



# THE UNIVERSITY OF IDAHO Argonaut The Students' Voice

Wednesday, February 22, 1995

ASUI — Moscow, Idaho

Volume 96 No. 42

## Park Village receives needed repairs

### University hopes to build new housing

Russ Wright  
Staff

Some University of Idaho married student housing complexes are so old they're falling apart.

The Park Village Apartments, located next to Ghormley Park and across the street from the Campus Police Substation, have cantilevered walkways which are slowly collapsing between six of the eight buildings which make up the apartment complex, said Roger Oettli, director of University Residences.

One of the walkways became so bad approximately six weeks ago, university officials had to place barriers around it for fear that people walking over or under it might become injured should the walkway further collapse.

"We immediately called in an engineering consulting firm from Spokane," Oettli said. Pedin, Petersen and Lee are currently working on a plan to resolve the problem. The firm decided right away that the other two walkways showing signs of collapse would not present any danger to residents walking on them.

"The other walkways are okay," Oettli said. "They're safe for the time being and do not represent a

safety hazard."

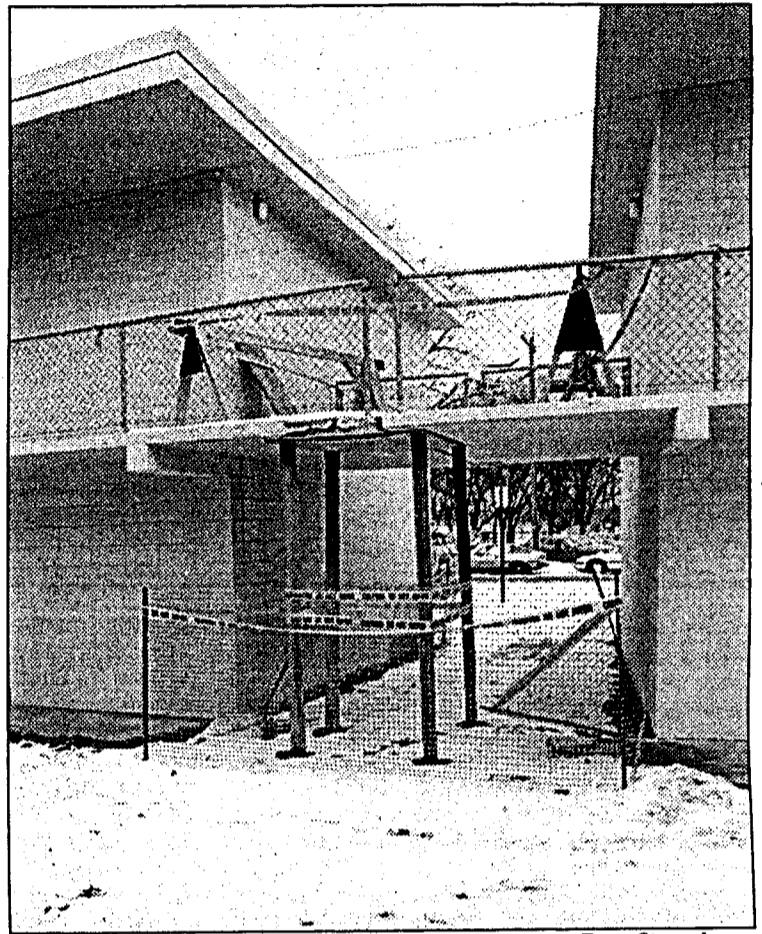
Oettli said UI has not yet received a cost estimate on how much it will take to repair the walkways.

"The structure itself is fairly sound," Oettli said. "The walkways are just an indication of the age of the facility." Engineers studying the problem have made preliminary suggestions to provide some sort of support for the walkways. The walkways are made of cement and connect the eight buildings. The only thing which currently provides support for the walkways are internal steel reinforcement bars which Oettli said are showing signs of rust.

The main problem facing Oettli and University Residences is that the Park Village Apartments have outlived their estimated life expectancy. Costs for repairs and maintenance for the 64 units now often equal or exceed what revenue UI brings in from renting the apartments. University Residences does not receive any funding from the university. The department must be self-sustaining.

The apartments rent for \$290 a month, but residents pay little in the way of utilities. Included in the rent are costs for heat, garbage and sewage. Residents get away with as little as \$9 in electric bills and pay \$25 annually for parking if they want to park on the west side of the apartments.

