block of stone as a gift, so he sat many hours contemplating it and asking it "what it would become." Then, one evening during this meditation, the stone revealed the form of The Pieta within, awaiting release. Then the act of creation was simple, he said, for it consisted only in "removing what no longer belonged."

The Pieta Principle emphasizes spiritual imagination as a natural power that acts through a process having three phases: aspiration, inspiration and perspiration. Each of these phases is characterized by an attitude of receptivity toward what Emerson called "Spirit"; indeed, these terms mean quite literally "toward spirit," "to be filled with spirit," and "by means of or through spirit."

As a practical matter, the Pieta process involves aspiration or asking our inward source, "What am I to be in this moment?" The response comes via inspiration and usually entails acting out in the moment one of the three basic spiritual essences or qualities — life, light and love — or their combination, according to our current degree of mastery. This occurs through perspiration, which is a spiritual animation involving great energy, though not "effortng," and results in an easy effectiveness.

In private consultations or public workshops where we explore spiritual imagination and its uses we frequently pose challenge: "Suppose you could choose any one word to describe the quality of life you prefer." Participants usually contemplate the query for a brief time, and then easily find a single word or simple phrase that is traceable to the "life-light-love" triad of values. People sense that this value choice effectively, yet effortlessly, orients and organizes their personal and professional activities. As they practice "being the value or quality they seek," they discover an untapped fountain of creativity and a simple elegance to their living. The simplicity derives from the basic value choice while the elegance results from actualizing that quality throughout all their activities. Many discover, to their initial surprise, that the Pieta Principle "works" in terms of easier, yet more effective personal and collective performance, whatever the setting.

If Emerson was correct in holding that "the world is the perennial miracle which the soul worketh," then spiritual imagination may be the profound, yet practical, creative power that some philosophers and scientists sense it to be. And the Pieta Principle, acting through aspiration, inspiration and perspiration, may be a practical key that unlocks the limitless creative genius within people, our social, business and governmental organizations, and our communities and nations.

The ultimate resource — spiritual imagination — available to and through all, according to our willingness to use it wisely, may solve the personal and planetary challenges that confront each of us. In our willingness to be as creative as we truly might be lies our best hope for a positive present and an even more promising future.

Futurist Richard Mabbutt taught political science at Boise State prior to serving as director of the Boise Future Foundation and director of the BSU Research Center. He currently is a consultant, teacher, and most important, first-time father.
Mind exercises

Often our creativity is limited by our perceptions. Here are two exercises designed to expand your reasoning beyond its traditional boundaries.

How many large triangles do you see?

Technically, there is only one large triangle bounded by conventional lines. But many people see an additional large white triangle that in fact does not exist, but is imposed by perceptual processes that seek to invent structure in otherwise less structured situations. (See dotted lines solution below.) The willingness to see openly in situations rather than impose structure is an important first step in the creative process.

What do you see in this figure?

Invent five activities that could be done with what you see.

Some people see a candlestick or vase. Others see two faces by focusing on the structure of the white space. This exercise involves the creative process in two ways: by stimulating us to see different patterns in the same situation and by inventing or imaging alternative ways of using the information we see.

Puzzle solutions

Comment: Most people initially try to solve the puzzle by “staying inside” the self-imposed boundaries of the “box” of dots. Since the solution requires breaking the conceptual-perceptual barriers, it can be difficult to see (and even remember). It is also interesting that many people who are successful in educational, business or governmental organizations currently, also may have the greater difficulty in solving the puzzle. The most adept at solving the puzzle tend to be at-risk teen-agers on the verge of dropping out of school. While this pattern exists in my experience, it does not constitute a generalization . . . there are many exceptions to this reported pattern.

Challenge No. 2: Assume the puzzle has a number of simpler, acceptable solutions, using only one straight line. What could these be?

Solutions:

People have created a number of solutions that are variations on two basic conceptual changes: 1) rearrange the dots or 2) use a “big” line. For example, the dots can be cut out and rearranged, or the page folded in several ways so that a single straight line connects the dots. Alternatively, the marking tool could be redefined so that a single, wide line connects the dots . . . e.g., a paint sprayer, a roller or paint brush, a piece of chalk used sideways, etc.

Notice that the simplest solution requires no action but a change in perception . . . isn’t the page itself a “line” that already connects the nine dots? Notice also any resistance to such solutions that you may experience. Certainly the solutions are not prohibited, indeed they may be required . . . a clear, if trivial, example of easy excellence.

