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### Features

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- **Whither the Arts**: A look at the state of the arts in Boise.
- **School Play**: BSU's role in the performing arts scene.
- **Fill 'er Up**: Troupes use new marketing techniques to pack the house.
- **Starving Artists**: Former BSU students struggle to find the spotlight.
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### Departments

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### Net Gain

**The Boise State men's tennis team vaulted onto the national scene with early-season road wins over top-ranked UCLA and No. 8 Pepperdine and grabbed the No. 4 spot in the NCAA Division I rankings. At press time BSU rose to No. 2, although the Broncos were expected to fall after a mid-March loss to Virginia Tech. Chuck Scheer photo.**
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ABOUT THE COVER: The curtain has risen on Boise's performing arts, to the delight of audiences who are turning out in record numbers for concerts, plays, recitals and other performances. But success is also bringing new challenges to performing arts groups as the competition for visibility and funding continues to increase. In this issue, we examine how Boise's arts scene is changing as the Treasure Valley grows and diversifies. Illustration by Elizabeth Wolf.
BOISE STATE PLAYS MAJOR ROLE IN LOCAL ARTS SCENE

By Charles Ruch, President

Last year nearly 300,000 individuals enjoyed more than 400 performing arts events on the Boise State campus. Audiences were thrilled, challenged and entertained through a wide range of performances that included theater, dance, classical and popular music, student and professional, original and time-worn.

Given the wide range of activities and the importance of performing arts to our fine arts mission, it might be appropriate to review the extent of our involvement in the performing arts as well as outline a few thoughts on future plans and challenges.

Boise State meets its commitment to the performing arts in the classroom, studio and several performance halls. We have two large and successful departments — music and theatre arts. Each boasts increasing enrollments and offers a full range of majors and options. Both enjoy growing reputations for excellence in the quality of the students trained and in the performances offered to the campus and community.

Collegiate performing arts groups have a special responsibility to provide students, faculty and audiences with traditional productions of all kinds as well as new, cutting-edge performances. Their repertoires should provoke, challenge and provide commentary on aspects of the human experience as well as entertain. This is an important role for the arts in our society and a critical role for performers at universities and colleges. Of course, as part of the academic enterprise, these departments are supported by appropriated funds, student fees and private dollars.

The music and theatre arts departments bring thousands of people to campus for their events. Last year, more than 10,000 people enjoyed 183 music performances and 39 plays and dance recitals.

Boise State is also the home of three major venues available to performing arts groups: the Main Hall of the Morrison Center for the Performing Arts, the Pavilion, and the Student Union. Each venue has an important role to play in making performing arts accessible to the campus and community.

Each of these venues has a responsibility to view the performing arts as an important part of the entertainment business. Under these conditions, each schedules shows and performances with the assumption that the proceeds will either meet or exceed expenses—a significant challenge. Funds appropriated by the Legislature cannot be used to support these venues.

In 1996, the Morrison Center hosted 143 shows. Of that number, 114 productions were staged by local arts groups. Additionally, 29 commercial promoters produced shows in the state-of-the-art facility. Nearly 133,000 individuals enjoyed a wide range of entertainment at prices kept as low as possible thanks to a $116,000 contribution from the Harry W. Morrison Foundation and other community benefactors. Because of this annual support, the center has not found it necessary to raise its rates to local users for the past 13 years. Comparable halls in other Northwest cities receive considerable public support or run in debt.

Both the Pavilion and the Student Union face similar challenges. They seek to bring performances to Boise audiences at the most competitive prices. Their success is equally impressive. Last year, more than 112,000 people attended concerts and other shows at the Pavilion and the Student Union played host to 75 events with audiences of 6,674. The financial benefits to the state are substantial when you consider that sales tax is collected on tickets sold for these events.

But what of the future? Clearly, the performing arts, both as an academic function and as entertainment, have an important place on the Boise State campus. Their presence both enhances and enriches our institution and community. Our future plans call for continuing and — wherever possible — expanding both the quality and quantity of our efforts.

Recent efforts include assigning $1 million of the Brown Scholarship Endowment to scholarships for talented performing arts students; creating the Gene Harris Endowment that will support an annual jazz festival, scholarships and visiting artists; and expanding the popular SummerFest series to include performances in both BSU's Centennial Amphitheater on campus and at Brundage Mountain in McCall. Other activities and projects are in the planning stages. Only the availability of additional resources tempers our future development.

While the future looks bright and our interest is high, no review of arts and entertainment can be complete without an acknowledgement that the coming decade will be very different with respect to the performing arts in Boise. Ever-increasing costs in maintaining venues are stressing already tight budgets — suggesting future increases in user fees are not out of the question.

The arrival of new venues in the Treasure Valley will challenge our performance schedules. The Idaho Center in Nampa, the Boise WestCoast Hotel and Bank of America Center downtown and an expanding number of small theaters bring additional opportunities for the performing arts. The addition of these new halls will give the community additional choices — and increase the competition for ever tighter entertainment dollars.

Quality and cost will be even more important factors in the future. Those in the performing arts have always faced these challenges and met them with enthusiasm.

The performing arts have played an important role in the development of our university. We are committed to our continued future success.

As always, I welcome your comments. I can be reached at (208) 385-1491 or on the Internet at apruch@bsu.idbsu.edu.

Charles Ruch and daughter Cathleen Reese, a BSU music major.

charles ruch
Boise State and the rest of Idaho’s institutions of higher education were left with the tightest budget in more than a decade following the just-adjourned 1997 Legislature.

The Legislature, faced with setting difficult priorities for the state’s tax revenue, approved a .3 percent increase for higher education’s general account budget. That amount, says BSU President Charles Ruch, means the university is still short of the funds needed to maintain its current operations. To make up the difference, Ruch and the other university presidents will ask the State Board of Education to approve fee increases that could range between 10-15 percent.

The latest budget comes after two years that have seen Idaho’s universities trim 4.5 percent from their budgets because of declines in state revenues. “We are faced with a difficult dilemma. We want to keep fees as low as possible, maintain access to our programs and offer programs that are of high quality. I am convinced we cannot continue to do all three with diminishing budgets,” says Ruch.

Idaho higher education, Ruch adds, is at a crossroads. He has suggested a statewide public conversation to discuss its future. “Is higher education seen as a public good or do we provide individual benefits that should be privately supported through fees? Or should we be freed from state regulations so we can be more entrepreneurial? These are policy options that I think Idahoans should consider in an open forum,” he says.

BOISE STATE puts higher ed at crossroads

The Boise State department of art will offer a master of fine arts degree program in visual arts beginning this fall. The first three classes to be offered in the 60-credit-hour program will be painting, drawing and printmaking.

Gary Rosine, department chair, says the new program will fill a need in the community as well as in the department. “For years we’ve had requests from the community to offer graduate level study in art,” he says. But, he adds, admission to the program will be very competitive, especially the first year, because of space limitations.

The program, he adds, will focus on providing students with a foundation of “good, solid, traditional painting techniques.” The addition of graduate students to the department will foster a more creative environment that will benefit undergraduate students, Rosine says.

Admission to the new program will be determined by the department’s graduate faculty. Applicants must have a bachelor’s degree in art with a minimum grade-point average of 3.0 in art courses. The deadline for application is April 30.

BOISE STATE BEGINS NEW MASTER OF FINE ARTS DEGREE THIS FALL

The American College Theater Festival’s playwright competition. Madden, kneeling in center, and the entire cast and crew of Drop will be flown to Washington, D.C., to perform the play on April 22 at the Kennedy Center. Only seven other plays from the competition were selected for national honors.

Drop, written by BSU theatre arts major Dano Madden, was judged the best one-act play in the nation in the American College Theater Festival’s playwright competition. Madden, kneeling in center, and the entire cast and crew of Drop will be flown to Washington, D.C., to perform the play on April 22 at the Kennedy Center. Only seven other plays from the competition were selected for national honors.

COLLEGE APPROVED FOR ENGINEERING

Boise State’s growing engineering programs were boosted this winter by a landmark State Board of Education decision and a key appropriation from the Legislature.

At its January meeting the board approved BSU’s proposal to divide the College of Technology into a College of Engineering and a Larry Selland College of Applied Technology.

The decision came following the announcement that Dean Tom MacGregor will retire at the end of June.

Each college is now searching for a new dean. Funds for the new engineering dean, Provost Daryl Jones says, will come from savings in administrative areas.

The creation of separate colleges will allow each to focus more on its mission, Jones explains. Engineering, which includes electrical, civil and mechanical programs, can devote its full attention to fund raising and preparation for accreditation. Applied technology can devote attention to BSU’s community college mission.

This year, the engineering program received an additional $250,000 from the Idaho Legislature, an amount that was promised BSU when the state board agreed to transfer the Boise programs from the University of Idaho in 1995. Those funds will be used to hire new faculty.

“The state board and Legislature have shown confidence in our plans for engineering. We now have the administrative structure and faculty in place to develop an innovative program that will serve our students and industry well,” says Jones.

The engineering curricula received a stamp of approval from Idaho’s Board of Professional Engineers and Professional Land Surveyors, which means BSU graduates can take the fundamentals of engineering exam under the same guidelines as students graduating from accredited programs.

FOCUS/Spring 1997
HEALTH PROGRAMS OCCUPY NEW HOME

Three health science departments that have been in scattered locations across the campus are finally under one roof after the spring semester opening of the Health Science-Riverside Building.

The two-story building, once home to the ITT Technical Institute, was renovated during the fall semester for occupancy by the departments of radiologic science, respiratory therapy and health studies.

"We are very pleased with the way this move has turned out," says interim Health Science Dean Anne Payne. "The communication and shared resources among disciplines has been phenomenal."

Health Science-Riverside is the first classroom building to be located west of Capitol Boulevard. It includes space for a 24-station computer classroom, six laboratories, three classrooms and offices for 26 faculty and staff.

A second ITT building is being used by the Raptor Research and Technical Assistance Center, a cooperative research venture between BSU and several federal agencies. More than 20 biologists, student research assistants and staff use the building as a base for their wide-ranging studies about birds of prey.

Boise State University agreed to purchase the two buildings and a 250-car parking lot for $3.2 million during the interim presidency of the late Larry Selland in 1992. The university assumed ownership of the property after ITT's lease expired three years later.

FOCUS CAN NOW BE FOUND ON INTERNET

If you want to check up on your former classmates, find out about the latest news at BSU or explore the FOCUS feature section, then check out the magazine's web site at http://wapiti.idbsu.edu/focus/home/home.html.

FOCUS can also be reached through the alumni button on BSU's home page, http://www.idbsu.edu.

You'll find photos and stories from the fall 1996 and winter 1997 issues currently on the site; subsequent issues will be added upon publication.

FOCUS is your magazine. We want to hear about what you like — or don’t like — about it.

And we want to receive the latest news about you. Send your comments to FOCUS via e-mail to lburke@bsu.idbsu.edu, by phone at (208) 385-1577 or by mail to FOCUS Magazine, Office of News Services, Boise State University, 1910 University Drive, Boise, ID 83725.

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FOCUS/SPRING 1997 9
Pokey Draws Big Crowd One Last Time

By Bob Evancho

They blinked back the tears. They fought back the sobs. They laughed. And they said goodbye.

And Pokey Allen packed 'em in one last time.

As he had done so many times at Bronco Stadium during his three-plus seasons at Boise State, Allen drew an overflow crowd. Only this time it wasn't an athletic event as more than 600 friends and admirers of Allen's gathered in the Student Union for a Jan. 23 memorial service for the school's former coach.

Allen, who died Dec. 30 at age 53 after a two-year battle with cancer, was in many ways an archetypal coach - a man's man whose style was long on machismo with little use for sentimentality and emotion. But those who spoke at the service - as well as those in the audience - were moved to tears again and again as they remembered Allen and the impact he had on an entire community.

"From the moment [Pokey] arrived, he brought an enthusiasm and energy to the community that was unknown before him," said athletic director Gene Bleymaier. "Pokey was outgoing and witty. He was charming and funny. Above all else, Pokey was honest. He never played games. What you saw was who he was.

"In many people's view, Pokey was Boise State. He repeatedly told people he would do anything for them, and then he would do it. He never tired of shaking hands, giving talks, participating in ridiculous promotions, or helping charitable projects. I marveled at his energy and his willingness to be involved in so many events. Pokey, as we all know, could promote - and he could inspire. Just ask his team and his coaches. Pokey's personal qualities served him best. His coaches and his players responded to his leadership."

Anyone who might have wondered what Allen meant to his team had only to listen to the words of two of his former players.

"He was my coach, but more importantly, Pokey was my friend," said Brian Smith, a star linebacker and co-captain on Allen's 1995 team. "He instilled in me the values that are important - to be a good man. It is something that I am going to take with me the rest of my life."

Jarett Hausske, a standout wide receiver and co-captain on the 1994 team that Allen led to the Division I-AA national championship game, recalled his coach's spirit.

"The question today is, 'What can I take away from our association with Pokey?'" an emotional Hausske said. "I would definitely take his courage, I would take his honesty, I would take his integrity. But most of all, I would take his spirit. We should all strive to ... do the right thing, to be honest, to have integrity and to be ourselves. That is what Pokey would want."

Laughter was a huge part of Allen's life, and Mike Young, BSU's wrestling coach and Allen's roommate, re­galed the audience with stories that underscored Allen's sense of humor - quoting a couple of Pokey's favorite cuss words for effect. The laughter drove many to tears.

"He loved the excitement of a great contest and that is one of the reasons he was such a good coach," said Young. "But as tough and hard-nosed as he was in his drive for success, he always had time for you. And I mean that literally. He had time for everyone. He was one of the most unselfish men I have ever been around."

"He never complained about his cancer or his pain. And he was in so much pain there at the end. He accepted all of this with no complaints. He would just 'stud up' and carry on."

Bleymaier: "Pokey had a style all his own. A style we loved. He made you believe in yourself and maximize your potential. Players performed their best for Pokey because they knew he cared deeply about them as individuals and he cared deeply about the team.

"Pokey was also understanding and forgiving. He never forgot what it was like to be 18 years old and away from home. And while at times his patience was misunderstood, those of us that knew him knew Pokey cared deeply about doing things right and he demanded that his players act accordingly.

"Pokey's style worked for him and it worked for Boise State," BLEyMAIER continued. "During his illness, Pokey showed his courage and his will to live. He taught us to fight with everything we have and to never, ever give up. That is exactly what he did and he did it for everyone to see."

Throughout his ordeal, he was always positive, always cheerful and always making us feel good. We've all been the beneficiaries of his charisma, his talents and his love. He has given us all a wonderful gift." ☉

Editor's note: FOCUS staff writer Bob Evancho began working with Pokey Allen on Allen's autobiography last year. The book, Pokey: The Good Fight, is due out later this year.
Robert Barr, dean of BSU's College of Education, posed with First Lady Hillary Rodham Clinton, left, and Gene V. Campbell, dean of the University of Arkansas Little Rock, during a conference on literacy at which Barr and Rodham Clinton were the featured speakers.

BSU RADIO OFFERS DAYTIME JAZZ

If you're a jazz fan, the BSU Radio Network is playing your tune.

From 6:30 a.m.-6:30 p.m. Monday through Friday, the public radio station is airing jazz in Boise on AM 730 and in Twin Falls on KEZJ 1450.

The music you'll hear crosses generations and genres, and is performed by artists including legends Billie Holiday, Chet Baker, Ella Fitzgerald and Gene Harris, new stars like Harry Connick Jr. and Kenny Burrell as well as big bands led by Benny Goodman, Duke Ellington and others.

"The development of 12 hours of daily jazz programming is a direct result of many requests from BSU Radio members," says Jim Paluzzi, BSU Radio general manager. After all, he says, "Jazz is America's classical music. It digs right down to the roots of our society; it is our country's distinctive and unique contribution to the musical world."

Listeners from Boise to Twin Falls and McCall to Ontario hear programming originating from BSU Radio's new production center at the College of Southern Idaho in Twin Falls.

The station also airs jazz originating from the studios of Klon at California State University in Long Beach.

The 12-hour jazz day is kick-started from 6:30-9 a.m. with a Jazz, a show hosted by Twin Falls station manager Michelle Hicks that features jazz, news and weather.

In addition to jazz music, the BSU Radio Network's AM service also provides air time for student-initiated programming in the evening and Hispanic-oriented programming overnight and on weekends.