The one-bedroom apartments are rented to couples who have no children. Oettli said the university asked architecture students to



Bart Stageberg  
Supports are placed under this walkway in the Park Village apartments until construction can start in July. The walkway is blocked to keep residents off the unsafe structure.

compete in a contest to design new married housing. The Park Village Apartments, which were hurriedly constructed in 1957 to meet a sudden growth in married

students, will soon be replaced if University Residences has its way. "We're looking at new married housing," said Oettli. "We will

• SEE HOUSING PAGE 2



### •Jazz Festival•

The annual Lionel Hampton Jazz Festival comes to campus this week. Get the low down on the schedule and the performers.

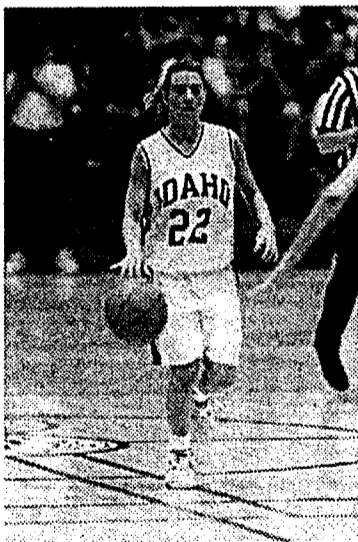
See Special Section.



### •Lifestyles•

Little Texas, Tim McGraw and Blackhawk invade Beasley Coliseum.

See page 11.



### •Sports•

Women hoopsters lose at home to EWU Eagles 46-45.

See page 15.

### •Inside•

Opinion.....page 7  
Lifestyles.....page 11  
Sports.....page 15  
Comics.....page 18  
Classifieds.....page 19

## Lesbians, gays protest harrassment of student

Dawn Casey  
Staff

Lesbian and gay marchers waved protest signs of "Stop the hatred" and "Homophobia is a social disease" yesterday on the front lawn of Upham Hall.

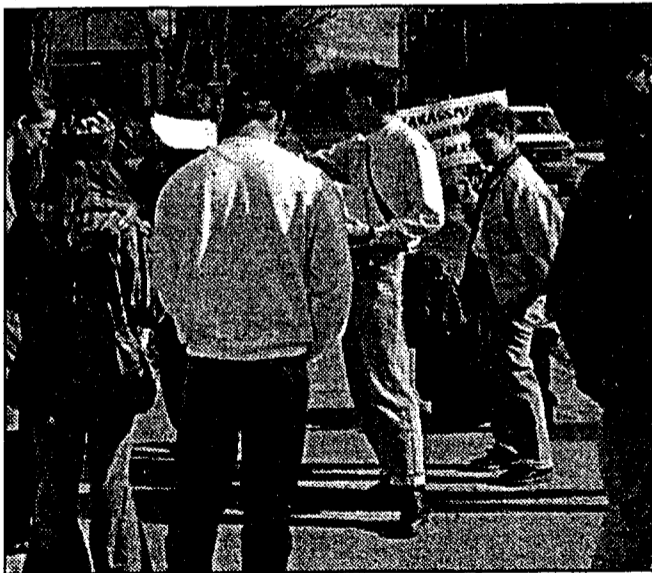
"We are gathered in defense of our friend who has been harassed by people in the residence hall," said Amy Wilson, a University of Idaho graduate student involved in the loosely knit local lesbian and gay community.

The march was held in support of a resident of Upham Hall—a UI dormitory. The student, who prefers to remain unnamed, is gay and has been harassed since August by other students living in Upham.

"Hate crimes are escalating," Wilson said, and pointed out that the Upham incidents follow the general pattern of harassment which progressively leads to physical violence.

As the group of 13 sign-holders made their way down Sixth street to the hall, occasional drivers honked and waved in agreement of the march.

Others were not so supportive—one young man tore up a flyer handed out by the pro-



Antonio Gonzales  
Concerned students from UI and WSU demonstrate outside Upham Hall Tuesday afternoon in reaction to harassment one openly gay resident has been receiving from other residents.

testers and threw the pieces to scatter in the wind.

People exiting and entering Upham during the 12:30 p.m. break between classes walked apprehensively and took short cuts across the grass—but all stopped to read the signs held by the protesters.

Earlier this semester, the student posted flyers on the Upham bulletin board to advertise the existence of the

university group based in the Student Union called the Gay/Lesbian/Bisexual Association (GLBA).

The flyers were continuously removed and sometimes mutilated by unknown Upham residents who also retorted with their own printed flyers.

Those flyers read, "The MEN of Upham hall do not want or need Faggots in our  
• SEE UPHAM PAGE 2

## No rape charge filed against UI athlete

Shelby Beck  
Staff

No charges will be filed against the University of Idaho athlete accused of allegedly raping a Washington State University student two weeks ago.

Police have concluded the investigation of the alleged rape, but because there was insufficient evidence, the Latah County prosecutor declined to press charges. There are six elements under the Idaho rape statute, one of which must be met in order for an incident to be considered rape.