Finally, many people, when challenged with this version of the puzzle, find these solutions easier than in the original one. Some people comment that the previous example of “blocking beliefs” and “boundary busting” gives greater permission for such creativity. Others note that the instructions tell respondents that easier, acceptable solutions already exist . . . again unlocking creativity by abolishing self-imposed constraints.
Hall of Fame adds 4

Scott Barrett, Frank Kaava, Al Marshall and Rick Woods have been selected as the 1989 inductees for the Boise State University Athletic Hall of Fame. Barrett is one of the top wrestlers in the history of Boise State's program. He won four Big Sky Conference individual championships (1979-82) and compiled a record of 11-5-2-1. Barrett made four appearances at the NCAA wrestling championships, placing second during his final season in 1982 at the 126-pound level. He competed on the 1982 U.S. national team, winning an individual championship in international competition in Yugoslavia.

A running back in 1960-61, Kaava was named first team All-Intermountain Collegiate Athletic Conference and first team All-America.

One of the top wide receivers in Bronco history, Marshall (1970-72) caught 92 passes for 2,007 yards and 15 touchdowns. He continues to hold school records for highest average per reception in a single game, 40.6 yards per catch, and for the longest reception, 90 yards.

During his senior season, Marshall received first-team United Press International and Kodak All-America honors. He was drafted by the Saskatchewan Roughriders after his collegiate career.

The five weeks of Marshall's participation in the Russian Zone, last summer, '80)

One of the top players in Bronco football history, Woods was a four-time first-team All-Big Sky Conference selection during his career (1978-81) at Boise State. He holds conference records for most punt returns in a single game, in a single season and for a career. He was selected first team All-America by Kodak in 1981.

After playing in the 1981 Blue-Gray and Olympia Gold Bowl all-star games, Woods was a second-round draft pick of the Pittsburgh Steelers in 1982. He played with the Steelers until 1987, when he was traded to Tampa Bay.

These former Bronco greats will receive Boise State's highest athletic honor on Feb. 24 during ceremonies at the annual Hall of Fame banquet.

Feds bank on Lindhart

Ronald Lindhart, a 1977 honors graduate in finance, has been appointed director for international banking and finance at the Office of the Comptroller of the Currency, a federal agency in Washington, D.C. Lindhart will manage the assessment of financial risks associated with countries where banks operate. He will also develop policy positions and provide advice on global banking issues. He will manage additional projects, including those involving financial institutions such as the International Monetary Fund and the World Bank.

Following his graduation from BSU, Lindhart joined the OCC as a national bank examiner in the West. He also was a policy analyst for the office of the Chief National Bank Examiner in Washington, D.C. In 1985, he was appointed as field office manager for the OCC in Miami. Last fall, at age 32, he was selected for his current position.

Lindhart earned a master's degree in regulatory policy from George Washington University and is a graduate of the Stonier Graduate School of Banking at Rutgers University.

1950s

Jay M. Smith Jr. ('51) was honored as the Utah Association of Certified Public Accountants Outstanding Educator for 1988 because of his superior performance and active involvement in the accounting profession.

Eugene Ertel (diploma, business, '52) is serving as commander of the Western Flying Shriners. He is working with the transportation of burned and crippled children to Shrine Hospitals in Portland, Spokane, Salt Lake City, San Francisco and Los Angeles.

1970s

Margaret Hoskins Miller (BA, psychology, '70) is a counselor in student services and a part-time graduate faculty in the master of human services program at the College of Great Falls, Mont.

Anno Millbrooke (BA, history, '73) is a corporate archivist with United Technologies Corp. in East Hartford, Conn.

Dan Olmstead (BBA, business administration, '74) was appointed as Idaho Power's district manager, Hailey branch.

Mark Zener (MBA, business, '78) has established a financial consulting and seminar business in Tempe, Ariz.

Jerron Moore (BBA, business management, '79) was promoted to vice president of sales and marketing at Tesco-Williamsen in Salt Lake City.

Matt Jensen (BBA, marketing, '79) joined Green-tree Realtors in Idaho Falls. Jensen was also elected secretary/treasurer of the Idaho Falls Board of Realtors.

1980s

Marie Inchausti (BBA, accounting, '80) is a business office accountant at the College of Southern Idaho in Twin Falls.