ACADEMIC SUPPORT DIRECTOR NAMED

Janey Brookings Barnes has been hired as BSU's director of Academic Support Services and Student Orientation, a new position created to direct and coordinate activities related to student orientation, academic advising, tutorial services and other academic support services. She will report directly to Alan Brinton, associate vice president for academic affairs.

Brookings Barnes, who earned her Ph.D. in counselor education and educational psychology from Mississippi State University, most recently was coordinator for the Academic Advising Center and Office of Services for Students with Disabilities at Northwestern (La.) State University.

Brookings Barnes was selected over other candidates because of her self-confidence and strong leadership skills, says Brinton. "Especially significant factors ... were her interpersonal communication skills, her enthusiasm about taking on the challenges of this position, her commitment to serving students, and the depth and extent of her knowledge and understanding of student success issues," he says.

FOCUS/SPRING 1997 11
CHURCH ENDOWMENT REACHES MILESTONE

For more than 15 years donors from midtown Manhattan to downtown Emmett have contributed to an endowment in the name of the late U.S. Sen. Frank Church.

This spring, they have cause to celebrate. The endowment has passed the $500,000 mark, thus being the first in Boise State's history to qualify for endowed chair status.

"I think Frank would be exceedingly pleased ... he always thought an endowed chair would be good for Boise State," says Bethine Church of her late husband, who represented Idaho for 24 years in the U.S. Senate and ran for president in 1976.

Since 1983, dividends from the endowment have helped develop BSU's first endowed chair, sponsored an annual public affairs conference. Those conferences will continue until the fund is large enough to support a full-time teaching position, says Jane Ollenburger, dean of BSU's College of Social Sciences and Public Affairs.

The $500,000 goal was set when fund raising for the Frank Church Chair of Public Affairs fund began in 1982. One of the reasons it took so long to reach that milestone, says Church, is because there have been few large contributions.

Contrary to most endowment campaigns, the Church Chair didn't have a large lead gift. Only two donors — the Morrison Foundation and the Harriman Foundation — gave more than $20,000. Instead, the chair has relied on more than 1,000 smaller contributors, most giving under $100.

"This has been a true grassroots campaign," says Church, who often cites as an example a BSU employee who donates $6 every two weeks through payroll deduction.

"We welcome small as well as large contributions, because whenever someone puts up a dollar, that is a sign he or she is committed," Church says.

The first event sponsored under the name of the Frank Church Chair of Public Affairs was an address by Church himself, who gave what turned out to be a widely reprinted speech during Russian Awareness Week in 1981.

The first endowment mailings took place about a year later. Those initial efforts provided funds for the first public affairs conference in 1983, "The Crisis in the Middle East."

Since then, 13 conferences have taken place, covering topics that range from the future of the former Soviet Union to global warming.

Focused on the themes of the environment or foreign affairs, the conferences have brought to Boise a galaxy of political stars such as then-U.S. Sen. Al Gore, former President Gerald Ford, former Secretary of State Edmund Muskie and former U.N. Ambassador Andrew Young.

Audiences have also heard the perspectives of almost 200 scholars, policymakers and journalists who have addressed the conference themes. Past conferences have attracted a mix of high school students, college students and community members.

The conferences are important to the mission of BSU's College of Social Sciences and Public Affairs, says Ollenburger.

"The Church conferences ensure that the community and our students hear about the issues of the day from some of the best experts the world has to offer," she says.

Ollenburger credits Bethine Church with much of the chair's success.

"Many people have helped get the chair where it is today, but none as much as Bethine," she says.

"Bethine has devoted a tremendous amount of time and energy to help organize the conferences and raise funds. Through her personal friendships, she has secured an outstanding selection of keynote speakers.

"Her devotion to the chair is a true asset to our college and Boise State."
SCULPTURE HONORS EDUCATION LEADER

A tribute to one of Idaho's best friends of education will rise this summer as the centerpiece of a new courtyard on the campus of Boise State University.

The late Janet Hay of Nampa will be honored with a 12-foot textured stainless steel sculpture designed by Japanese artist and 1984 BSU graduate Nobuyo Okuda. Hay was a past member and president of the Idaho State Board of Education, an Idaho legislator, a BSU Silver Medallion winner and a lifelong champion of education. She died of cancer in 1993.

Work on the courtyard between the Business Building and Albertsons Library will begin this summer, with placement of the sculpture in early August. The sculpture is being donated by Hay's husband Robert, a Nampa physician.

"She was a proxy daughter of ours," Robert Hay says of Okuda, who now lives and works in California. Okuda, whose older sister lived with Janet Hay's parents while a student at Indiana University, decided to attend BSU after meeting art professor John Takehara. Her sculptures are in the Glenendale Public Library and in several Tokyo locations, including Haneda Airport.

The BSU sculpture, two half circles that appear to stand side by side with no support, are joined at one point and expanded at another to symbolize the student-teacher relationship.

SOCIOLIGIST BAKER RECEIVES FULBRIGHT

Sociology professor Richard Baker will spend six weeks in Romania and Bulgaria this summer as a participant in the Fulbright Seminar Abroad Program.

Baker, who has taught at Boise State since 1974, will study the role education has played in the social, cultural and political changes in the two countries.

"I'm very excited about this opportunity to spend an extended period of time studying the culture and people of Romania and Bulgaria," says Baker, who will join 15 other Fulbright winners at the seminar. "I look forward to being able to integrate some of what I learn in my classes."

Baker, whose area of expertise is ethnic studies, will look at ethnic conflicts in Romania and Bulgaria as his required project for the Fulbright seminar.

Baker wrote Los Dos Mundos, a social science research book on Mexican-Americans published in 1995 and has helped organize Mexican-American Studies conferences the past two years. He also played a role in adding a minor in Mexican-American studies to BSU's sociology curriculum.
PATTON PUTS BSU ON THE TENNIS MAP

By Stephen Stuebner

When Boise State Athletic Director Gene Bleymaier persuaded Greg Patton to leave the University of California-Irvine in 1992 and coach the BSU men’s tennis team, he recruited arguably the best college tennis coach in America.

Patton’s move was the equivalent of Boise State bringing the dean of college basketball, North Carolina’s Dean Smith, to coach BSU basketball, or the best college football coach, say someone like Lou Holtz, to coach BSU football.

“I consider Greg to be the top coach in collegiate tennis,” says Notre Dame tennis coach Bobby Bayless, who has been in the college ranks for 28 years. “I don’t think there is a coach who has the admiration, respect and affection that Greg Patton has held for so many years.”

As soon as Patton started the 1993 season at Boise State, he declared the Broncos would win the Big Sky championship, something they hadn’t done in 20 years. And they did it.

Patton, who coached the likes of Pete Sampras and Jim Courier on the men’s junior Davis Cup team, was just getting started. This year, the BSU men’s team shocked the collegiate tennis world by beating No. 1-ranked UCLA and No. 8-ranked Pepperdine in January, leading to BSU’s No. 4 NCAA ranking.

BSU vaulted to No. 2, but a loss to Virginia Tech in mid-March will probably drop the Broncos out of the Top 10 ... for now.

Still, the exuberant Patton, 44, is aiming for a national championship in May. Along the way, he should pass a personal 100-win milestone at BSU.

“Our goal is to be one of the most incredible stories in collegiate tennis,” Patton says in his office at the BSU tennis bubble. “I’ve got my bow and arrow and I’m looking at the bull’s-eye.”

For BSU to win the national championship, it would be a Cinderella story indeed. Patton, a perpetual fountain of colorful quotes, instantly puts the achievement in perspective.

There’s the movie spin. “It’d be like a small film like *Fargo* winning an Academy Award.”

Or the construction metaphor. “This year is the fruition of building a winning program. It’s like building a house, except, hey, this isn’t any ordinary house, this is a mansion.”

Or the mountain analogy. “I told my players that I’d take them to the mountaintop, that I’d be their personal Sherpa guide. And hey, we’re at the top of the mountain. We have the view. Everything I told my players has come true.”

Patton’s love for the game, his global connections and reputation in the tennis world, and his ability to shape talented players into top performers helps explain how Boise State’s men’s tennis team has rocketed to national prominence. But he couldn’t develop a national-caliber team until he convinced NCAA-ranked teams to play BSU, and he couldn’t convince national-caliber players to come to BSU until he built an impressive schedule.

“It was tough to convince teams to go to Boise because the flights are expensive, and there wasn’t any compelling reason to go there at first,” Bayless says. “But Greg’s personal reputation made a difference. The guy doesn’t take no for an answer.”

Patton operates with a smaller travel budget than larger schools, and he has 4.5 scholarships with which to build a team of 13 players. To travel extensively and play as many tough schools as
possible. Patton finds private homes for his players to stay in to avoid motel costs. Sometimes they drive to the Salt Lake City airport to save on air fares. They do what it takes.

To recruit talented players from Florida, southern California and other warm climes to Boise, Patton has had to convince players that Boise State is a quality institution, that Boise's winters aren't really that cold, and that the community is a nice place to live. Realistically, none of those things would be enough. But when players realize that they have a chance to play under one of the best tennis coaches in the world — a guy who has coached the best players in the world — they listen.

BSU doubles player Ryan Thompson, a sophomore, came to Boise. "I really liked the team," he says. "Everybody seemed to care about all the players on the team. It's a great bunch of guys. We're friends on and off the court. A lot of other teams aren't that way."

Patton says he encourages his players to develop their full potential, so they're physically, emotionally and spiritually prepared for a match. He expects them to work hard — to work on tennis drills and work out on weights and physical conditioning.

But Patton tries to inject some fun and levity into the experience. "In training, I tell my players to try to make it the best part of their day," he says. "I want them to have fun."

Ultimately, he wants them to know that "those who sweat more in peace, bleed less in battle." He tries to teach them how to be a warrior. He flips to the back of his daytimer for a quote. "A warrior becomes a warrior in war."

His players are good students, too. All of them have a 3.0 GPA or better.

Patton has such a gift for gab that some people think he's a little nutty. If trying to have fun while you work hard to be the very best seems a little bit strange, it's fine with him. For beneath all that is a calculating coach who knows how to inspire his players to be their very best.

In essence, the same formula that works for Greg Patton works for his players. He eats, sleeps and lives tennis, and he's having a blast.

"I was born to be a coach," he says. "It's not a job, it's a calling."

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Late in December Houston Nutt was selected to lead Boise State’s football program. Nutt, the sixth head football coach since BSU became a four-year school, most recently turned around a losing program at Murray State in Kentucky. Last year the Racers won 11 and lost 2 en route to the Division IAA playoffs. Nutt’s record in four years at Murray State was 31-16. Prior to going to Murray State, Nutt served as an assistant coach at Arkansas and Oklahoma State.

With spring practice just ahead, Nutt talked to FOCUS about his coaching philosophy and the changes he plans for the Bronco football program.

What do you think the fans expect from you?

They want to be entertained, number one. They want to win, naturally, but I think in this particular situation they want to see some improvement. They want to see some things happen on and off the field—some discipline, some academic progress, some good things. But the bottom line is that you have got to win football games. I think all fans want to see improvement each week. They want to see a quality product, a team that can compete in the Big West.

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What do you, in turn, expect from the fans?

I want them to be supportive, to be very vocal, to be patient—as patient as they can be as fans.

Coaching is an insecure profession. How do you deal with that?

Basically you’re dependent on 17-year-olds to be successful so your children can have a bologna sandwich each day. I’m in this profession because I love young people. I think we can make a difference in their lives.

I don’t look at it as Uh-Oh! I’ve got to get this thing done or I’m going to be fired. I don’t ever look at things like that. I look at what we can do. I’ve never been a job hunter.

I’ve always stayed at one place at least four or five years at a time.

The greatest reward is when players come back after they’ve graduated to say thank you. As many hours as we put in, we could make more money doing something else. But it comes back to the fact that we enjoy getting up and going to work.

What aspect of the job do you feel is the most important?

First, you have to be a good teacher for your players. You want them to do what’s right. We have one rule: Do what’s right, even when nobody’s looking.

We have to make sure that they graduate or stay on course to graduate. And we want discipline. We try to keep everything in perspective and remember what our goals are: We want them to graduate and we want to win football games, period.

What lessons are you trying to get across to the players to make them successful?

Teamwork, unselfishness, integrity, great sacrifice, pride—all those are little ingredients in an unbelievable recipe.

Every coach in the country says he is going to emphasize academics. What makes your approach any different?

That’s the answer every coach has to give during the interview. But you never know what that coach will do until you actually see him on campus. We’ve already been to classrooms. Very few college coaches do that.

And there is discipline. If they aren’t in class, there is a price they have to pay, because it is important...
that they go to class. We'll have a grade check every four to six weeks. If there are problems, we'll get mom and dad on the phone with the player. We have a great combination when somebody back home is pushing and we're here pushing.

**How are the players responding?**

Change is hard for everybody, especially for 18-19-year-olds. Some of them have signed with different coaches and all of a sudden here comes this Nutt guy. For the most part, they've given us a great effort, they've shown us a great attitude. And we've worked them extremely hard. So, the biggest change for them is we're more hands-on. We want to know what they're doing. We want them to know that we are involved, that we care about what they're doing. And we want to make sure they're doing what's right.

**Personally, how important is winning to you?**

First of all, whether or not you get your next check depends on it. As much as we're going to push academics, we had better win some football games. We understand that. And, you know, winning's fun! That's how we spell fun: W-I-N.

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That’s
Entertainment

Options boom for arts patrons

By Janelle Brown

Turn down the lights. Rev up the music. Settle back in your chair, and enjoy a simply marvelous performance, right here in Boise.

On grand stages and in small intimate settings, actors, musicians, singers, dancers and impresarios are making us laugh, cry and reach for our pocketbooks. The performing arts are booming in Boise. When it comes to entertainment, The City of Trees delivers.

“There have always been some excellent artists in Boise, but the depth and variety has increased a lot in recent years,” says reporter Marianne Flagg, an ’81 BSU graduate who has covered arts and entertainment at The Idaho Statesman for the past decade. “The argument there’s nothing to do in Boise isn’t true anymore.”

Stroll through downtown Boise, or simply pick up a newspaper, and it’s quickly apparent what Flagg means. There’s plenty going on here,
Increasing attendance figures at Idaho Shakespeare Festival productions are indicative of the growing interest in performing arts in Boise.

Steve Bly photo.
BSU graduate Marianne Flagg has documented the changes in Boise's art scene as a reporter for The Idaho Statesman.

from performances by Opera Idaho, Idaho Dance Theater and the Boise Philharmonic to community theater from Stage Coach and Knock 'Em Dead to concerts, plays and musicals at Boise State University and shows by national touring artists. And that's not even counting the start-up theater groups and bands playing on-again, off-again gigs at trendy bars and coffeehouses.

"It's an exciting time to be in Boise," says Jim Jirak, a BSU music professor and director of the Boise Master Chorale. Adds Kent Neely, chairman of BSU's theatre arts department: "The momentum is definitely growing. What's happening here is very healthy."

Momentum is a key word for Boise's performing arts groups, which need visibility, financial support, artistic growth and adequate performing space if they are to thrive in the years ahead. In an era of dwindling government funding of the arts and increasing competition for consumers' entertainment dollars, success is never a certainty.

But this spring, confidence in Boise's art scene is running nearly as high as runoff in the Boise River. By many measures, a lot is going right.

Audiences are getting bigger. Idaho Shakespeare Festival's audience jumped from 19,000 in 1991 to 28,000 in 1996. Idaho Dance Theater, BSU's professional company-in-residence, saw audiences for its Boise shows grow from 750 two years ago to about 2,800 people this past season. Opera Idaho sold out the Morrison Center with full-price tickets for the first time ever for its January performance of La Boheme. Audiences at BSU music department events increased by one-third in 1996-97. And a record 4,815 people attended the BSU theatre department production of Cabaret in February.

Artistic quality is also escalating, as budgets increase and more performers are attracted to Boise's lifestyle. "We've gone from being a pretty good community orchestra to a first-rate metropolitan orchestra," says James Ogle, artistic director of the Boise Philharmonic. "We're blessed with an amazing talent pool."

Idahoans — and particularly those in Ada County — are thirsty for more performing arts. According to a 1996 survey conducted by the BSU Social Science Research Center, 89 percent of Ada County residents surveyed want to attend more plays. Nearly half of Ada County residents are interested in more ballet. The survey also found strong support for more classical concerts, jazz and opera.