"What it basically boils down to is that the evidence wasn't there to meet the statute," Det. Sgt. Neil Odenborg said Friday.

The alleged rape on Feb. 4 occurred between 1 and 2 a.m. in a Moscow residence where a WSU student was spending the night after attending a party in Moscow. The alleged perpetrator was identified by the victim as a UI athlete.

Odenborg said the victim and the suspect gave conflicting statements about the alleged incident. In a previous interview, Odenborg said that the suspect claimed

• SEE RAPE PAGE 2

# Clinton seeks to restructure student aid with new budget plan

Charles Devarics  
College Press Service

WASHINGTON—The Clinton administration has announced plans to restructure the Pell Grant program serving thousands of American college students and to increase the maximum amount available under the program.

Clinton's fiscal year 1996 budget plan would raise the maximum grant by \$280, from \$2,340 to \$2,620. However, it also would split eligible students into two groups, with those in academic programs seeking aid through Pell and many in vocational programs receiving aid through a new program at the U.S. Department of Labor.

The restructuring is part of Clinton's overall \$1.61 trillion budget plan, which was unveiled Feb.

6 and outlines \$144 billion in cutbacks for deficit reduction and middle-class tax cuts over the next five years.

Under the plan, Clinton has proposed consolidating 70 job training programs, mostly from the Departments of Education and Labor, and using the money to offer "Skill Grants" to students in vocational, non-degree programs. The grant amounts could reach \$2,620, the same amount as under Pell.

Administration officials call their Skill Grant proposal a fundamental element of the president's GI Bill for American Workers, which seeks to develop more cost-effective, better-targeted job training programs.

The proposal follows a year of intense debate in the Clinton administration and the higher edu-

cation community about how best to reform student financial aid programs. Reports of abuses by for-profit trade schools who enroll unprepared students in costly, short-term vocational programs has eroded public confidence in Pell and other financial aid programs, say some educators.

"There's a clear difference between those in vocational programs and those in academic programs," said Arnold Mitchem, executive director of the National Council of Educational Opportunity Associations.

However, some community colleges oppose the move, saying it would cause major changes for institutions that focus on both academic and vocational programs. The plan would dramatically affect

• SEE BUDGET PAGE 6

## HOUSING •FROM PAGE 1

have new apartments waiting so we don't displace the students living in Park Village."

Some of the designs submitted by architecture students are ingenious. Most of the winning designs incorporate "shared living spaces" such as a common kitchen which housing officials hope will create a stronger sense of community among students.

The possible location for the new apartments? Oetli says the Sixth Street parking lot across from the College of Forestry might be an ideal spot. In addition to its ideal location, the area would put married couples in closer contact with single students who occupy the residence halls nearby.

"One of the things I heard come across fairly strongly from married couples without kids," said Oetli, "is that they want to avoid South Hill and all the children

up there." South Hill is the area on the southeast side of campus where married or single-parent students can rent two or three bedroom apartments. To qualify for a two or three bedroom apartment, married couples must have children.

What will happen to the old Park Village Apartments? Located in a flood plain, it is unlikely the university will seek to build more apartments in the park next to the units. It is possible the apartments will be razed to provide more parking.

Cheri Reagan, resident manager for the Park Village Apartments, said current residents need not worry about moving soon. Plans for new married student housing are still in the works, and it will be some time yet before residents are asked to move into new apartments.

## UPHAM •FROM PAGE 1

hall," "Faggots! Do not put up any posters," and "Upham does not care for faggots, in fact, get out!"

The student said that verbal threats and slanders written on his door led him to complain to the resident assistant. His car has also been "keyed."

He said the R.A.—Marcin Topolewski—was very helpful, but the incident reports he filed to Residence Life went nowhere.

According to the student, the director for Residence Life, Steven Janowiak, responded by saying he must remain neutral and mentioned the other Upham students were exercising freedom of speech.

When asked, however, Janowiak said, "I think it is great that people are talking about their rights."

He said he has conversed with the student in an effort to deal—that would be most comfortable for the student—with those conspiring to harass him, but there is no one specific person to point the finger at.

Janowiak said he is going to the bi-monthly Upham Hall meeting today to "talk to them about students' rights to post flyers."

## RAPE •FROM PAGE 1

he and the victim had engaged in consensual intercourse. The victim said she was raped by the alleged perpetrator.

Odenborg said that no other criminal charges, such as battery, will be filed against the suspect due to a lack of evidence.

"No other charges were fitting,"

Of the homophobic mentality on campus, the student said, "I am not going to go away just because they don't like who I am."