L. Jeanene Frazier (BBA, accounting, '80) was appointed by Gov. Andrus to a five-year term with the State Board of Accountancy in Boise.

Jeffrey Osborne (business, '81) was appointed as loan officer for the Kimberly office of Twin Falls Bank and Trust.

George Gledhill (business, '81) an art instructor at Payette High School was among 15 educators nationwide participating in a fellowship program at Northland College last summer. The five weeks of study at the Ashland, Wis., college was designed to improve understanding of Japanese humanities and culture.

Gledhill is in his fifth year of teaching at Payette High School.

Debra Gainer (BBA, human resource management, '82) was appointed administrator of Equal Employment Opportunity/Affirmative Action Plan programs with J.R. Simplot Co. in Boise.

Lori LeDuc (BA, social science, '83) is a case manager for the Department of Developmental Disabilities for the state of Arizona.

Russell J. Pharris (BBA, accounting, '84) reported for duty with the 3rd Marine Aircraft Wing, Marine Corps Station, at Camp Pendleton, Calif.

Nicolette de Casipay (BA, creative writing, '84) had a short story published in a recent issue of Zone, a literary journal published annually in Brookline Village, Md.

Jane Scanlan-Wassmuth (BS, physical education, '84) was promoted to manager of the medical and fitness programs for Wackenhut Services, Inc. of the Department of Energy Strategic Petroleum Reserve Project in New Orleans.

Steve Slaughter (BM,
Alumni Association dues drive begins

The alumni dues campaign for 1989 has started. Alumni are reminded that dues are based on the calendar year. Dues amounts include $15 individual, $25 couple; categories of $50 or $100; and the Lifetime Membership of $1,000 or more.

Lifetime members will each receive a clock bearing an engraved brass plaque.

Since the inception of the dues program in 1980, the annual dues amounts have not increased.

Membership benefits include the following:

- A discount on events sponsored by the Morrison Center, BSU music department and theatre arts department.
- Eligibility for membership in the Quest travel program, which offers a 50-percent discount on room rates at all participating hotels and resorts for an additional annual membership fee of $19.95, and a Hertz car rental discount card, which also features a free car class upgrade coupon.
- Use of the BSU swimming pool, weight rooms, gymnasium, running track and racquetball courts.
- Use of the BSU Library.
- Discounts on Mann movie theater tickets.
- An invitation to all alumni social functions.
- A group term insurance program.
- Alumni vacation tours at affordable rates.
- Discounts in the Student Union Building recreation center.
- Eligibility for membership in the Capital Educators Federal Credit Union.

Alumni are also urged to sign up their children or grandchildren in the Little Broncos Club. This new program, which has free membership, involves children in Boise State activities.

To be eligible for membership in the BSU Alumni Association, a member must have accumulated a minimum of 16 credit hours while a student at Boise State.

For more information or a membership application, contact the Alumni Office, (208) 385-1959.

BJC alum has the ...

Write stuff

By Glenn Oakley

After an Air Force career flying bombers, airlifts and hurricane spotter planes, Boise Junior College alum William Anderson ('39) had enough stories and ideas to write a dozen books. So he did.

Actually 15 books — eight novels and seven non-fiction — have emerged from the the typewriter keys of the Boise native. Among those books are BAT-21, recently made into a motion picture film starring Genie Hackman, and Adam M-One, which was the basis for the TV series The Six Million Dollar Man. Anderson also has written for Walt Disney Productions and wrote screenplays for the TV series Twelve O'Clock High.

"I'm a lazy guy," says Anderson. "Rather than research and document fields in which I know absolutely nothing, I draw on my military background." His first novel, Penelope, is the story of a talking porpoise who initiates a communications breakthrough with humans.

"That came when I was working at the Pentagon," says Anderson. As a writer in the office of the Air Force secretary of public affairs, Anderson learned about the oddest and most fascinating military research projects. One project that came across Anderson's desk was the porpoise communication research of Dr. John Lilly. "We were doing a press release on it and I thought: What if we did have a breakthrough with dolphins?"