Boise's booming population, now upward of 150,000, only partly explains the increasing interest. More variety is also attracting new segments of Boise's population to buy tickets for concerts and plays. Outreach programs in schools and special performances for families and seniors are making the arts more accessible and less intimidating. A new sense of respect between the different groups is kindling excellence.

"Six years ago, we were very divided," says Tamara Cameron, executive director of Opera Idaho. "That has changed. Now, we're looking for new ways to collaborate."

Idaho Dance Theater is among the groups that has faced the challenges that come with success. Founded in 1989 by Alfred and Marla Hansen, IDT is known for its bold choreography and stylistic diversity. Until two years ago, the Hansens and Carl Rowe oversaw both the business and artistic sides of their company. But that changed in May 1995 when a private donation allowed IDT to hire a managing director, Bill Stephan, a '94 BSU graduate.

"It made it possible for us to keep going," says Marla Hansen, a BSU theatre arts professor who now devotes her time to working with dancers and creating new choreography. "We were in a growth phase, and there simply weren't enough hours to get everything done."

From her new offices in the Esther Simplot Performing Arts Academy Annex, Ballet Idaho's Debra Paris describes the financial and artistic gains her company, formerly American Festival Ballet, has made since its alliance with the Eugene Ballet three years ago.
Promotion and Progress

By Brad Carlson

C all her an “arts activist” and Royanne (Klein) Minskoff will laugh. But the Boise resident is relentless in her quest to ensure that Boise’s growing arts community continues to flourish.

Her resume of arts-related volunteer work over the past decade includes service as an advisory board member for Ballet Idaho, and a member of the IJA Productions (now Idaho Performing Arts) and Idaho Shakespeare Festival boards. She helps to guide the new Log Cabin Literary Center and has served as a community representative to the Morrison Center for the Performing Arts board.

Minskoff’s involvement in the arts goes back to her Boise State student days in the late 1970s, when she was involved in several theatre arts productions as well as the former Theatre In A Trunk performing group.

She subsequently moved to New York, where she worked for the market­ ing division of a Fortune 200 company, bringing arts graduates into entry­level corporate positions. She returned to Boise in 1986 and has been a major player on the local arts scene ever since.

“Our arts world has grown tremendously since I left BSU as an undergrad,” she says. “Quality has improved immensely and there are more arts venues. It really feels like we have professional arts going on in Boise. And it seems we have a nice balance in the state.”

Royanne and her husband Alan co-chair the Idaho Shakespeare Festival capital campaign to raise $3.5 million for construction of a new amphitheater and interpretive center in the Barber Pools area along the Boise River. The funding drive garnered $1.2 million in 1996 and has set a $1.5 million goal for this year. The new facility is targeted to open for the 1998 season.

“This is more than just a festival for the Boise community. We have presented more than 1,000 performances to more than 300,000 patrons since the festival’s founding in 1977,” she says, noting that people come from throughout the region for the festival.

Minskoff, who works in finance and marketing, still finds time for the hard work that promoting the arts requires. “It is very time-consuming but is absolutely valuable. There are so many more opportunities than when I was growing up in Boise. I want it to grow, and continue to improve in quality.

“I have children, and I see the value of them being able to enjoy the arts.”
Light Shines on Prescott

By Renée White

Rebecca Prescott hasn't finished her undergraduate degree yet, but already she is making her dreams come true. Raised in the small agricultural community of Jerome, the Boise State University senior wants to perform on Broadway, and at 23, she is on her way.

Acting wasn't in Prescott's plans when she first enrolled at BSU as a music major. But, a performance in a prestigious Brown Scholarship, Prescott says, "I will leave BSU with experience in every genre of this field. You wouldn't think you would have those kinds of opportunities in Idaho."

As a member of the Idaho Theater for Youth teaching staff, Prescott has learned how to teach eager young actors how to express themselves on stage. She was the student coordinator for the 1997 Invitational Theater Arts Festival, organizing a statewide convention for Idaho high school students. And last spring she received the prestigious Brown Scholarship, BSU's highest academic award.

Having grown up on a cattle ranch, she knows the meaning of hard work. Summers were spent driving cattle, which meant getting up at 6 a.m. and working all day. She used that work ethic at an early age to sharpen her performance skills.

"Rebecca has a tremendous amount of motivation," says Klautsch. "She will be very successful at whatever she sets out to do, whether that be on stage in New York City or in Hollywood films."

So watch the horizon for Rebecca Prescott; she may be Broadway's next star.

(Renée White of Reno, Nev., is a senior majoring in communication at BSU. She works part time in the BSU Office of News Services.)

That's not to say there isn't competition. While on one hand, as BSU's Neely puts it, "the best thing for more theater is more theater," most folks don't have unlimited time and resources. They make choices about where they'll spend their discretionary income. Corporations and private donors make similar decisions. Those choices shape what's being offered in Boise — and when.

A heavily marked-up calendar in the offices of Idaho Performing Arts, formerly IJA Productions, offers a compelling lesson in competition, scheduling and audience limits. Kim Jeffries, executive director of the nonprofit group that brings national touring acts to Boise, flips the calendar to November 1996. "Just look how much was going on," she says, shaking her head.

The calendar is crammed with a list of different performances around town, scrawled in different colored ink. Jeffries says she knew November would be busy when she booked the dance group Manhattan Tap and the musical Crazy For You. What she hadn't counted on was recording superstar Neil Diamond coming to town for two sold-out shows at the BSU Pavilion. There was simply more going on than even motivated fans could attend, Jeffries says. As a result, some shows, including IPA's, suffered.

Boise's marketplace is changing fast, Jeffries says, as national touring groups identify Boise as a lucrative venue. The increasing outside competition is one reason IPA scaled back its performing schedule during the past season, and will present one-night shows in 1997-98. And IPA won't bring in shows such as ballet that compete head-on with other local groups.

"We grew exponentially in our first five years," Jeffries says about IPA, which was founded by Jack Alotto as IJA in 1990. "We ended up saturating the marketplace. We've scaled way back, so we can create demand."

Performance space continues to be a major issue. While the 2,000-seat Morrison Center works well for the Philharmonic, touring companies and some other groups, there is a growing consensus that Boise needs a theater about half that size. A smaller space would allow Opera Idaho and Ballet Idaho to stage productions for more than one night runs and current plans are limited because of the Morrison Center's size. More performing space might also allow groups to change schedules flexibility, an issue because there are so many competing events in town.

"Finding a night we can perform that isn't already glutted with activities is difficult," says Marla Hansen of IDT, which performs in the heavily booked Special Events Center at BSU, a 435-seat facility. "Boise needs more performing space."

The idea of building an 800-seat theater has been brewing for years, and the city's
The five-year Metro Arts Plan, released last fall, calls for a small to midsized hall. But so far, there are no concrete plans. The Statesman’s Flagg says it’s likely that Boise’s next new performing space will be a 300-seat black box theater. Tentative plans are in the works to build such a facility in the Eighth Street Marketplace complex.

Two new large facilities will also affect Boise’s performing arts scene, because they will allow more national touring acts to perform here. The 12,000-seat Idaho Center in Nampa opened in February, and the WestCoast Hotel and Bank of America Centre, scheduled to open later this year, will include a 5,000-seat arena.

Charles Spencer, general manager of the BSU Pavilion, says the additional venues bring a new level of competition. “We’ll continue on the track of keeping the Pavilion the premier facility in the state,” he says.

If there are clouds on the horizon for Boise’s arts scene, they concern money. “We have the ability to grow here,” observes Flagg. “But will we be willing to pay for it?”

Costs of live performance are going up, and technology is doing little, if anything, to make things cheaper. While Boise’s ticket prices are modest compared to larger Northwest cities, there are questions about how much price-hiking Boise audiences will tolerate. At the same time, many groups are finding that season tickets are an increasingly hard sell because patrons don’t want to commit to programs that are months away.

“To be where we are today in four or five years, we would have to run very fast,” says the Philharmonic’s Ogle. “But we don’t want to just be here. We’re ready for a quantum leap.”

The “leap” Ogle envisions is a core orchestra of about 40 full-time musicians. At present, most Philharmonic members are paid on a “per service” basis and hold day jobs elsewhere. A sizable endowment is needed to make Ogle’s dream a reality.

Other Boise groups also have dreams that will take funds and vision. Idaho’s Shakespeare Festival wants year-round performing space. Idaho Theater for Youth, housed in temporary space in the Eighth Street Marketplace, dreams of a permanent home. Opera Idaho has ideas for collaborating with other groups that require additional funds. Idaho Dance Theater would like to place its dancers on longer contracts.

It will take creativity, new alliances, a strong local economy and continued support from audiences for those dreams and many others to come true. But as the lights go down on Boise’s stages and the shows begin, anything seems possible.

“What we have here is worth preserving,” says BSU’s Jirak. “It’s vital that the quality and participation keep pace with Boise’s growth.”

ARTISTS, PROGRAMS LINKED TO BSU

By Janelle Brown

When the curtain closed for the final time on BSU’s production of the musical Cabaret, director Richard Klautsch thought the show was over.

That was before the fan mail started arriving at his office in the BSU theatre arts department.

“We’ve had a huge response,” says Klautsch. “People were essentially surprised at how professional the show was.”

The accolades for Cabaret, and the fact it drew a record crowd for a BSU musical strengthens the ties between the university and city arts scenes.

Those ties are already considerable. On some level, BSU is involved with most performing arts groups in town. Faculty, students and alumni perform with Opera Idaho, the Boise Philharmonic, Idaho Shakespeare Festival and jazz, classical music and theater ensembles.

Thousands of people come on campus each year to attend concerts, recitals, plays, festivals and workshops, including the upcoming SummerFest outdoor concert series in July. Groups such as Idaho Dance Theater, a professional company-in-residence and the University/Community Orchestra, which includes both community and student musicians, bring town and gown together in innovative ways.

And BSU faculty provide other leadership roles, directing the Boise Master Chorale, the Treasure Valley Concert Band and other groups.

Boise State also has many outreach programs, including a Community School where BSU music students teach young players, a Partners in Education program with Maple Grove Elementary and Scene Change, a program to assist high school drama students and their teachers.

“Boise State makes a big difference for us,” says Terri Dillion, education director for Idaho Theater for Youth. BSU provides classroom space for ITY’s drama school, and BSU faculty and students have directed and acted in the professional touring company.

In addition, Dillion says BSU helps “create an environment where the arts are important and valuable.”

That’s not to say that things are perfect between BSU and the rest of Boise’s performing arts community. “There is still somewhat of a town-gown split,” says Kris Tucker, executive director of the Boise City Arts Commission.

The perception by some in the community that BSU events are only for those on campus contributes to that split, says Tucker. And so do the access problems created by limited parking for the Morrison Center and other venues.

Tucker raises issues that university faculty and officials say they’re also concerned about, and that they’re working on new ways to address. The parking issues are particularly thorny, especially in light of Boise’s booming growth. “No one wants their name on a parking garage,” one BSU official dryly noted, when asked to speculate about private funding.

Despite these and other issues, there are signs that BSU’s growing influence will keep pace with Boise’s booming art scene. Events such as the Gene Harris jazz festival that will debut in the BSU Pavilion in spring 1998 are broadening what the university offers. So are the guest artists who visit Boise State to perform or to direct groups such as the SummerFest orchestra or April production of The Winter’s Tale.

“We are always looking for new ways to interact with the community,” says Jim Cook, chairman of the music department, as he talks about some of the 183 recitals, concerts and other music performances this year. “There’s a lot going on.”

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Arts, anyone?

Troupes adopt marketing strategies to attract new audiences

By Edie Jeffers

No more Mr. Cosmopolitan for the Boise Philharmonic's Jim Ogle. The oft tuxedo-clad maestro isn't afraid to trade his tails for a double-knit leisure suit in order to get his message to the masses.

Like the time two years ago when the Philharmonic produced a ground-breaking television commercial to market season tickets. "Jim dressed up as the sleaziest caricature of a used car salesman that you can think of, and he pitched leasing a season seat for 88 bucks," says LaRaye O'Brien, the group's director of marketing and sales.

The underlying marketing message: The Philharmonic is for everyone. "It got the attention of people who may not have thought of coming to the Philharmonic before," says O'Brien.

In these days of shrinking funds and graying audiences, the Philharmonic isn't the only Boise performing arts group that is gearing up its marketing efforts to sell what has to be a truly innovative and bolt-you-off-your-sofa product. Some are hiring their own marketing directors, while others are turning to advertising agencies to piece together sophisticated strategies to reach new patrons.
Today's arts groups must go beyond the group that Bradley G. Morison and Julie Dalgleish call “Yeses” in their book, Waiting In the Wings: A Larger Audience for the Arts and How to De- elop It.

“Yesses” are the people who are predisposed to the arts and more likely to make a season ticket purchase. The supply of “Yesses” is nearly exhausted according to the authors.

Local arts marketers agree, saying the challenge is to get the attention of the “Maybes.” That’s what led the Philharmonic to produce its clever television commercial—a effort to bring in people who wouldn’t normally go to a symphony performance.

“We have to realize that subscription sales are fading out. People have trouble committing to an evening in March a year and a half from now. People have family activities to attend, and Boise has so many more entertainment events to choose from,” says O’Brien.

Subscription sales are traditionally the backbone of most arts groups’ marketing strategy. They also mail brochures, advertise in local newspapers, “pitch” stories about their performances to the media, and run public service announcements on radio and television. Although no element of this “marketing mix” should be ignored, these strategies alone often fall short in a market where there is a plethora of entertainment options, fine art and otherwise, and many other leisure-time options vying for attention.

As Boise continues to grow and diversify, its performing arts market will likely become even more competitive, says Ed Petkus, a Boise State marketing professor whose area of expertise is consumer behavior and advertising. To survive, groups will need to position themselves in ways to both attract and keep new patrons, he says.

“You need to treat your audience as customers, not attendees,” Petkus says. “The audience needs to feel comfortable and catered to. You want the customer to fall in love with you, and not cheat on you by going to other events instead of yours.”

It’s also important to be unique, adds Kristen Robertson, marketing director for the Idaho Shakespeare Festival. “We don’t just sell William Shakespeare, costumes and actors. You don’t just see a play. You come two hours early, you chat with friends, you picnic and you may take a walk along the river.

“All the arts organizations do something a little bit different. What we offer is a whole evening experience package.” And it’s working. Last summer, the company’s 20th season, 28,005 people attended 70 performances.

So what else has proven successful to get the potential audience member—the “Maybe”—off the couch and into a group’s performance venue?

Idaho Dance Theater, a professional dance company in residence at BSU, enjoyed a marketing success story last year when it hosted “Dance Through the Decades” at the Crystal Ballroom at Boise’s Hoff Building. More than 200 people dressed up and danced an entire evening away to hits from the 1940s through the 1990s. The IDT dancers gave mini-performances to the crowd throughout the evening and instructors from the Fred Astaire studio gave on-the-spot instruction for the less-than-smooth-footed.

This “warm-up” event helped reach new audience members for the fast growing dance company. Without having to commit to sitting in a concert hall seat for a couple of hours, potential audience members got to sample the IDT experience.

Managing director Bill Stephan says that the event represents the philosophy of the company. “Not only do we want people to enjoy watching creative and innovative dance, we want them to experience it.”

With a 170 percent increase in audience size from the 1994-1995 season to the 1995-1996 season and ticket sales 72 percent ahead of this time last year, more Boiseans are indeed experiencing IDT.

Kent Neely, chair of the BSU theatre arts department, says the marketing techniques used by his department to promote larger
Magic Hour Approaches

By Jackie Schnupp

Jerome, Idaho, may be a quiet little town, but it gave Richard Bean the inspiration for a big-time dream—to make movies the whole world will see.

As a kid Bean spent his free time at the Jerome Cinema watching such movies as *Raiders of the Lost Ark* and *Star Wars*. They were great films, he says, but they weren't about the people or places he was familiar with. And those were the stories he wanted to tell.

Now 25, the 1994 BSU theatre arts graduate is working hard to raise money to shoot *Magic Hour*, his independent film that will be shot entirely in Boise and Stanley, hopefully starting this summer. Bean wrote the script and plans to direct. His actress sister Stacey has the lead. His BSU-mates Lorena Davis, Suzanne Gore and Jennifer Russell are co-producers.

The film itself was based on Bean’s experience as assistant director to BSU theatre arts professor Phil Atlakson on his film *Not This Part of the World*, shot two years ago in Boise.