When the resulting book became a best-seller and had its motion picture rights purchased by MGM, Anderson had a second stroke of inspiration: "It's more fun to get sniped at by critics than sniped at by Vietcong." In 1964 he left the military and became a full-time writer.
Anderson’s military experiences — he flew the Berlin Airlift, piloted air-evacuation planes during the Korean War, was squadron commander and historian for the weather airplanes taking samples over the Eniwetok nuclear bomb tests, and commanded the Hurricane Hunters reconnaissance planes in Hawaii — have become the source for many of Anderson’s books. He wrote one book titled The Hurricane Hunters, and has a novel in the works on the Berlin Airlift. “It will be fiction, but it will have a very authentic background,” he says.

BAT-21 is the true story of an Air Force navigator who is shot down in Vietnam and escapes by playing golf. The Pentagon declassified the escape story and sent the details to Anderson. “When I read this I just flipped,” he says. “I got ahold of Ben Hambleton (the navigator) and told him I wanted to do his book.”

Anderson recognizes that his action-packed, military-oriented stories are appealing to both readers and Hollywood, and he is more than willing to accommodate both needs. “You’ve got to write for the market,” he says, adding that books converted to movies “are where the money is. That may sound crass, but I’m not a vanity writer.”

Still, Anderson says, “I like to test the waters, try different things.” His current project is a book on RV-ing in Alaska and Canada, based on an extended motor home excursion he recently made with his wife, Dortha, who is also a BJC alum.

In a way, Anderson’s writing has brought him full circle. As a young man, he had left studies at BJC to take a job at the Gooding Independent, where he “did everything from melt lead to sell advertising.” World War II interrupted the budding journalist, launching him on his military career.

But to Anderson’s thinking the return to writing was inevitable. “I think people are born to write,” he says. “I think it’s in your blood. It’s loathsome sometimes, but you have to do it. I guess sometimes it’s kind of an ego massager. Writing is a tedious chore, but god it’s nice when you get that book between the covers and on the mantelpiece.”

If Anderson has a secret to successful writing, aside from having had an enviably exciting military career, it is “keeping the nose to the Madame Corona.” Some young writers, he says, have the attitude: “If the muse is hitting, fine; if not, well then, go down to the beach and hang 10. “If you’re going to be a professional writer,” he advises, “you have to approach it in a professional way.” Anderson says he writes eight hours a day, five days a week at his California home. “Sometimes you pump sand, but you have to keep at it.”

Anderson is also physically coming full circle with his writing. He has sold his California home and will be returning to live and write permanently in Boise this spring.
Boyd is top teacher

Jennifer Boyd (MA, education, '84), an English teacher at Nampa Senior High School, has been selected as Idaho's 1988-1989 "Teacher of the Year." Boyd began her teaching career in 1970 and joined the Nampa High School faculty in 1984. In 1980, she was a fellow at the Treasure Valley Writing Project and in 1983 was a fellow at the Whittenberger Summer Project in English at the College of Idaho. She will represent Idaho in the national "Teacher of the Year" search sponsored by the Council of Chief State School Officers, Encyclopaedia Britannica, and Good Housekeeping magazine. In addition to her high school teaching Boyd has spoken to local service groups about Idaho's educational programs and will teach an English methods class at Northwest Nazarene College. She has served on panels and made presentations to the master's program at BSU. She is the second BSU graduate in three years to be named Idaho's Teacher of the Year. In 1986-87 McCall teacher Sue Anderson, a 1971 graduate, was honored. □

Alum writes about reading

A Boise State graduate concerned about illiteracy has taken matters into her own hands.

Cheryl Morris, a 1971 graduate in secondary education, has written Teach America to Read, a handbook for those who are not professional teachers.

The book, Morris says, provides a step-by-step teaching guide, worksheets, games and other material that parents can use to help their children learn to read.

Morris became interested in reading education as a social studies teacher at Vallivue High School near Caldwell. After teaching for seven years, she quit to raise a family. But through private tutoring she realized how important it is for parents to help with their children's reading education.

Morris adds that the book is versatile enough to be used as a complete text for home-schooling, as a supplement to school programs, as a tool to help high school students improve or as a self-help guide for anyone who has at least a fifth-grade reading level.

The book will be printed early this year, and marketed by Morris, who lives at 1000 Fairview Ave., Fruitland, ID 83619. □

Distinguished alums sought

BSU alumni are asked to submit nominees for the second annual Distinguished Alumni Award Banquet, which will be held in March.

The award was established last year and is designed to honor alumni who have earned distinction, honor and excellence in academics, leadership, achievement or service.