Bean was a graduate student at Boston University when he penned the psychological thriller that "puts the audience inside the trenches of raw filmmaking."

"It explores America's addiction to film and the lengths some people will go in order to become immortalized on film. It really embraces the magic of film and what filmmaking is all about," he says.

Bean wanted a home-grown production because the support in Boise for his film and other projects is strong; even his cast and crew have agreed to work for free or very cheaply to see the movie made.

"Films have become part of our culture instead of a mere form of entertainment," he says. "Viewers want films that matter. We think our project crosses the market lines and will be important to more than one age group."

Bean credits his parents with instilling in their three children the courage and motivation to choose other-than-ordinary careers. His sister, Leslie, sings with the Seattle Opera, while Stacey makes a living as an actress in Chicago (see Page 28). "Our parents encouraged all of us to pursue a career in the arts—that’s pretty unique," he says.

Bean is convinced Idaho could develop its filmmaking community. And just think, he muses, "Then, Idaho film people won't ever have to go to California to work again."
EUROPEAN TALENT MAKES MUSIC AT BSU

By Edie Jeffers

Since 1993 some of Europe's finest young pianists — students from the Ukraine, Romania, Hungary, Poland, Finland and Norway — have come to Boise State to perfect their art.

Coming from Europe's finest music conservatories, they add an international dimension to BSU's music department that helps broaden the perspectives of the students and faculty they come in contact with.

So far, 13 students have participated in the program, which thrives because of the efforts of Madeleine Hsu, the energetic BSU music professor who founded the scholarship program to bring talented pianists from outside the United States to Boise.

A close personal mentor to each student, Hsu has raised the funds, located housing and taken care of myriad other details involved in educating the students here. She is a tireless promoter of the program.

"These students raise our level of performance. They are a marvelous incentive for our American students, because they are so highly trained," Hsu says. "They also are wonderful for the prestige of the university."

All are prolific performers and compete in local, regional and national contests such as the Music Teachers National Association (MTNA) sponsored events.

Anna Kijanowska, a graduate of the Wroclaw Music Academy in Poland, will compete as the MTNA division winner at the national contest in Dallas in April. Torhild Fimreite, Kijanowska, Agnes Papp and composer/pianist Robert Hatvani were all featured in the recent Sun River Music Festival in Bend, Ore.

According to Hsu, the foreign students are used to a more strenuous approach to their music training. Because of the enhanced cultural focus on the arts in Europe, children begin in music as early as age 3, and between the ages of 3 and 6, many are committed to a lifestyle of practice on an instrument.

"They make me work very hard because they are so good," Hsu says. "I have to be very prepared to keep up with them."

Anne Nissinen of Helsinki, Finland, says she gets a few odd looks from other students when they learn that she spends eight hours a day practicing.

"They look at me like, 'What are you doing?' I'm just working — that's all," she says.

The foreign students' talent and dedication has created a "healthy competition" with other students, Hsu says. "They are very serious about their music, and that inspires others to be more serious, too."

Hsu says her students gain an understanding of freedom that is important to making them well-rounded musicians, and people. "They continue to work hard, but they learn to appreciate the value of a more relaxed approach to teaching and to life."

"They have more freedom to express themselves and to exercise their creativity, and they love being able to perform more. They have a freedom to make choices that they don't get in the conservatories of Europe."

International students who are part of Madeleine DeMory Hsu's piano scholarship program at Boise State gather around Hsu, center, front. They include from left, Anna Kijanowska, Poland; Andrew Zador, Hungary; Miila Kallinen, Finland; Anna Rutkowska, Poland; Robert Hatvani, Ukraine; Agnes Papp, Hungary; Elizabeth Orza, Hungary/Romania (front) and Anne Nissinen, Finland. Not pictured are Zsuzsa Hegedus, Hungary, and Torhild Fimreite, Norway.
Hungry for Work

By Bob Evanche

They need the spotlight. They crave the applause. And, oh yes ... fame and fortune would be nice, too. But in the meantime, they've gotta pay the bills.

So to put food on the table, young and ambitious entertainers like former BSU students Stacey Bean, Sheri Novak and Kerry Rourke work day jobs and wait for their "big break" — which they know may never come. None of the three necessarily has grand designs for worldwide acclaim or Hollywood riches. But they sure as heck hope their careers will eventually bring more than meager wages, sporadic gigs and lingering doubts.

For them, the long hours and routine duties of their "other" jobs are part of the price of the quest for stardom. Bean works as a waitress and an office temp in Chicago, Novak teaches in an after-school program for the Boise School District, and Rourke waits tables in Boise and plans to do the same in New York City when she moves there this spring.

Bean and Novak, aspiring actresses and Boise State theatre arts graduates, and Rourke, a singer and former BSU psychology major, are your classic "starving artists" — gifted, committed, financially strapped, toiling in obscurity, and borderline obsessed with their need to showcase their talents.
Often for a dinner theater in Munster, which requires a 45 minute drive from Chicago. "I need to have an artistic outlet," she says. "I'm not wild about waiting tables and I don't really like to work in a corporate setting [as temp], but it's what I have to do [to subsist]. I'm not all that interested in fame. I'd just like a steady acting job. So this is the lifestyle I've chosen."

Rourke can't wait to get to New York to try her luck as a professional singer.

During the run of *The Sunshine Boys*, a typical week for Bean went something like this: Sunday — Work out in the morning, car pool with other cast members to Munster for afternoon performance, return to Chicago around 6 p.m., relax, socialize or work temp job with caterer in the evening. Monday-Wednesday — Call temp agency in the early morning, head downtown, work full day doing office work. Thursday-Friday — Work temp office job during day, drive to gig in Munster in evening. Saturday — Exercise, run errands, take car pool to Munster for evening performance, return to Chicago in late evening. In between all that, she auditions, searches for other acting jobs and waits tables.

Fun, huh?

"Sunday night is usually my one night to socialize — if I'm not too tired," says Bean. "My personal life is suffering and the money isn't real good, but this is what I want to do. Still, it's kinda hard. To say Bean's life has been "kinda" hard is to say the NBA's Bulls are "kinda" popular in Chicago.

"I occasionally make some decent money with an acting job, and Chicago is not a terribly expensive town to live in," she says. "But you really have to work your butt off to try to meet people in the business and get auditions. For example, I'm auditioning now [early March] for Shakespeare festival productions in the summer. Most of the auditions take place in Chicago in February and March, so if I don't hear from someone by late March I start to panic."

"I miss Boise, but the acting opportunities just aren't there. Sometimes I think about returning to the Northwest, perhaps Seattle. If this doesn't work out, I think maybe I'd like to teach someday. I think I eventually will need to get to a point where my career doesn't rule my life."

Like Bean, Novak, who graduated from BSU in 1994, moved from Boise to San Francisco a few years ago to pursue her passion in an environment more conducive to artistic endeavors.

But she, too, quickly discovered that the realities of the acting profession can be cruel and unforgiving.

"I thought it might be a good place to start my career," she says. "But I didn't realize how scarce 'paid' work was there. It was just a real hard place to break into; I ended up waiting tables."

Novak, who has acted in Idaho Shakespeare Festival plays and other Boise stage productions, eventually returned to Boise, perhaps a bit disillusioned but with her love for the stage still intact. "I still have a passion for acting, a real itch," she says. "It's just something I still need to pursue."
Keeping Disney on Ice

By Brad Carlson

Former BSU Pavilion stage manager Scott Dickerson is learning all about the wonderful world of Disney.

The 1991 Boise State graduate is tour manager of Toy Story, a Walt Disney's World On Ice production now in the midst of a 30-city tour. The multimillion-dollar ice show features 60 crew members and 11 tractor-trailers full of high-tech equipment.

In Toy Story, toys come to life. It's Dickerson's job to make sure the ice-show version comes to life every night to the satisfaction of the tens of thousands of eager fans. Having a bad night is not an option.

"It's a challenge to maintain a high level of performance, and to keep the show looking as good on the 150th performance as it was the first time," he says. "As tour manager, I'm responsible for every aspect of the show."

When a technical problem occurs in the middle of a show, Dickerson has to solve it — quickly. When a performer has a request, Dickerson must meet it — not the easiest job in the world since the performers and other crew members come from a variety of cultural backgrounds and don't all speak English.

Dickerson says his BSU bachelor's degree in human resources comes in handy as he deals with the unique personnel matters that occur on the road with an international cast.

"You get to know a lot about people when you work so closely with them. It's not your typical 8-to-5 job. We see each other at the hotel; on our days off we bump into each other ... we're pretty much always together."

Dickerson, a 30-year-old Boise resident, landed his first job with Walt Disney's World On Ice when the group performed at the Pavilion. The building's stage manager at the time, he was offered a job as an assistant electrician and took it after graduation. "I wanted to see the world and have new experiences," he says.

He worked his way up through the ranks, subsequently serving as an assistant sound technician, head sound engineer, and stage manager before taking his current post.

"It's a challenge to get the show up every week in each new building and make sure everything is running smoothly. And every performance has to look good to the audience ... the same quality as when the show first opened," Dickerson says.

That is, after she puts in a full day as an instructor in the Boise School District's Just for Kicks program and attends her classes at BSU.

Novak's busy schedule has curtailed her theatrical activity, but she still stays involved. She helped with costume design for the Boise State production of Cabaret in February and recently landed one of the lead roles in BSU's The Winter's Tale, which will be performed in April. "I'd also like to audition for summer stock," she adds, "but school and my job make that difficult."

Her location isn't the best, either. "Boise isn't exactly a theater mecca," says Novak, 28. But it has potential. "I can imagine going away for about 10 years and then coming back to run my own theater in Boise where I can work with playwrights and original scripts, especially in regard to roles for women."

Like Novak and Bean, Rourke plans to give it her best shot in the bright lights of the big city — the Big Apple, to be precise.

The Boise native, who has sung with Boise bands Deep Down Trauma Hounds and Soul Purpose, knows she is leaving the familiarity and security of her hometown, but it's something she has to do.

"I'm not thrilled about living in New York, but I'll do anything to sing professionally," she says. "I have a place to stay with a friend, and I know some people who can probably help me get a job as a waitress."

But why the gamble? Why the risk and the uncertainty and the hard life? "Because," says Rourke, "singing is the only thing I absolutely love, and I've loved it since I was little. I mean, I'm waiting tables and trying to be a singer in Boise. So why not do the same thing in a place where there are more opportunities?"

Rourke is likely to find hardship and frustration along the way. Most young artists live a life where the steady gigs are infrequent, the monetary rewards are minimal, and the fame is elusive.

But so what? says Rourke. She's young. She's talented. She's ready — ready for the life of a starving artist.

"All my life people have been telling me you belong up there [on the stage]," she says. "I know what I'm doing is risky; if I fail, at least I can say I gave it a try."
WHAT DO YOU DO WITH A DEGREE IN THEATRE ARTS? ASK THEM

It’s been said that one half of 1 percent of all the people hoping for show business careers actually make it. For those who have caught the acting bug, teaching or day jobs are often the only way to keep food on the table. With just the right mix of talent, luck and hard work, others are making their way. Here are just a few of the BSU graduates who are giving it a go in show biz:

KIRSTIN MARIE ALLEN is an understudy in a Broadway production of The Glass Menagerie at Theatre in the Square.

CHRISTOPHER LYNN ANDERSON is a technical designer in Seattle.

STACEY BEAN is an actress with the Upstart theater company in Chicago.

RICHARD BEAN is a writer and actor who works in industrial commercial filmmaking and on feature film projects.

ANTHONY CHRISTIAN CASPER now works in the Old Globe Theatre in San Diego.

TERRI DILLION is education director of Idaho Theater for Youth in Boise. In her 12 years with ITY, she has been an actor, director, tour manager, costume designer and marketing director.

STEVE DRAKULICH is an opera singer in Germany and other European countries.

JOHN HADLEY is an independent theater designer and also works for the California Shakespeare Festival.

VICTORIA HOLLOWAY is executive artistic director of the Sun Valley Repertory Theater and artistic director in the Arizona State University theatre arts department.

HOLLY ANN HOLLSINGER owns Theater Labyrinth in Cleveland and is touring the U.S. and Canada with her one-woman show.

What do you do with a degree in theatre arts? Ask them.

Dan Peterson in Idaho Theater for Youth’s Letters to an Alien.

JONATHAN LANGRELL is the technical events coordinator at the Bellevue Civic Center in Bellevue, Wash.

HEATHER NISBETT LOEWENSTEIN works at the Stone Lion Puppet Theatre in Overland Park, Kan.

STEVEN “STITCH” MARKER has performed for Idaho audiences for more than 20 years. Marker just completed his 14th season with the Idaho Shakespeare Festival. In his second tour with Idaho Theater for Youth, he is appearing in Feather on the Sea for audiences in 10 western states.

DAN PETERSON has been with Idaho Theater for Youth since its inception in 1981. He is currently touring Fools Gold to more than 100 Idaho schools. He is also familiar to audiences having appeared in numerous Idaho Shakespeare Festival performances.

JAY PICKETT has appeared on TV’s China Beach series and Days of Our Lives in addition to Hollywood films.

GREGORY SCOTT tours with rock bands as a stage technician.

EARL LEE STARRY is a professional magician living in New York.

KEITH CAMPBELL is a Hollywood stuntman who has appeared in movies such as Jerry Maguire, Forrest Gump, The Firm and Wolf as well as numerous television shows and commercials.
He has burned a city, caused rainstorms, created a soap opera and arranged several love affairs. It's all in a day's work for moviemaker Michael Hoffman, a 1978 theatre arts graduate who divides his time between the calm of the Boise bench and the chaos of a Hollywood set.

Hoffman, BSU's first Rhodes Scholar, made his first film, Privileged, while a student at Oxford, England. He followed that with Restless Natives, filmed in Scotland, and Promised Land, a story based on an incident from his formative years growing up in Payette. That film was sponsored by Robert Redford's Sundance Film Institute.

Then came Some Girls; Soapdish, his first studio movie; Restoration, which won two Academy Awards last year; and One Fine Day, released in December.

Hoffman's casts have included some of Hollywood's biggest names: Michelle Pfeiffer, Sally Field, George Clooney, Kevin Kline, Robert Downey Jr., Keifer Sutherland, Meg Ryan, Whoopi Goldberg, Carrie Fisher and Hugh Grant, whose first film role was in Privileged.

Hoffman moved back to Boise in 1988 after living in England for 10 years. He and Samantha Silva, a 1980 BSU graduate, were married three years ago. They have two children.

The couple has embraced several local civic causes, most notably the Community House. On two occasions stars from Hoffman's films have come to Boise for Community House benefits — Soapdish star Sally Field for a 1992 performance of The Glass Menagerie and Michelle Pfeiffer last December for the premiere of One Fine Day.

Now working on several projects between directing projects, Hoffman also speaks to classes and works with students in the BSU theatre arts department.

Reel Life

Director Michael Hoffman discusses his art

When Sally Field spoke to BSU students during her 1992 performance of The Glass Menagerie, she talked about the insecurity of actors and their need for audience validation. Is that also the case for directors?

The whole public evaluation aspect of it is painful. I hate to say it, but it is. There's nothing fun about reading a bad review of your work in the New York Times. It's very hard for the good reviews to make up for the bad ones. That's just some kind of weird psychological quirk most of us have. I think that we hear criticism somehow more clearly — it penetrates more deeply than compliment.

If you want to really embrace the highs in your career when everybody thinks you're a genius, then you have to embrace the lows, too. The goal is not to be too distracted by compliments or too destroyed by criticism.

Everybody was expecting One Fine Day to do twice what it did at the box office. There was just so much hype about it because it had tested so well. You think, "Is there something wrong with me; is my work never really going to connect to this mass audience?" And you think, "Well, that was never what you wanted to do." But it's very hard not to want the people of America to stand up as one and shout, "You moved me, you made me laugh, I love you!" Who wouldn't want that?

But I don't know what it gets you, really, in the end. Because I basically suffer from a certain amount of pretension, I think
Boen: Face Value

By Jackie Schnupp

While the name may not be recognizable, Earl Boen’s face is familiar to anyone who has ever turned on a television set or gone to the movies.

And when that deep blue velvet voice kicks in, the spark of recognition glows a little brighter — has this guy ever had breakfast at your house? Highly likely, in a manner of speaking. In addition to Boen’s television appearances (Making a Living, L.A. Law, Matlock, Murder, She Wrote and Seinfeld), he has appeared in films such as Terminator, Terminator 2: Judgment Day, 9 to 5 and Airplane II. And more recently, he has been successfully using his one-of-a-kind voice to sell products such as Wrigley’s Spearmint Gum and Kellogg’s Corn Flakes.