The 1988 recipients of the inaugural award were James D. McClary, former chairman of the board of Morrison-Knudsen; John A. Elorriaga, former chairman of the board and chief executive officer of the United States Bank of Oregon and U.S. Bankcorp; and Karl J. Knapp, Boise State's second Rhodes Scholar, who recently received his MBA degree from Harvard Business School and is working with the Monitor Co., a management consulting firm in Boston.

Nominations may be made by contacting the Alumni Office, (208) 385-1959. □

Deaths

Ida F. Cenarrusa (BA, education, '76), 56, died Oct. 25. She taught in Glenns Ferry and retired in 1987 due to illness. She was recognized in Outstanding Women of America and was a member of the Bliss City Council.

Stephen W. Smith (CC, welding, '78) 36, died Oct. 5. He was employed at Yanke Machine Shop in Boise at the time of his death.

Joel R. Williams (nursing, '87) 31, died Oct. 21. She was employed as a registered nurse at St. Luke's Regional Medical Center in Boise.

James A. Brandon (AA '56) died Nov. 14. He was a partner in Bob Greenwood's Ski Haus in Boise until his retirement in 1984. □
Rodeo Club rounds up support

By Bob Evancho

Young cowboys aren't galloping off to Boise State because of the university's rodeo club. Not yet, anyway.

And even though the BSU sports logo is a roostin' roacin' buckin' bronco, the rodeo club is not among the school's headline-grabbing athletic programs that boast a large following, a sizable budget, and a healthy allotment of scholarships. Not yet, anyway.

Established in 1963, the rodeo club is one of the university's oldest student organizations. Yet like many club sports, it receives scant exposure and limited funding.

Much of that, however, may change soon. Dexter King, the rodeo club's faculty/staff adviser, and a 10-man board of directors have plans to provide the club with the facilities and financial backing to substantially upgrade the program.

"The BSU rodeo team should be regarded as an important element in Boise State University's quest for excellence," says King, executive director of the BSU Pavilion. "A successful rodeo team could help achieve a greater profile for BSU and our community in a dimension previously overlooked."

If King and the other board members have anything to say about it, that overlooked dimension will soon be a thing of the past.

"I know we can get the support," says Dyke Nally, board member and executive director of the BSU Alumni Association. "We have alumni who are interested in rodeo and a large number of people from the area who are involved in the sport. We should be able to have an incredible rodeo club."

"I compare it to the BSU marching band. We didn't have a band for some time, and so students were going to places that had such a program — places like U of I and University of Nevada-Reno — instead of coming to BSU. So a band was started and it opened up a whole new world of support from boosters and alumni. I think the same thing is going to happen with the rodeo club."

Board members C.L. "Butch" Otter, Idaho's lieutenant governor, and Mike Gwartney, a Boise Cascade executive, have already made the most important contribution to the program: land. Otter and Gwartney have donated to BSU the use of a ranch they own near Eagle.

Hard by the Boise River, the ranch offers approximately 36 acres of grazing land. An arena is scheduled to be built on the ranch by fall. Construction of stables and other facilities necessary for rodeo competition will follow.

The BSU rodeo club, which currently has 24 male and female members, compete in the Rocky Mountain Region of the National Intercollegiate Rodeo Association. Opponents include teams from Idaho State, Weber State, College of Southern Idaho, Utah Valley Community College, Utah State, Southern Utah State and Ricks.

The board of directors, which includes current professional rodeo star and former BSU football standout Dee Pickett and several influential members of the Boise community, also hopes to establish scholarships for six men and three women and to pursue corporate sponsorships for the program. If those goals are met, King and Nally believe the university will be able to attract rodeo student-athletes who heretofore would not consider coming to Boise.

The mere fact that BSU has land for horses could be enticement enough, King comments. "The fact we have pastureland is important," he says. "We have club members right now who are not actively participating because they don't have the money to bring their horses to this community and board them. Now these members will be able to compete because they can board their horses here inexpensively."

"There are so many young cowboys in this area, from the Jordan Valley to Riggins, that we haven't been getting, and we need to offer them something," Nally says. "I think with the type of rodeo athletes we have in this region and the kind of people we have supporting the club, we can make this a first-class rodeo program in a couple of years."

A first-class rodeo club, King says, will enhance the reputation of BSU as a whole. "In an effort like this you are trying to attract both students and community support by developing a program as part of the BSU family and showing it as a portion of an institute of higher learning," he says. "We're trying to reach out to those who aren't even necessarily interested in rodeo. Boise State has many outstanding aspects. . . . I think we can be outstanding in this area as well."