A 1961 graduate of Boise Junior College and a 1995 recipient of BSU’s Distinguished Alumni Award, Boen was an original member of the Minneapolis Tyrone Guthrie Theatre acting company, appearing in 19 productions of the renowned regional theater. After that he hit the “big time” and has been living and working for more than 20 years in Los Angeles.

“When I finished school, my intentions were everywhere but in Boise,” says Boen. “Now when I return, I realize what a peaceful community I grew up in. My experience [at BJC] was excellent, and I had wonderful teachers.”

But L.A. is where Boen belongs. “I always knew I wanted to be an actor, and I have pretty much accomplished what I set out to do. I feel fortunate in loving what I do. Now, if I could only squeeze in a little more golf and bridge.”

Among his many roles, Boen is perhaps best known as the evil doctor in Terminator 2 who had a syringe full of liquid fertilizer stuck in his neck when Linda Hamilton was trying to escape from a mental hospital.

Boen laughs as he recalls the scene. “I have the feeling that [role] will end up on my tombstone: Here lies Earl, a.k.a. Dr. Silverman, with a needle to his neck. Honestly, I very much enjoyed making that film, and you never know where it might go. After all, here is this jerk of a doctor who manages to survive despite all of the carnage that surrounds him.”

Will there be a Terminator 3, with a reappearance by Dr. Silverman? Boen is unsure, but one thing is certain: It won’t be long before his face appears on a TV screen or movie theater near you — again.

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But One Fine Day wasn’t exactly a flop.

No! It’s just that the hype was so extraordinary. The other thing that’s really weird is that it’s doing a bundle overseas. Romantic comedies are classically domestic market movies. Romantic comedy doesn’t translate very well at all. And this movie’s out there beating the biggest romantic comedies of all time in every market it goes into. They think it’s going to make $125 million overseas, compared to around $50 million domestically. It’s bizarre.

How closely do you follow the box office figures?

It depends on the movie. With Restoration, I wasn’t caught up in it at all because to me that had very little to do with the success of that movie. With Soapdish and One Fine Day, they’re commercial products. When you start out making commercial comedies, your goal is to make a hit, and that means a lot of people need to see that movie. In those instances, I get very caught up in the box office numbers. But again, when I look at other people’s success, I don’t judge other filmmakers in terms of box office at all.

Does a studio’s profit motive sometimes compromise the artistic nature of a film?

I used to think that to do any studio movie was a compromise of sorts. But it’s not called show art; it’s called show business. And that’s the reality you deal with. These things are expensive. And when you enter into a contract, I think your obligation to make a hit movie is directly proportional to the budget of that movie. Every situation is different.

Movies don’t always have to be big hits; they can just make their money back and everybody’s happy. I don’t think you can completely ignore the fact that it’s a business. When you’re in the process, you’re not thinking so much about it making a lot of money. You’re wondering if the people are getting it. Is it playing with the audience?

The funny thing about this business is that it’s constantly shifting and changing; it’s like watching the stock market.

What’s frustrating to me are the television spinoffs. That I find really scary — The Addams Family: the Movie; The Brady Bunch: the Movie; The Flintstones: the Movie; The Jetsons: the Movie; The Beverly Hillbillies: the Movie. The fact that people have been spending seven years trying to get the script right for the film of Gilligan’s Island ... you’ve got to be kidding me. Isn’t there something more?
What does that say about today's audiences?

I guess it says that TV must have touched some of the people more deeply than it touched me. Maybe that's all it says. I think that television has a tendency to appeal to the lowest common denominator. I think those movies jump on that lowest common denominator bandwagon and ride it all the way to the bank.

What does the studio expect of a director?

Financial responsibility — that you will shoot basically the script you signed off on. They don't expect you to be a genius or make a great film every time out. They know that to some extent it's always a crapshoot. They expect leadership. They expect a certain kind of vision. They have an idea of what this film is, and that you will somehow be true to that. So I think it all has to do with accountability.

What's expected of a director by the actors?

Again, it's this notion of having a vision for the movie, of knowing why we're there, why it matters. Support — support and at the same time not being afraid of them. Especially with movie stars, you can't be so worried about confronting them that you allow them to make fools of themselves. There is a sort of parent-child relationship that goes on between directors and actors. It has nothing to do with whether they're big stars or not.

Acting is an incredibly vulnerable thing to do, so you want to feel that the person in charge knows what he or she is doing and is trustworthy. And loves you, at least in the kind of world that you've set up there. Actors want to feel like the director really believes in them, but doesn't believe in them so blindly that he or she won't step in if they're going down a foolish or an untruthful road.

It's the director's job also to protect the story. There may be a certain time in the process when the actor might make a choice that would be very interesting for their character, but isn't particularly useful for the story. So a lot of your conflicts with actors come out of those kinds of issues, where you're saying, "I know that's a really flamboyant and interesting choice, but it has absolutely nothing to do with what this scene's about."

What is expected of a director by the audience?

I think this has changed since I first became interested in movies, especially art house movies. Particularly in the '60s and '70s and maybe even earlier in Europe, the audience perception was that the artist's
job was to challenge them. I really feel like that's changed. I think that the audience now feels like it's the artist's job to please them. You look at the marketplace and there aren't any good art movies. There was a time in which difficulty was acknowledged as a positive aesthetic value. I don't think that's true anymore. Audiences want accessibility.

I think the audience expects clarity in the story that's told to them. I have to believe that they prefer a kind of intelligence, even if it's the kind of intelligence that operates in a kind of post-modern wacky piece like Wayne's World. So I think they expect to be taken places, taken somewhere. They expect to be moved to feel things that they don't always feel.

How about the critic's expectations of the director?

Critics have become advocates for the audience a lot more than they used to be. It's sort of the Siskel and Ebert approach to film criticism— we're going to tell you what movies you're likely to like. I think that more difficult movies have been marginalized by critics as well as by audiences.

You've talked before about your search for your identity as a filmmaker.

I think there's something about coming from Payette, coming from Boise, that you think, "This isn't the center of the world, so if I want to be somebody who matters, I will need to be somebody other than who I am." I think there's a kind of deep-rooted insecurity about how interesting we are, or whether we really have anything that would be worth communicating to the world.

And so I think that in the early going, I looked around hoping to become some other filmmaker. I "fetishized" many of the auteur filmmakers. They were real filmmakers, and I wasn't. All that I really found out is, you don't know who you are as a filmmaker, really. You're just out there; you're looking for material that appeals to you, then you're doing the best job you can of telling the story. And you will never win by trying to be somebody other than who you are.

What do you look for in a script?

It's hard to say — a level of connection, a level of feeling. I guess I look for something that I think will challenge or

reflect ... that will become almost like an object for meditation on some issue I'm involved with. I think these things have a peculiar sort of life of their own. You can struggle and struggle with something, and you just feel like it's never going to happen. Then, this other thing, which you didn't really intend to make initially, has some seed of vitality in it that just takes off.

Isn't it hard to turn down a studio when they call?

No, it's very easy, because almost always too much of your artistic freedom is already compromised by their commitment to a certain idea of the movie. The truth is, the more you turn them down, the more intrigued they become.

They don't want a director who has mixed feelings about the project. They want a director who is obsessed with whatever the project is. You are basically a self-employed entity represented by an agent. And your agent gets phone calls — they might be from a producer, they might be from the studio, they might be from a writer. There are always people who want you to read their script. I've read about 180 scripts since finishing One Fine Day.

What is the one key element necessary to make a film successful?

I think that we go to movies to have an experience of being alive. And the way you engage that sense of vitality is through a character, a character who's somehow fully formed and that you connect to. I can sit through hours of effects and they don't really mean much to me, they don't move me. I feel like I'm in a tunnel with a lot of things shooting around my head; it's not that interesting. Certainly it doesn't touch my soul, which is what I'm there for.

I think what you want is to feel vital. You want to feel engaged. You want to be opened up and awakened. That's what I think you want. That's what I want.

Is there that one special project that Mike Hoffman still wants to do?

There are several things I have in development that I'm really interested in, and if they come to fruition I'll do them. But I don't have this sort of dream project. Restoration was that for a long time. I'm working on something with [BSU theatre arts professor and playwright] Phil Atlikson, which I am very interested in. I've just spent the last three days working on this detective movie that Harrison Ford wants to do. But I really want to go back and make a film more like Some Girls or Promised Land or something smaller. I don't know why, but I do feel that quite strongly.

I'd like to make a movie set in the Middle Ages. There was a time when I really wanted to make a western — I think that would be fun. I have talked to people about the possibility of making a film of a Chekhov play.

If there's really an answer to the question, there's an autobiographical movie that I'd like to make about my upbringing and my peculiar relationship with my mother.

You always have to be proceeding on a lot of fronts because chances are none of them will pan out.

What are some of your memories about your theater experience at BSU?

I remember my first audition for Trojan Women and thinking there's no way anyone is ever going to cast me in it. It seemed like the biggest league in the world, coming from Payette. I thought it would take me three years to ever get a part. I remember my father, of all people, coming over and watching this play and really being moved by it. I thought it was really extraordinary that I can somehow participate in this play that was written almost 2,500 years ago and make a connection with my father that had been very hard for me to make. I remember the girls, all the girls in the theater department and sort of being in love with someone different every five minutes.

And I remember the thrill of the production of One Flew Over the Cuckoo's Nest. Larry West directed. He was so alive.
and so vital; he transformed our feelings about theater. It was one of the great theater experiences of my life. The old Subal Theater was really wonderful; the connection you felt to the audience was very, very strong.

So, it was altogether a really happy experience for me at Boise State and at the theatre department particularly. I mean, it was like a family.

Do you still keep in touch with some of your classmates?

Sure, I keep in touch with several of them — Victoria Holloway, Doug Copsey, Ginger Scott and Irv Johnson, Steve Marker, Danny Peterson, John Elliott. Those were bonds that were very, very strong in my life. Because I was the youngster in the group, I so looked up to these people and was so impressed by their talent — and still am, for that matter. That they would accept me as part of the pack, few things ever meant as much to me as that.

Is your living in Boise a good career move?

I think it creates a peculiar kind of interest in me, you know. Only people in Boise ever ask me why I live in Boise. People in L.A. think it's the best darn thing they've ever heard of.
A super seismograph will allow Boise State geophysicist Jim Zollweg to monitor clandestine nuclear bomb activity around the world.

**BSU PROF TO KEEP WATCH ON WORLD**

By Melanie Threlkeld McConnell

Monitoring nuclear bomb developments in Iraq from Boise State University may sound farfetched. But come summer, that's exactly what BSU research professor Jim Zollweg will be doing.

In the beginning, Zollweg, a geophysicist, just wanted to develop techniques that would find the precise location of earthquakes. But he needed the most advanced instrumentation possible, a good site and some money to develop the techniques.

Coincidentally, the United States Air Force (and ultimately the Department of Defense) needed a network of super sensitive seismometers and new methods to monitor clandestine nuclear testing by countries that violate the Comprehensive Test Ban Treaty signed last September.

"Countries developing nuclear weapons desire to conceal their developments from snooping eyes," Zollweg says. "One of the best ways to do this is to make the blasts look like earthquakes."

Zollweg realized he and the Air Force needed the same equipment. So he proposed to develop a new site at the Blue Mountains Observatory near Baker, Ore., an Air Force monitoring station used 30 years ago to keep an eye on the Soviet Union. The result — a $319,274 research grant from the U.S. Air Force Office of Scientific Research to get the project moving.

When the site is completed this summer, the seismometers will be so sensitive they can register the vibration of the breath of someone blowing out a candle 50 feet away.

The super sensitive equipment is needed because technology has made it easy for just about anyone to make a bomb.

"Methods to manufacture nuclear weapons are so well known that you can download instructions from the Internet," Zollweg explains.

"The United States and the Soviet Union spent years, decades, developing massive weapons capable of being detected everywhere on the planet. The largest bomb blast is the equivalent of a seven-magnitude earthquake."

"Today's nuclear wanna-bes do not face so daunting a chore. Since the techniques to manufacture a bomb are widely known, the only thing they have to do to get a bomb operational is develop a working trigger."
Trigger technology has been kept very secret, so each country that wants a bomb must develop its own trigger technology. A working trigger may release as little energy as a four-magnitude earthquake or smaller. At such small energy levels it is difficult to distinguish earthquakes from explosions.

With tens of thousands of earthquakes annually worldwide, Zollweg says, the Air Force needed a quick and easy way to sift through the peaceful, legitimate seismic events that are registered, such as blasts for road or mine work, and the one suspicious event that may signal a bomb test.

So why monitor these international events in Idaho and Oregon? "Local geology is the major factor in what an earthquake or blast recording looks like," Zollweg explains.

"The breakup of the Soviet Union left the United States with a vast amount of information about what seismograms look like for the Soviet nuclear test facilities but virtually no knowledge of what blasts would look like in all the rest of the world. The geology can so obscure the seismic waves as to make distinguishing between blasts and quakes extremely difficult."

Zollweg's idea is to confront the problem directly by developing techniques in one of the most complicated geologic areas of the world, the Pacific Northwest. The data will be gathered using clusters of instruments that act as seismic antennae.

There are only 18 such clusters currently in the world, and the Blue Mountains Observatory is the only one of its kind in the Northwest.

The seismometers will be able to detect extremely minute levels of ground vibration, movements smaller than a millionth of an inch.

The seismometer output then will be transmitted by digital radio links to collection points near Baker from which wireless modems will transmit the data to a cluster of antennae on the roof of the BSU Education Building and into Zollweg's computers. The transmission will take a hundredth of a second, and the computer processing about two minutes more.

The computers are expected to record 1.1 gigabytes a day — equal to 100 million pages of text. This information will be processed by Zollweg when seismic events occur. Officials at Patrick Air Force Base in Florida can also monitor the information. Of the 25 or so seismic events each day, Zollweg will be interested in about 5 percent.

The global impact of Zollweg's research is enormous and likely will reach beyond BSU and Baker. "If I can develop techniques to distinguish between earthquakes and explosions here in the Northwest, then those techniques should be applicable anywhere in the world," he says.
UNIQUE PROGRAM LETS STUDENTS HELP WITH CANCER RESEARCH

By Amy Stahl

In a crowded laboratory, two BSU students are working side by side with some of the nation's top research scientists. Their mission: solve the mysteries of prostate cancer.

BSU premed majors Tonia Mowbray-Donahue and Stephanie Black are working on the ground-breaking research as part of a new fellowship program that gives undergraduates a rare opportunity to gain valuable biomedical research experience usually reserved for graduate or doctoral students.

The program is sponsored by the Mountain States Medical Research Institute (MSMRI), a collaborative partnership between St. Luke's Regional Medical Center/Mountain States Tumor Institute and the Boise Department of Veterans Affairs Medical Center.

The first and only biomedical research institute in Idaho, MSMRI conducts basic and clinical research in cancer, heart disease and aging, with an emphasis on new therapeutic approaches to patient care.

Students in the 12-month program spend about 10 hours a week in the lab during the academic year and work full time in the summer. BSU and MSMRI jointly fund the $2,500 stipend given to each student.

"I'm very excited about the ability of MSMRI to stimulate the minds of young people and potentially lead them toward careers in biomedical research," says Dr. Robert Vestal, founding director of MSMRI. "Unless we can capture the interest of students such as these, the pipeline for potential scientists will run dry."

While students from several universities currently work with researchers in the labs, Mowbray-Donahue and Black are currently the only undergraduates participating in the prestigious MSMRI fellowship program.

Both Black and Mowbray-Donahue ultimately plan to attend medical school. A senior majoring in biology, Black is interested in studying the effects of prescription drugs and infectious diseases — particularly bacterial infections. Mowbray-Donahue has taught CPR, first aid and pregnancy fitness classes at St. Luke's and previously worked at the Hazelton Foundation, a Minnesota chemical dependency and rehabilitation center.

Mowbray-Donahue sees the fellowship as an important stepping stone in her medical career. "The doctors work very closely with the students. To have that kind of supervision, and at the end become part of a productive research team, is a really wonderful experience," she says.

In a series of painstaking experiments, the students count live and dead cells, and study the impact of molecules naturally produced by the body's immune system on cell growth.

It can be tedious, stressful work. The fellowships give the students a valuable taste of the less glamorous aspects of research, says their supervisor Denise Wingett, a research scientist and a 1986 BSU chemistry graduate with a doctorate in biochemistry. "They can see if they have the personality and outlook for this job. Not everybody can handle the frustration," she says.

Wingett and the students are taking a two-tiered approach in their work at the lab: target tumor cells and activate the immune system. "We are trying to come up with new ways to inhibit cancer cell growth," says Wingett. "And we want to overcome the immune suppression that cancer cells exploit."

Currently the BSU students are working on separate projects that both focus on prostate cancer, which Wingett says is a "clinically relevant topic" at the VA, which largely treats aging men.

Both students admit to being a bit apprehensive when they started their fellowships in the fall. "At first I was really intimidated. We sat down at a table with Ph.D.s and M.D.s, and I thought 'Oh my God,'" says Mowbray-Donahue. Six months later, the students are more comfortable with the daily routine of the lab.

Both students agree that the fellowship has enhanced their classroom experience. "Overall it's given me a greater appreciation for what goes into a textbook. Those facts don't just magically appear," says Black. And it's strengthened their appreciation for the importance of basic research.

"I think research is an important perspective for anyone in health care because it shows where the treatments come from and how they're developed," says Mowbray-Donahue.

Would they recommend the fellowship to other students? "Without a doubt," they say, heads nodding in agreement. And both are convinced that the fellowship will give them a leg up on their medical school applications. "All students who apply to medical school are great students," says Black. "This fellowship gives us an edge."

Above all, Vestal hopes that their experience — and those of other students — will give them "an appreciation of the challenge and excitement of scientific discovery. In the process, it may spark a lifelong commitment to the pursuit of knowledge."
International attention has been focused on the birds since 1993 when hundreds were found dead in Argentina. Thousands more have been found since then, which could explain why the hawks are on the endangered species list in California and declining in other western states and Canada.

The killer, biologists discovered, was a pesticide called monocrotophos that kills grasshoppers, a primary food source of Swainson's hawks.

The Argentines used it as a blanket pesticide, Bechard says. The highly toxic chemical is banned in North America and is now banned in certain parts of Argentina after Bechard and his colleagues alerted the Argentine government and the chemical company to the problem.

“They’ve totally taken it off the market there,” Bechard says. “They have issued strict guidelines that it can’t be used in alfalfa fields to control grasshoppers.”

The chemical ban in Argentina could help restore declining hawk populations in the U.S. and Canada, Bechard says.

The life-saving discovery and international attention have reinforced Bechard’s commitment to learn all he can about the hawks’ patterns. “I want to study what hawks do on a daily basis. I want to know where they go along the way.”

**WOJTKOWSKI WARNS AGAINST TECHNOLOGY AS SUBSTITUTE**

By Amy Stahl

Chalkboards and No. 2 pencils are fast being replaced by the hum of a hard drive and flash of a screen in business classrooms today. The Internet is here and professors like Wita Wojtkowski are launching their students onto the cyberhighway with creative new assignments that weren’t possible just a few years ago.

A Boise State computer information systems professor, Wojtkowski teaches upper-division business students in IS310. There is no textbook, Wojtkowski says, “because I want to talk about current technology — not what was written three years ago.”

Students find the syllabus on the class web site and use online materials. They learn communication strategies by sending e-mail to Brazil, Australia and Finland, and develop navigational skills through an online scavenger hunt that sends them in search of a frog dissection, a kennel for pets in Nebraska, the Baked Lays Chips home page and a picture of the flag of Poland (Wita’s native land). Wojtkowski’s students also can create their own web sites as a special project for the class.

The Internet is a treasure but it can be a struggle for instructors trying to stay one step ahead of computer-savvy students. Wojtkowski advises educators to be wary of this “seductive technology.” “You need to constantly learn new things, technologically and otherwise — and be on the lookout for new strategies on how to teach,” she says.

To better understand the impact of these emerging technologies, Wojtkowski has been studying how her students respond to the Internet and how effectively they use the resources they find there. She has been asked to present her ideas this fall in Greece at a conference on school education in the information society.

While she is enthusiastic about the Internet, Wojtkowski worries it is being oversold as a teaching tool. It can never replace the teacher in the classroom, she says adamantly. “Nothing, but nothing, takes the place of personal contact and ‘personal touch’ in teaching.

“If there is a willingness to learn, computers are an incredible tool. But we need time for reflection and deep thinking and mentoring, to talk with others who will talk with others — not machine to machine.”

Despite what Marshall McLuhan may have said, “the medium is not the message,” says Wojtkowski.
Violence on the streets of Portland, two brothers in rural Ohio, the politics of religion in the United States, the charter school movement and the music of French composer Olivier Messiaen are the far-reaching topics of books published this year by BSU faculty members. Several have won national acclaim from critics at The New York Times and Publishers Weekly. Some recent publications include:

**Willy Slater's Lane**
*By Mitch Wieland
Southern Methodist University Press*

A review in the New York Times described English professor Mitch Wieland's novel as "immensely moving." The book tells the story of two middle-aged brothers who live out their eccentric lives on an isolated back road in rural Ohio. Simply told, the story is an elegantly written, contemplative tale about self-exploration, friendship and nature. Publishers Weekly said: "Through the brevity born of perfectly chosen words, and through the pervasive intimations of hope, Wieland transforms this story of lives on the edge of ordinary into psalm."

**Oliver Messiaen, the Musical Mediator: A Study of the Influence of Liszt, Debussy and Bartok**
*By Madeleine Demory Hsu
Fairleigh Dickinson/Associated University Press*

Selected piano compositions provide the framework for BSU piano professor Madeleine DeMory Hsu to write this guide for the interpretation and performance of the French composer's work. A 26-year BSU faculty member, Hsu offers a perspective on Messiaen's philosophy of music and how religious, literary, visual and musical experiences influenced his work. Also French, Hsu recently completed the recording of her third CD and has plans for two more.

She began her performing career at age 13 in France and has appeared in concert halls in Europe, South America, behind the Iron Curtain and in the United States and Canada.

**How to Create Alternative, Charter, and Magnet Schools That Work**
*By Robert Barr and William Parrett
National Education Service*

Robert Barr, dean of Boise State's College of Education, and education professor William Parrett have taken three decades of research on alternative, charter and magnet schools and translated the information into a valuable book of insights and practical strategies for effective programming.

The book includes answers to the 13 most frequently asked questions regarding alternative schools and the 10 essential elements of a successful alternative school. "Timely, easy to read, a solution to our public education crisis," wrote one reviewer.

**Pulpit Politics: Faces of American Protestant Nationalism in the Twentieth Century**
*By Warren Vinz
State University of New York Press*

Warren Vinz, a BSU history professor, examines America's search for a national religious identity in his ground-breaking book *Pulpit Politics.*

Despite the enormous influence of charismatic leaders like Jerry Falwell of the Moral Majority and theologian Reinhold Niebuhr, their messages are too fragmented for Americans to mobilize behind a single national meaning or purpose, says the author.

Vinz, who narrowed his focus on the years from 1900 through Vietnam, traveled extensively through the United States in search of material and to conduct personal interviews with religious leaders.

"This book is consistently well written, opening up complexities of various American Protestant personalities in areas of their thinking about religion and the U.S. nationhood that speak to issues of the past three decades," said Eldon G. Ernst of the American Baptists Seminary of the West and Graduate Theological Union.
DONOR NOTES

- Ada Lodge No. 3, International Order of Odd Fellows, $1,000 to the Rene Clark/Odd Fellows Scholarship.
- Shah and Maryam Afshar, $1,500 to nursing enrichment.
- Dale and Walt Angers, $2,000 to the Van Vacter Nursing and Construction Management Scholarships.
- Larry and Karen Arguincho, $2,000; James and Judy Burton, $1,000; Edwin and Shirley Croft, $1,000; Edward and Suzanne Sullivan, $2,000; Fred and Joan Thompson, $1,000; and George and Virginia Wade, $1,500 for unrestricted use.
- Larry Barnes Foundation, Inc., $2,000 to business scholarships.
- Boise LDS Institute of Religion, $1,000 to the Bruce McConkie Scholarship.
- Dorothy Brunke, $1,000 to nursing general scholarships.
- Burroughs and Hutchinson, $1,000; Peter and Marianne Hirschburg, $2,450; Jordan-Wilcomb Construction, $1,000; J.R. Simplot Co., $2,500; Adelia Simplot, $2,500; and Trebar, Inc., $1,500 to the McCain Reading Room.
- Robert and Suzanne Carlile, $1,000 to the Arthur Andersen/Bunderson Excellence in Accounting Scholarship.
- Columbian Club, $1,000 to the Columbian Club Endowed Scholarship.
- Joan Chapman Cooney and Tom Cooney, $1,000 to the John Chapman Scholarship.
- Cooper Norman and Co., $1,000 to the accounting department.
- David and Patricia Cooper, $1,250; Larry and Jill Costello, $1,000; Larry Jeffries, $1,000; and Reid and Ellen Langrill, $1,000 to the accounting endowment.
- Sam and Yolonda Crossland, $1,000 and George and Elvera Klein, $1,000 to the Frank Church Chair.
- Norm and Gladys Dahm, $2,000 and Hewlett Packard, $1,000 to the Norm Dahm Engineering Scholarship.
- Thomas and Linda Dixon, $1,250 to the Thomas Dixon Finance Scholarship.
- William and Dorothy Dunkley, $2,000 to the Dunkley Piano Endowment.
- David Ewy, $1,000 to the Ruth Ewy Memorial Scholarship.
- First Security Foundation, $6,550 to the First Security Library Fund.
- Tom and Marguerite Frye, $1,000 and U.S. Bank, $1,250 to the Gene Harris Endowment.
- Aubrey Gaines, $1,000 to the Rosa Parks Academic Leadership Scholarship.
- LTC Kim Juntunen, $1,000 and an anonymous donor, $26,000 to the BSU general scholarship fund.
- Anonymous donor, $10,000 to the Madeleine Hsu Pianist Account.
- Albert Kunststader Family Foundation, $2,000 to the Management Administration Account.
- Gladys Langroise, $2,700 to the Langroise Business Scholarships.
- Ray Leach, $1,000 to the Leach Family Education Endowment.
- Carol MacGregor, $3,000 to the Ollenbergoriser Scholarship.
- Carol Martin, $1,400 to the William and Anne Martin English/Engineering Scholarship.
- Jim McClary, $1,000 to the Eugene and Lois Chaffee Scholarship.
- Roger and Barbara Michener, $1,250 to the Michener Endowed Scholarship.
- John F. Nagel Foundation, Inc., $14,750 to the nursing scholarship fund in its name.
- Don and Olie Obee, $1,500 to the D.J. Obee Biology Scholarship.
- Barbara Oldenburg, $2,000 to the Bill and Barbara Oldenburg Scholarship.
- Anonymous donor, $10,200 to the Spaulding Chemistry Scholarship.
- Steve Schmidt, $1,000 to the scholarship fund in his name.
- Fish and Wildlife Service, $1,000 to the Raptor Migration Project.
- George Wade, $10,000 and Burroughs and Hutchinson, $1,000 to the Micron Engineering Building Challenge.
- Rick and Nancy Webking, $4,000 to the Underkofler Accounting Scholarship.
- Ron and Kelly Winans, $2,000 to the Ron and Kelly Winans Endowed Scholarship.
- Fred and Martha Gibbons, $2,500 to the Edna Reutzel Memorial Nursing Scholarship.
- Robert Hay, $52,000 to the Janet Hay Memorial.
- Heinz Co. Foundation, $1,000 and Chuck and Janee White, $1,000 to the Accounting Endowed Scholarship.
- Idaho Physical Medicine and Rehabilitation, $1,700 to Alternate Mobility Adventure Seekers.
- IJA Productions, Inc., $2,500 and an anonymous donor, $2,000 to Theatre Arts Administration.

STUDENTS RECEIVE JORDAN AWARDS

Two outstanding Boise State University economics students have been named winners of the first Len B. and Grace Jordan Scholarships.

Aaron M. Jacques, Boise, and Carlton Aaron Swisher, Keyser, W.Va., received the awards recently in a ceremony attended by the Jordan's daughter Pat Jordan Story and granddaughter Sue Lovelace.

The Len B. Jordan Endowment for Economic Studies at BSU was established in 1981 by the Jordans with the help of their friend Bill Campbell.

The purpose of the endowment is to encourage economic studies, especially those related to public policy issues. Scholarships are presented annually to juniors and seniors pursuing degrees in economics.

Left to right: Pat Jordan Story, Carlton Aaron Swisher, Aaron Jacques and Sue Lo-velace.

BSUF ELECTS NEW OFFICERS, DIRECTORS

The BSU Foundation elected new officers and directors at a recent meeting. Officers are Jim Nelson, president of Nelson Land and Gravel, president; Roger Michener, president of Michener Investments, vice-president; Sam Crossland, attorney and retired Morrison-Knudsen executive, secretary; and Dale Nagy, president of Wenco, Inc., treasurer.

Ron Yanke, president of Yanke Machine Shop Inc., received a renewed three-year term as a director.

New directors are Allen Dykman, president of A. Dykes Electric Inc.; Ann Hester, co-owner of Hester and Ramakers; Richard Navarro, group vice-president and controller of Albertsons; and Larry Williams, president of Idaho Timber Corp.

Directors serving one-year terms on behalf of associations are Loren Blickenstaff for the Bronco Athletic Association and Pat Sullivan, president of Sullivan and Associates, for the BSU Alumni Association.
**BJC GAVE EXECUTIVE RECIPE FOR SUCCESS**

By Amy Stahl

Order a meal at just about any Idaho restaurant and chances are Tom Morgan was instrumental in getting it to your table.

Morgan, a 1960 Boise Junior College graduate, is chief executive of SYSCO Food Service of Idaho, the state's largest food-service distributor.

With a fleet of 30 trucks, SYSCO distributes products across a broad swath of the Intermountain West that stretches from La Grande, Ore., to Idaho Falls and Jackpot, Nev. The company employs about 180 people to service clients such as Micron Technology's cafeteria, Fine Host Food Services, hotels, health-care facilities and restaurants.

The Idaho outfit operates under a much larger SYSCO corporate umbrella. The nation's largest food-service marketing and distribution organization, SYSCO provides products and services to about 260,000 restaurants, hotels, schools, health-care facilities and other institutions throughout the United States and the Canadian Pacific Coast and Ontario. Annual sales topped $13 billion this year.

His feet firmly planted in the fast-growing food-service industry, Morgan wasn't quite as focused as a college freshman. As a BJC student, Morgan lived at home and majored in pre-med. BJC was a good springboard, he says. "I probably wasn't ready to go off to some college. I hadn't thought of it in high school."

He reminisces fondly about his chemistry classes with Joe Spulnik and biology's Donald Obee, hanging out at the Triangle K tavern and his year as chancellor of the Intercollegiate Knights. IK participated in several academic events but was perhaps best known for more raucous social activities like the Golden Plume Ball, Homecoming parade and whitewashing the "B" on Table Rock.

An avid downhill skier since age 8, Morgan also joined the Ski Club. He's still passionate about the sport. You need only glance around his office to find telltale photographs of smiling powderhounds posing on a mountaintop. "I've been a ski bum all my life. I've never lost my enthusiasm. I have just as much fun at 56 years old as I did on the ski team at BJC," says Morgan, sporting a skier's necktie. "It makes me smile."

After graduating from BJC in 1960, Morgan transferred to the University of Colorado and underwent a transformation.

"Somewhere through organic chemistry, I went into business." He graduated from CU second in his class with a business and marketing degree.

Morgan jumped into sales with American Hospital Supply in Colorado, then moved to Sacramento briefly and later Houston, where he was vice president of a medical supply division of Intermec. Homesick for the mountains, Morgan and his family returned to Idaho in 1973, when he was named president of Intermountain Surgical Supply, a Boise company founded by his father but which was then a division of the Houston Intermec Co.

Looking for new investment challenges, Morgan bought an interest in General Restaurant Equipment Co. There was plenty of room for growth in the fledgling firm, which employed six people and reported annual sales of less than $400,000. Within a couple years, Morgan and his partners bought Idaho Food Products, merged the two companies into General Foodservice Supply, and moved the entire operation to a new building on Federal Way.

In 1978, Morgan became president of General Foodservice. In 1987, the company merged with SYSCO Corp.