Pro on the go

Although Boise State senior Mike Currin is not a member of the BSU Rodeo Club, the Heppner, Ore., native is one of the top young performers on the Professional Rodeo Cowboys Association (PRCA) Columbia River Circuit.

Currin, a history major, recently completed his second year on the circuit, traveling from Texas to Canada while trying to keep up with his studies.

In the Columbia River Circuit's final standings, Curzin finished first in steer wrestling and second in the all-around rankings. He also won the all-around title in rodeos in Boise, Lewiston and Pendleton, Ore., during the 1988 season.

Currin, 24, was the collegiate national steer wrestling champ for Blue Mountain Community College in Pendleton in 1984 and a member of Blue Mountain CC's national championship team in 1985.□
A return to the NCAA Division I-AA playoffs in November and the addition of former NFL quarterback Jim Zorn to the coaching staff in late December highlighted football news during the fall semester of the 1988-89 school year.

Zorn, who spent nine of his 11 years in the NFL as the quarterback of the Seattle Seahawks, was named the Broncos’ quarter- back coach by head coach Skip Hall and will join the staff in March.

Picked by most experts to finish in the second division of the Big Sky standings, the young Bronco football team surprised everyone by posting an 8-3 regular-season record, taking third place in the conference standings, and earning their first berth in the national playoffs since 1981. BSU eventually lost to Northwestern State of Louisiana 22-13 in the first round of the playoffs.

The Broncos, however, will return all but five starters in the fall of 1989. Among those returning will be two All-Americans — defensive end Erik Helgeson and defensive back Kenny Kuehl. Helgeson was the top vote getter among the nation’s defensive linemen on the Walter Camp All-America team while Kuehl was named to the Associated Press’ third-team All-America squad. Helgeson, Kuehl and linebacker Scott Russell were named first-team All-Big Sky.

Eleven football players were also named to the Big Sky all-academic team, giving BSU the most representatives on that list. Named were Mike Bills, Mike Black, Eric Croll, Pat Gauthier, Dave Giacomazzo, Todd Gilkey, Rod Johnson, Tim Langhans, Bob McLauclin, Tom Shimmer and Larry Stayner.

A surprising 9-2 start highlighted the men’s basketball season as the Broncos prepared to defend their Big Sky championship. After a season-opening 64-57 loss to Akron, Boise State posted nine straight wins, including a 68-66 victory over Wisconsin-Green Bay in the championship game of the Albertson’s Holiday Classic in late December.

The volleyball team completed one of its most successful seasons ever by posting a 21-7 overall record, a first-place Big Sky regular-season finish, and taking second in the conference tournament.

The Broncos, who tied a school record with 17 straight wins during the year, posted their third straight 20-plus-win season under coach Darlene Bailey.

Named to the All-Big Sky team were Sandy Stewart, Debbie Hansmann, Rebecca Richards and Kelly Baker. Sophomores Chris Bond and Kari Greenwald were named to the conference all-academic team.

Sophomores Kathy Karpel and Danny Crane led the cross country teams in 1988. Karpel finished fourth in the women’s conference meet and earned all-league and all-academic honors. Senior Teresa Wright and sophomore Christine Olen joined Karpel on the all-academic team.

Crane took sixth in the men’s conference meet to earn All-Big Sky honors and teammate Bruce Davidson was named to the conference all-academic team.

Going into 1989, the women’s basketball team had registered a 9-3 record and captured the Color Country Classic in Cedar City, Utah, over the holidays. Led by tournament MVP Niki Gamez, a junior guard, the Lady Broncos beat Texas-El Paso 65-54 in the first round and Idaho State 69-52 in the championship contest.

Two members of the Bronco wrestling team were ranked among the top 10 in the nation in their respective divisions going into the spring semester. Senior heavyweight Pat McDade, who owned an 8-0 dual record at press time, is ranked third in the nation while junior Glenn Amador is ranked seventh nationally among 177-pound collegiate wrestlers.

Boise State University will host the first and second rounds of the 1989 NCAA national basketball tournament this season. The BSU Pavilion will be the site of the two-day event set for Thursday and Saturday, March 16 and 18. Eight of the tournament’s 64 teams will be in Boise to compete for two spots at the West regional in Denver. The Final Four will be held in Seattle at the Kingdome on April 1-3.