Initially leery about selling the Idaho firm, Morgan now has friends in top management at SYSCO. "You hear so many horror stories. My friends said, 'You'll be gone in a few years.' Happily that's not the case for Morgan, who has been given plenty of latitude at the helm of the Idaho operation. "You're free to run your company as you see fit and hire who you want," he says. Morgan also appreciates the extra financial muscle of the bigger company, which has provided financing for rapid growth. "I wouldn't have been able to borrow that much money — or had the guts to borrow it," he says.

Morgan believes firmly in community involvement and has lent his considerable business expertise to several organizations, including the Bogus Basin Recreation Association. Morgan served 15 years on the board. "It's been a real passion and love to see Bogus grow," he says.

His other community projects range from the West Boise YMCA building to the United Way, Spurwing Country Club, the Boise Visitors and Convention Bureau and the Idaho Banking Co. Morgan is particularly proud to have been a founding member of the Boise River Festival and a member of the board of directors.

Morgan expects SYSCO's Idaho operation to continue growing with the region's population. This spring, the company will complete the third expansion of its sprawling warehouse/office building. He'd like to gradually expand his 45-person sales force. "Our challenge is to continue to capture a larger market share," he says.

His biggest challenge as CEO of a rapidly expanding business? "The balancing act of growing sales and controlling costs," he says. Competition is fierce and margins are wafer thin. "In any business like this it's watching the pennies to control the dollars."
By Amy Stahl

At age 12, Rob Perez went to work as an apprentice in a Mountain Home shoe shop. Now a senior vice president and intermountain region manager for U.S. Bancorp's Commercial Real Estate Division, Perez says his early business experience helped give him the polish he needed to be a successful banker.

His shoemaker boss of 11 years was committed to customer service and product quality. In addition to being a master craftsman, the shoemaker was also quite a philosopher, and they spent hours discussing ideas. "That discourse laid the foundation for my approach to my personal and business life. You could say I have never forgotten that I was first a shoemaker and then a banker," says the former BSU student body president.

Perez, 40, got his start in banking in 1979 after graduating cum laude from BSU with a communication degree and plenty of business classes. Hired by Idaho First National Bank (later renamed West One), he worked his way up from branch lending officer to corporate banking analyst and corporate banking group manager before assuming his current position.

After the bank merged with U.S. Bancorp in 1996, Perez was asked to create a commercial real estate division for Idaho. He now manages lending teams in Boise and eastern Washington that provide multimillion-dollar financing for the construction of offices, retail centers, industrial properties and homes.

"It's been a rare challenge to establish a new department," says Perez. "I had to learn new systems, new processes, attract the very best personnel and persuade the real estate community that we are committed to serving their needs." It hasn't always been easy, says the father of two who is married to Mary Ann Perez, a BSU alum and former homecoming queen who is a manager at Hewlett-Packard's customer service center in Boise.

From shoemaker's apprentice to bank vice president, Perez has always put the customer first. "The enjoyment and reward of business is in developing relationships. If you do that and do it well, you are participating in the very essence of success." [Box]

Former BSU student body president Rob Perez now leads U.S. Bancorp's commercial real estate division in Idaho and eastern Washington.

TEACHER, STUDENTS EXCHANGE LESSONS IN SELF-CONFIDENCE

By Melanie Threlkeld Mc Connell

For months, bilingual elementary teacher Xochitl (sho-shee) Fuhriman-Ebert ham­mered into her fifth-grade students they could do anything they wanted to do as long as they believed in themselves. And to prove it, she set a goal for them: raise $12,000 in six months for an educational trip to Orlando, Fla., to visit the Epcott Center, the Kennedy Space Center and other attractions.

So when Fuhriman-Ebert began to doubt her own ability to help the kids raise the last $3,000 about a month before they were scheduled to go, the students turned the tables on her.

"I gathered my kids together and started saying things like, 'We gave it our best shot, we tried,'" she recalls, her voice choking with emotion. "One of my students said to me, 'Are you crazy? You've been making us believe in ourselves year-round and now you're bailing on us. That's not acceptable. We don't accept that. You have to believe in yourself.'"

The lecture worked; they regrouped and ended up selling 200 dozen steaming homemade tamales. It was enough to send the group to Florida on Mother's Day last May.

What made this accomplishment so spectacular, Fuhriman-Ebert says, is that all but two of her students were migrant children and all but one came from very low income families.

"These kids were usually looked upon as not achieving well in school," she says. "A lot of them were troublemakers. These were students who felt like they were dumb."

It was Fuhriman-Ebert's first year of teaching and many of her colleagues scoffed at her plans, calling her a young idealistic teacher. Her principal, a few staff and her family picked up the slack and helped see her accomplishment through.

But it was her former education teachers at Boise State who gave her the courage to try, she says. "[BSU education professor] Katherine Young, she would just say 'go for it, you can do anything you want to do,'" Fuhriman-Ebert says. "It was those teachers who motivated me."

And her own parents helped, too. Her father, BSU professor Jay Fuhriman and her Mexican mother, Pepa, taught her to over­come the prejudice against people of color.

"I could see how the level of expectation of these students had been lowered. I just wanted them to know they could do anything anybody else in the United States of America can do." [Box]
ALUMNI IN TOUCH...

Our policy is to print as much "In Touch" information as possible. Send your letters to the BSU Alumni Association, 1910 University Drive, Boise, Idaho 83725. In addition, if you know someone who would make a good feature story in our "Alum Notes" section, contact the office of News Services at the same address.

40s

EVELYN ROBERTA JENNINGS, A.A., general arts and sciences, '42, and her husband, John. S. Jennings, celebrated their 54th wedding anniversary in February. They reside in Lewiston.

ROBERT C. BURGHER, A.A., general arts and sciences, '49, is owner of Robert C. Burgher and Associates in Phoenix, N.Y.

50s

JESSIE LEA (MANNING) HEATH, A.A., general arts and sciences, '56, recently retired after teaching for 34 years, the last 27 with the Clark County School District in Las Vegas, Nev.

GEORGE BLANKLEY was recently inducted into the Athletic Hall of Fame at Dakota State University in Madison, S.D. Blankley was head basketball and assistant football coach at BJCC from 1950-62.

60s

GARY L. BENNETT, A.A., general arts and sciences, '60, was recently elected a fellow of the American Institute of Aeronautics and Astronautics for his work on the Galileo and Ulysses power supply safety program and nuclear assembly/testing program and his leadership in space power and propulsion. Bennett was a 1990 Distinguished Alumni Recipient at BSU. He retired from NASA in 1994 and now lives in Emmett.

70s

ROBERT L. JACOBS, BS, psychology, '71, is vice president of human resources for RMT, Inc., an environmental engineering consulting firm in Madison, Wis.

VINCENT L. WILLIAMS, BS, pre-medical studies, '71, was recently installed as president of the Idaho State Dental Association. Williams is an oral surgeon in private practice in Twin Falls. He serves as chairman of the ISDA Board of Trustees and is on the Magic Valley Medical Center Surgery Executive Committee. He has also served as president of the South Central Idaho Dental Society, and the Idaho Society of Oral and Maxillofacial Surgeons.

KARL L. WIEGERS, BS, chemistry, '73, recently wrote the book Creating a Software Engineering Culture, published by Dorest House. His book has been acquired as an alternate selection by the Library of Computing and Information Sciences book club and Cal State University at Fresno adopted it as a required text for one course. Wiegars is a software quality engineer with Eastman Kodak Co. in Rochester, N.Y.

KRISTY L. (COZINE) ZERBY, BA, social work, '73, is a juvenile probation officer for San Juan County in Friday Harbor, Wash.

SCOTT TREVOR BROWN, BFA, art, '75, owns The Potters Center in Boise.

DAN R. MAHONEY, BA, criminal justice administration, '75, is deputy warden of security at the medium security prison in Boise.

MARK A. LOUGROSTROM, BS, biology, '76, is a horticulture and marketing agent with Michigan State University Extension in Paw Paw, Mich.

ALLEN E. KNUTSON, BA, finance, '77, is manager of residential real estate lending at Idaho Independent Bank in Boise. Knutson previously was vice president and owner of Rocky Mountain Mortgage Co. in Boise and four other locations. He has 18 years of real estate lending experience.

MARTIN JEAN DAVIS, BA, elementary education, '78, is a fourth-grade teacher at Joplin Elementary in Meridian. Davis began teaching in 1978.

MICHAEL A. GUERRY, BBA, accounting, '78, is president of the Idaho Wool Growers Association, secretary/treasurer of the National Public Lands Council and director of the American Sheep Industry Association. He owns Guerry, Inc. in Castleton.

WILLIAM MATTHEW MILLER, BBA, finance, '78, is vice president and manager of Idaho Independent Bank in Boise. Miller has 18 years of banking experience and previously was vice president and commercial credit manager at West One Bank.

LARRY H. OWEN, BA, criminal justice administration, '78, is a police officer with North Slope Borough Department of Public Safety in Kotavik, Alaska. Owen also serves on the Kotavik City Council.

KIM J. JUNTUNEN, BA, history, '79, was recently promoted to lieutenant colonel in the U.S. Army. Juntunen lives in O'Fallon, Ill.

RICK R. JUST, BA, communication/English, '79, is the author of Keeping Pri ate Idaho. Just is communications director for the state Depart-

THERE'S SOMETHING FISHY ABOUT HIS JOB

By Melanie Threlkeld McConnell

Idaho Fish and Game biologist Rick Alasager is a surrogate father of sorts, raising more than a million youngsters.

As manager of the Nampa Fish Hatchery since 1992 he oversees the spawning of Idaho's catchable trout—brown, rainbow and cutthroat—to ensure the state's waterways are stocked for ready-fish, like the spring chinook, you get kind of the fishing go down in the ocean.

And oversee, he does. He, his wife and their two children live at the hatchery, as do several other employees, 50 yards from Alasager's first group of fish.

"We've got a live product right out here that has to be somewhat guarded, kept safe," he explains. "We have to be aware of the water situation and other elements."

Between now and November, Alasager and his staff will be especially busy stocking the area lakes, rivers and streams. (Here's a tip: Some of the best fishing in the state is right behind BSU in the Boise River.)

It's the perfect job for this 1977 Boise State University biology graduate and Idaho native. "I've lived here all my life and I've hunted and fished here all of my life so it's nice to be able to put something back," he says. "It's also given me the opportunity to be on the leading edge of endangered species recovery."

That's an understatement; Alasager, who was assistant manager of the Sawtooth Hatchery from 1988-92, and his staff were the recovery program. They trapped and spawned the one female and four male sockeye salmon that returned from the ocean.

"I've seen these salmon in my lifetime go from a species you could fish to being on the endangered species list," he says. "I've seen the quality of the fishing go down in the state. I'm trying to keep it going for the next generation."

For the most part, Alasager says, releasing his charges to Idaho's wild and scenic rivers is uneventful. But "some of the fish, like the spring chinook, you get kind of sentimental about because you know what kind of journey they have in front of them."
THERESA "TARI" M. RICE, BA, communication/English, '79, is the systems administrator for the Idaho governor's office. Rice previously was self-employed as a pro ski model for resorts and ski wear manufacturers and also was owner/operator of the St. Bernard Inn restaurant in Breckenridge, Colo.

GATYE A. YAKOVAC, MA, business education/secondary education, '79, was recently named teacher of the month at Gooding High School, an award she has received once before. Yakovac teaches computer classes and is the teacher trainer in technology for the district.

JOHN SATIGAST, is a public information officer for the Washington State Legislature in Olympia. Sattgast resides in Shelton.

80s

DENNIS JAY BASSFORD, BBA, accounting, '80, is president of Moneytree, Inc. in Renton, Wash. Bassford also is president of the Washington Check Cashers Association.

RONALD PAUL HARRELL, BBA, general business, '80, is manager of liability claims at Great West Casualty Co. in Boise.

RICHARD A. NAU, BS, mathematics/secondary education, '80, recently received the Presidential Award for Excellence in Science and Mathematics Teaching in Idaho. Nau teaches for the Middleton School District.

LAWRENCE A. SEMMENS, BBA, accounting, '80, is director of finance for the City of Kenai in Alaska.

SUSAN M. HUME, BFA, art/secondary education, '81, teaches art at Fruitland High School. Hume has been at FHS for 13 years.

NANCY LORINE RUSH, MBA, '81, was recently promoted to lieutenant colonel with the Army Reserve's 325th Combat Support Hospital. Rush's civilian job is coordinator of community health education for Central District Health in Boise.

SUSAN I. SELLERS, BS, physical education/secondary education, '81, teaches physical education at Greenhurst Elementary in Nampa.

VERLAN VIRGIL STEPHENS, BS, mathematics, '81, is director of technical development for IHS Regulatory Products. Stephens lives in Broomfield, Colo.

MICHAEL TAYLOR FARLEY, BS, geophysics, '82/BS, geology, '82, is a geophysical adviser for Mobil Technology Co. in Dallas. Farley has been with Mobil for 14 years.

TONY NEAL KLEIN, BBA, management/behavioral, '82, is vice president and senior lending officer for Pacific One Bank in Yakima, Wash.

PAMELA KAY (DAIRY) MOTLEY, AS, nursing, '82, was named employee of the month for January at Minidoka Memorial Hospital in Rupert. Motley is a nurse at the hospital's home health care office. She has been a nurse for 15 years.

TERESA G. ALEXANDER, BBA, accounting, '83, is an accounting coordinator for the Boise Art Museum. Alexander previously worked for Albertson's.

DEBORAH M. BELL, BA, English/secondary education, '83, teaches English at Hanford High School in Richland, Wash. She is one of six English teachers in the district to use a grant integrating communications and technical understanding.

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writing into advanced placement science classrooms.

Pauline E. (Evans) Fisher, BBA, business education, '83, is a teacher at Shoreline Christian School in Shoreline, Wash., and assistant director to the director of Student Services at Shoreline Community College. She has been a member of the Northwest Nazarene College Alumni Association since 1987.

Lynda Rae (Brons) Larremore, BBA, economics, '83, is a reference/electronic systems librarian with Pacific University in Forest Grove, Ore.

Valerie A. (Dvorak) Stevens, BBA, economics, '83, is a consulting actuary for the State of Oregon and the Oregon State Board of Education. She is also a member of the State Board of Education, '83, and a member of the Oregon State Board of Education, '84.

Greenwich, Conn.

Craig S. Forsdick, BFA, advertising design, '84, is a graphic designer in Seattle.

Barr Wynt Swanson, MA, music education, '84, is a consultant for the National Association of Music Teachers. He has been a member of the National Association of Music Teachers since 1987. He is also director of the Northwesterners musical ensemble.

Deanna L. (Gibler) Watson, BS, political science, '90, is an executive director of the Boise State University Alumni Association. Watson previously was a systems analyst for the Idaho Housing and Development Corporation. She serves on the board of the ASBSU Alumni Association.

Lawrence Wayne Bennett, BBA, marketing, '85, is a systems analyst for Nordic Track in Shoreline, Wash.

Ann C. Damiano, MBA, '85, is a product manager at Micron Technology in Phoenix, Ariz.

Joe W. Fagenstrom, BA, communication, '85, is a product manager at the Boise State University Alumni Association. He has been a member of the Association since 1987.

Steven M. Hauger, BS, economics/accounting, '85, is a member of the Sho-Ban Indian Tribe at Fort Hall Indian Reservation near Pocatello.

Robert M. Miller, BA, criminal justice administration, '85, recently departed for a six-month deployment to the western Pacific with the 11th Marine Expeditionary Unit. Miller joined the Marine Corps in 1991.

Paula M. (Dean-Beagley) Faulkner, BAS, '86, is a research assistant at the University of Washington. Faulkner is a member of the Institute of Noetic Sciences and is currently pursuing a master's degree in Intuition and Energy Medicine at the University of California, Berkeley.

Antonia M. (Shalz) Peters, BS, psychology, '86, is a research assistant at the University of Washington. She is also the administrative assistant to the director of the Institute of Noetic Sciences.

Robert F. Suja, BBA, marketing, '85, is CEO of Micron Custom Manufacturing Services Inc. in Nampa.

Fred R. Wadell, BBA, finance, '86, is a manager for Micron Electronics in Nampa.

George Edward Yarbrough, BBA, finance, '86, is a member of the Owyhee County Bar Association. Yarbrough previously was an attorney for the Owyhee County Public Defender's Office.

Dennis Wayne Hammer, BBA, marketing, '87, has been promoted to computer operations supervisor with Intermountain Gas Co. in Boise. Hammer has been with the company for four years, previously working in PC and network support.

Garry Carl Mattson, BS, construction management, '87, is the Northern division manager for Jack B. Parsons Companies in Logan, Utah.

John T. Meyer, BS, mathematics, '87, is a member of the rotary club in Boise. Meyer has been with the firm since 1987.

Victoria L. (Jewell) Guerra, BS, environmental studies, '89, is a member of the National Audubon Society. She has been a member of the National Audubon Society since 1987.

Mark Roger Hinson, BS, political science, '89, is a member of the Idaho Republican Party. Hinson previously was a member of the Idaho Republican Party.

James M. Eyre, MS, exercise and sports studies, '90, is a member of the Idaho Track Association. Eyre previously was a member of the Idaho Track Association.

90s

David Christian Harmel, MBA, '90, is a member of the Idaho Track Association. Harmel previously was a member of the Idaho Track Association.

Eric Ernest LaMott, MS, exercise and sports studies, '90, is a member of the Idaho Track Association. LaMott previously was a member of the Idaho Track Association.

Association of Advancement of Applied Sport Psychology and was named to the United States Olympic Sports Registry in 1996.

Mick A. Spittel, BBA, marketing, '90, is a member of the Idaho Track Association. Spittel previously was a member of the Idaho Track Association.

Coral Alexis Stavros, BA, elementary education, '90, is a member of the Idaho Track Association. Stavros previously was a member of the Idaho Track Association.

Timothy N. ZaBarth, BBA, finance, '90, is a member of the Idaho Track Association. ZaBarth previously was a member of the Idaho Track Association.

Robert P. Draper, BBA, production management, '91, is a member of the Idaho Track Association. Draper previously was a member of the Idaho Track Association.

Lynn (McKee) Fordham, MBA, '91, is a member of the Idaho Track Association. Fordham previously was a member of the Idaho Track Association.

Owen Katherine Bischoff, MBA, '92, is a member of the Idaho Track Association. Bischoff previously was a member of the Idaho Track Association.

No Place Like Home for Criner

By Liz Goins

After spending the last seven years in a whirlwind of meetings, phone calls and travel, the Idaho Track Association has come home to the state.

Criner has returned to Boise to represent US WEST Communications as Idaho public affairs manager. She is responsible for US WEST's education foundation funding, state economic development activities and legislative affairs. She also represents the corporation in community affairs activities.

"It is good to be back in Idaho where there is a wonderful quality of life," she says.

After graduating from Boise State in 1986 with a bachelor's degree in political science, Criner earned a master's degree in Asian Studies and political science from the University of Southern California, where she worked as a student assistant.

In 1989, Criner joined the staff of US WEST Communications as a public affairs manager for the company in 1993 as a leasing officer.

Owen Katherine Bischoff, MBA, '92, has been promoted to vice president and commercial loan officer for First Security

with their questions and concerns. When Craig was elected to the U.S. Senate in 1990, Criner's responsibilities expanded to include foreign affairs, trade, defense, education and health and welfare issues.

A Coeur d'Alene native, Criner credits her years at BSU for the invaluable experience of working in Washington.

Criner says she is pleased to be back in Boise where her family resides. In fact, the name Criner should sound familiar to those acquainted with BSU. Her father Herb is BSU's assistant athletic director, and her uncle Jim was formerly BSU's football coach.
Bank's Boise Business Financial Center. Bischoff previously was a commercial loan officer with the center.

ROBERT S. BRUCE, MBA, '92, has been named a vice president of HDR Engineering, Inc. Bruce is responsible for the company's marketing and business development for water, transportation and energy engineering services for the inland Northwest. He resides in Boise.

RANDI LEE (RUMGARNER)
CHANCEY, BS, nursing, '92, is a registered nurse at the Veterans Administration Medical Center in Boise. Chancey has been with the hospital for 11 years.

BRIAN CURRIN, BBA, computer information systems, '92, has been promoted to information services operations manager for Intermountain Gas Co. in Boise. He previously worked for two years as the company's support manager.

KELLY JOLENE JONES, BA, advertising design, '92, is art director with J. Gordon and Associates Inc. in Boise. Jones heads up advertising design/layout in print and electronic media. She previously was art manager for a Caldwell screen printing company.

NADIA ANGERMAN KELLOGG, BA, communications/English, '92, is director of marketing and public relations at Hal Davis Jewelers in Boise.

PETER ARASHIRO, MS, instructional performance technology, '93, is a computer applications developer at Lansing Community College in Lansing, Mich.

WAYNE E. GILLAM, BA, advertising design, '93, is a graphics design specialist for BSU Printing and Graphics.

L. MICHELLE HICKS, BA, social science/liberal arts, '93, is station manager for KBSW, a BSU Radio affiliate located on the College of Southern Idaho campus in Twin Falls.

EDITH "EDIE" ANNE MYERS, BS, psychology, '93, is a doctoral student in clinical psychology at the University of Montana in Missoula.

KEVIN D. ROBERTS, MS, exercise and sports studies, '93, is chairman of the State Board of Athletic Trainers. Roberts lives in Nampa.

JEFFREY LEONARD YOUNG, BA, advertising design, '93, is art director at Davies and Rourke in Boise. Young previously was a graphics designer at KXAS-TV in Fort Worth.

TERESA D. APPLTON-LUTZ, BBA, marketing, '94, is a division manager with Appliance Distributing, Inc. in Boise.

ELAINE L. BERGSON, BAS, '94, is a senior probation and parole officer for the state of Idaho.

HEIDI LYNN (JENSON) EHLE, BBA, accounting, '94, is a financial reporting accountant at Intermountain Gas Co. in Boise. Ehle previously was a financial auditor and income tax professional with a Boise accounting firm.

AUDREY SALENE HULT, BS, biology, '94, recently graduated from Texas A&M University in College Station, Texas, with a degree in animal genetics.

THOMAS CARL MONAGLE, BA, political science, '94, is an agent with New York Life Insurance Co. in Boise.

NICOLA J. SALERNO, BM, music/secondary education, '94, teaches private voice and guitar lessons in Boise. Salerno also makes harps, psaltris and experimental acoustic instruments.

DAVID JOHNATHAN BRUCE, MBA, '95, is vice president of private banking with U.S. Bank. Bruce previously was branch manager at the Franklin Road branch in Boise and has extensive experience as a loan officer and credit analyst.

NICHOLAS J. CARUSO JR., BS, physical education/non teaching option/exercise science, '95, is employed by the Board of Education for the City of New York. Caruso also teaches biology and physical science. He lives in Brooklyn, N.Y.

LISA A. (STUART) GIBSON, BA, communication/English, '95, has been promoted to office leader of Remedy Staffing Services in Boise.

JASON I. ROSEN, BS, political science, '95, has joined the Peace Corps. Rosen will be developing programs for at-risk youth in Guyana.

TODD CHRISTENSEN, BS, political science, '96, is a program manager in the information division of the Australian Securities Commission in Melbourne, Australia. Christensen is also working on a master's of public finance at the University of Melbourne.

SUSAN MARIE DUBNER, BS, sociology, '96, is a bank teller with First Security Bank in Boise.

STACEY LYNNE HOWELL, BA, communication, '96, has been named executive director of The Idaho Society of Association Executives, which represents more than 80 associations in the state.

GINGER LU LEHMANN, BBA, management, '96, is a cost management analyst in the finance department with Boeing Co. Lehmann lives in Everett, Wash.

JEFFREY JAMES KLAUS, BA, political science, '96, is coordinator of alumni chapters and clubs at Cal State University in Long Beach, Calif.

RAIN SONG (ZWEIFEL) McDONALD, BA, graphic design, '96, is a graphic artist specializing in advertising design and production with Davies and Rourke Advertising in Boise.

DARRIN SPENCER MUNSON, BA, history/secondary education, '96, teaches English and social studies at Idaho City Junior and Senior High School in Idaho City.

KRIS LEA NEYERS, BAS, '96, is a product technician at Micron Custom Manufacturing Services in Nampa.

LORA ANN (POSEY) OHLENSEHLEN, BA, social work, '96, is a counselor at Gem State Counseling in Jerome.

STEPHANIE LYNN OLSEN, BA, elementary education, '96, teaches English to special education students at East Junior High School in Boise.

STACY LYNN PEWE, BBA, human resources, '96, is a recruiter for Micron Technology in Boise.

NICOLE KIRSTEN PICHARDO, BBA, marketing, '96, is operations manager for Boise advertising firm P.V. Quinn and Co.

BARBARA J. RADICH, BA, elementary education, '96, teaches kindergarten pre-algebra, mathematics and English at South Junior High School in Nampa. Radich also coaches volleyball, basketball and track.

NICK A. RAGANIT, BBA, general business, '96, is a research assistant for Associated Taxpayers of Idaho. Raganit lives in Boise.

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CHRISTINE JEAN BUZZEEL and PAUL ANDREW DEHLIN, (Boise) Sept. 2
STEPHANIE J. EASTMAN and Scott L. Smith, (Boise) Sept. 14
STEPHANIE ANN MOSES and James David Liddle, (Jackson Hole, Wyo.) Sept. 14
DEBORAH A. POLLARD and Mitchell C. Godfrey, (Boise) Sept. 14
PATRICIA ELIZABETH BERG and Harry Morin Donovan, (Seattle, Wash.) Sept. 21

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THE LINES ARE OPEN

Contact your Alumni Office by:

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E-MAIL: bsualum@bsu.idbsu.edu
HOME PAGE: http://www.idbsu.edu/alumni
MAIL: Boise State University Alumni Association, 1910 University Drive, Boise, Idaho 83725
ROSA MARLY SURSA and Brian Lee Davis, (Boise) Sept. 21
J. LISA BUCK and Kenneth Summa, (Nampa) Sept. 28
LYLE J. MANWARING and Lisa M. Underwood, (Amelia Island, Fla.) Nov. 29
SAMUEL LAWRENCE BELAU and Tonya Ann Croft, (Boise) Dec. 27
DONALD KENT DUNN and NANCY JOANNE WILSON, (Gooding) Jan. 1
MONTY BROCK HALL and Twila Ann Pohl, (Roswell) Feb. 8

OBITUARIES
JERALD ELMER AVERILL JR., CC, welding and metals fabrication, '86, died Dec. 6 in Nampa at age 38. Averill worked as a welder for Skystar in Nampa.

LARRY B. BACHMAN, CC, drafting, '70, died Jan. 19 in Oreana at age 48. Bachman was serving his third term as Owyhee County Assessor at the time of his death.

MARY ANNE BERGEY, AS, nursing, '68, died Jan. 8 in Meridian at age 67. Bergey worked as a nurse for 16 years with the Boise School District.

JOHN H. CAYWOOD, diploma, general arts and sciences, '59, died Dec. 8 in Boise at age 66. Caywood was self-employed in equipment sales for the last 25 years.

GLEN D. DAVIS JR., BA, social work, '90, died Dec. 8 in Emmett at age 58. Davis owned and operated a shoe shop in Emmett at the time of his death.

JAMES ROBERT GRAY, diploma, general arts and sciences, '41, died Jan. 2 in Boise at age 75. Gray was employed as an economist with the Bureau of Agricultural Economics at Montana State University and New Mexico State University.

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GOLF TOURNAMENTS

Throughout June and July the Alumni Association will sponsor golf tournaments in four Idaho cities.

Plans are in the works for tournaments June 6 in Payette (Scotch Pines), June 20 in the Magic Valley (Clear Lakes), June 27 in Caldwell (Purple Sage), and July 11 in Mountain Home.

The tournaments, all using a five-person scramble format, will feature a 1 p.m. shotgun start. Proceeds will be used to provide a scholarship for a student from the tournament's location.

The tournaments are open to all alumni and friends of Boise State. Those who would like more information or would like to volunteer to assist, can call the Alumni Office at (208) 385-1698 for details.
PRESIDENT’S MESSAGE

By Anne Grenke Glass, President
BSU Alumni Association

As the academic year comes to a close next month, so too does my term as president of the BSU Alumni Association. It seems only appropriate in my final message to recap some of the positive strides we have taken and to acknowledge the tremendous effort put forth by the Alumni Association board of directors and the Alumni Office staff during the past year.

In many ways, this has been a watershed year for the association—a year in which we have made a great deal of progress on a very ambitious agenda.

For example, this year we were able to hire an assistant director of alumni relations, a position that the association and office have needed for several years as programming needs have increased. With Karen Jackson on the team, both the quality and quantity of our activities have improved.

Last fall we made a major commitment to the future of the engineering program at Boise State when we pledged $500,000 toward construction of a new building. Some of those funds will come from the proceeds of Auction ‘97, which will be held May 3. If you wish to contribute by donating an item for the auction or attending as a potential buyer, please call the Alumni Office at (208) 385-1698.

I am also pleased to report that our dues program has made excellent progress this year, with the number of dues-paying alumni almost double from two years ago.

With increased dues revenue, we have offered more activities than ever before. Alumni nights for theatre arts productions and basketball games, legislative receptions, discounts on Internet services, a page on the World Wide Web, an “honored alumni” piano recital, a bi-monthly newsletter and a luncheon for graduates are just a few of the new services we provided over the past year.

Of course, we continued traditional activities such as the opening football social, the Top Ten Scholars Banquet and our outreach to other parts of the state and Northwest.

As you can see, these are exciting times to be a member of the BSU Alumni Association. I encourage you to learn more about the association and become involved.

In conclusion, I once again want to thank the association board of directors, the alumni relations staff—Bob Davies, Karen Jackson, Sally Norton, Donna Conner, Jennie Kirkham and Joni Kirkpatrick—and all others who have made this year so successful.

NEW MEMBERSHIP BENEFIT

The athletic department and BSU Alumni Association have joined forces to establish a special seating section for alumni in the new expansion of Bronco Stadium.

The section will be open only to Alumni Association dues-paying members and their families.

Tickets, available beginning Aug. 20 in the Varsity Center ticket office, will be $8.50 for adults and $6 for juniors. Tickets for the game against Nevada are $1 more.

Tickets must be purchased the Friday before each game. Those wishing to buy tickets must show their Alumni Association membership card at the time of purchase.

The association also plans to host social activities for alumni section ticket holders prior to many of the games.

AUCTION ‘97 SET FOR MAY 3

BSU’s biggest fund-raising event, Auction ‘97, is scheduled for May 3 at Boise Centre on the Grove. A combined effort of the Alumni Association and the Bronco Athletic Association, the event raises funds for the university.

This year the Alumni Association will dedicate its proceeds toward its pledge to raise $500,000 to help build a new engineering building. The BAA will use its proceeds for the Bronco Stadium expansion project.

Those who wish to donate items or attend the auction can call the Alumni Office at (208) 385-1698 for details.

MEMBERSHIP CAMPAIGN

The 1997 Alumni Association membership campaign is in full swing.

This year, members can enjoy many new benefits, including discounted tickets to BSU football games. A membership application is included on Page 51. As in past years, dues are $25 per household.
STUDENT CALLERS RAISE MORE THAN $200,000 FOR ACADEMICS

Phonathon '96, the BSU Foundation’s annual fund-raising project, finished with $200,666 in pledges after a monthlong effort. The amount exceeded the project’s $190,000 goal and was a 13.5 percent increase over the previous year’s total of $176,724.

The average pledge for Phonathon '96 increased from $50.67 to $52.90 from the previous year, and the number of donors jumped from 3,488 to 3,793.

Since 1987 BSU’s Phonathon has raised $1,192,151 for the university, and since 1988 the project has increased the number of donors to the BSU Foundation by almost 1,000.
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A JOY OF EXPRESSION.
VISUAL AWARENESS.
WHISPERS OF AN INNER VOICE MUTED BY THE CONFORMING NEED FOR ACCEPTANCE.

CHOOSING THE MOMENT.
TAKING HIS HAND.
SHOWING HIM A Glimpse OF HIS INNER GIFT.
RETreTING AS THE POWER OF DISCOVERY REVEALS TO HIM THE MAGNITUDE OF HIS POTENTIAL.
HELPING HIM TO:
CELEBRATE THE GIFT,
DEVELOP HIS VISION,
BECOME AN INDIVIDUAL.

ANOTHER DAY AT THE OFFICE.

At First Security Bank, we salute all of the heroes who, in the course of an ordinary day, make an extraordinary difference.