CBS and NCAA Productions will once again broadcast this year’s tournament games. CBS is scheduled to show a national broadcast of the final game of the first round at Boise on March 16.
Creative Bureaucrats?

By John H. Keiser
President, Boise State University

Painters, novelists, sculptors, and poets, among others, are expected to be creative. Indeed, they are judged by what they bring into being with originality, imagination, and expressiveness. When you dislike an administrator, you use the label bureaucrat, which describes a person confirmed in a narrow, rigid, formal routine. That is the antithesis of creativity, but I don't mind the appellation if it is for the right reasons. I contend that there have been some unusually creative bureaucrats in action at Boise State University in the last decade.

Examine the financing of buildings. The Pavilion was built by a student fee and a bond supported by the sale of some 600 "lifetime" seats. There was little precedent and a substantial amount of creativity in the original idea as well as in its implementation. The Morrison Center is the product of a combination of $5 million of public funds with $12 million of private funds and $5 million more for an operating endowment. This involved politics and generosity aplenty, but also a creative process and result which is not duplicated in many places. Not only is the Simplot/Micron Technology Center state-of-the-art in its communications functions, but it was financed by a stock sale which provided tax benefits for the donors as well as a needed facility for the university. Then there is the Idaho Sports Medicine Institute, a privately constructed building on state land which supplies big-time university service. Most everyone has heard of the financing of the Technology Building through the sale of certificates of participation by the BSU Foundation to lease to the institution. These are undeniable examples of creative financing — by bureaucrats, if you don't like the results.

Or consider some of the activities brought together under the Hemingway Western Studies Center, a building as well as a loose administrative focus which was creative in concept and implementation, and one which has enhanced opportunities for faculty and student creativity. The identification with Hemingway has brought worldwide attention, while the facility is the home for English professor Tom Trusky's (the bureaucratic Tom Trusky, if you wish you had the idea first) Idaho Film Collection and studies, a variety of publications, the permanent commemoratives of the recipients of the President's Award for Western Life and Letters recognized for their creativity, and rare exhibition space used for special projects. Of course Arts and Sciences Dean Daryl Jones' Hemingway Scholars Program for Gifted High School Students is an imaginative product related to the center which fills a vacuum. It would be difficult to deny that Jim Baker, who has administered the Hemingway Center, has used administrative creativity to enhance artistic output.

Surely the many individuals involved in bringing the World Center for Birds of Prey to Boise and the establishment of the raptor biology program at the university were engaged in a creative act. Marley Nelson, Tom Cadie, Bill Burnham, Bill Koppler, Govs. Evans and Andrus, and a host of others, created a place, a program, and unlimited opportunities for scholars and students to themselves exercise imagination and new ideas. This was accomplished by a combination of private as well as public, state and federal support.

Administrative creativity has been a major factor in the history of Boise State University. The Alternative Mobility Adventure Seekers program for the handicapped, or Osprey Point, the camp at Lake Cascade outfitted for the handicapped — a product of the dedication of Outdoor Adventure Program Director Randy Miller — could not have been established by routine thinkers. And it should be evident that without the creativity of Executive Vice President Larry Selland, who combined gifts from Boise Cascade with grants from the federal, county and municipal levels, the Vocational-Technical Center in Canyon County would be non-existent. I recall the word bureaucrat being used in those negotiations also. Even the atmosphere at basketball games from a combination of the facility, the coach, the players, the Keith Stein Pep Band, the Mane Line Dancers, and the fans is, I think, an example of true creativity. There are more.

None of them involve standard approaches, i.e., waiting until the state funds a new activity in blueprint fashion. And each has put pressure on administrators who have proceeded because they were persuaded what they were doing was needed, was right. Often, that takes more than a standard portion of courage — as creativity in any field often does. It also takes hard work. This approach to university building, necessary because of limited funds, has caused stress for the State Board of Education over the years. They are responsible for approving the projects and explaining this institution to the rest of the state. We are grateful to them for their understanding of creativity and helping us to meet a market demand. Of course, the private sector, the community, has contributed a great deal to this creative spirit as well. As we evaluate administrators at Boise State University, we hope to reward creative bureaucrats — those who are criticized because they are doing something both different and effective, and to stimulate or reclassify those who are simply bureaucrats. Creativity cannot be limited to the studio, the lab, or the classroom. □
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