"If these acts were being directed at Jews or African Americans, it would draw more attention by the administration," said protester Wilson. "If we don't catch these things before they get out of hand we'll end up visiting him in the hospital."

One goal of the marchers, Wilson said, "is to raise awareness that there are more of us than they think—so don't pick on one isolated young man."

The student himself felt unsafe in joining the protest and was not present at the march.

If we don't catch these things before they get out of hand we'll end up visiting him in the hospital.

—Amy Wilson

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Wednesday, February 22, 1995

# UI represented in battle of the minds

Michelle Kalbeitzer  
Staff

A team of all-star varsity players will represent the university in a battle of the minds this Saturday in McMinnville, Oregon. Lindfield College is hosting the five state regional tournament in which the winner does not include the strongest team, but rather the most intelligent team that will walk away the winners.

The five players of the varsity team were chosen last October after competing in the campus intramural games. The top players of those intramural games make up the current all-star team headed to the College Bowl.

The team will be competing against other schools from Idaho, Washington, Montana, Alaska and Oregon. The winners of this regional tournament will be sent to the nationals this April to compete against schools like Harvard and MIT.

For the past eleven years Judy Wallins, director of the Tutoring and Academic Assistance Center, has trained the University of Idaho team and helped prepare them for the various College Bowls. UI has taken the regional competitions a total of five times, and three of those winnings were under the

direction of Wallins. Unfortunately UI has not won lately, but "we are overdue for a win."

Wallins said, "We are trying to get a blend of different majors." A good team will have a diversity of majors varying from humanities to math. It is also good to have a person who is a generalist and watches a lot of news on the team.

Grade point average is not a criterion. They go strictly on individual performance during the campus tournaments, although they tend to be very good students and most of the team members played at the high school level as well.

"In college bowls the winner is the one with the quick recall, because others know the information as well," Wallins said.

If a student has played for at least one year on the varsity team, they are eligible for scholarships. UI gives four out of the five team members \$500 dollars each school year.

"We give them (scholarships) so they will stay with us."

Funding for the team and the competitions comes from the university. Wallins believes it is a nice balance to other activities people get involved in. UI "has always been very good in giving us the money and the scholarships," she said.

# Behind the scenes at the Jazz Festival

Adam Gardels  
Staff

Untold stories about world famous jazz artists are revealed to volunteers of the Jazz Festival Driving Team.

"You get to hear about the dirt going on in New York and the rest of the Jazz World," said driving coordinator Anna McFarland about her volunteer experience. "The artists talk about Grammys like they are nothing," said a shocked driver named Randy Paddock.

"We are in charge of all the ground transportation of artists, judges, publicists and VIPs," said driving coordinator Shawn McFarland. The driving team picks up and returns performers and others to the Spokane airport. The team also chauffeurs artists around Moscow.

"It's fun to meet all of the people," said driver Kathy Collier. She said Lionel Hampton is the most memorable person she has met, "because he is fun. He tells good stories."

Collier—who claims to come in contact with a lot of "good gossip"—relived one of the Jazz Festival's lesser known moments.

One year a publicist, who had much to drink at one of the post-performance parties, went back to his hotel room and retired for the evening in the nude. Hearing some people walking down the hall, who he believed to be his friends, the publicist stepped out of the room ready to meet them. The then nude publicist was surprised to see Gene Harris—who plays the piano in the Gene Harris Quartet—and his wife walking down the hall. He returned to his room only saying "Hi Gene" to the couple.

The driving team must make many personal sacrifices for the festival. "You put your classes on hold," said driving coordinator Marchand Duke. Sleep is the second casualty. "Our day starts at 6:15 a.m. until 1 or 2 a.m., whenever the guests leave the after hours party," said Anna MacFarland.

People willing to volunteer to be drivers should call 885-6765. For eight hours of volunteer work, volunteers are given a free ticket to the festival.

## Heads!



Jeff Curtis

Jeff Blatt puts one behind his back as he and Sandi Klingler attempt to keep six pins in the air while they practice juggling in Friendship Square yesterday afternoon. UI graduates Blatt and Klingler are members of the UI juggling club.

# Rutgers students continue protests

Hersch Doby  
The Daily Targum  
Rutgers University

NEW BRUNSWICK, N.J.—Despite student protest dividing the campus and even interrupting the men's basketball game against No. 4 University of Massachusetts, Rutgers University President Francis Lawrence said he is not resigning over comments he made about genetics and standardized test scores.

"As people have the right to protest, I have the right to lead this university," Lawrence said.

The protests began the first week

in February when comments Lawrence made in a Nov. 11, 1994, speech to faculty members on the Camden campus became public. In the speech, Lawrence said "disadvantaged" students lacked the "genetic hereditary background" to score high on the Scholastic Assessment Test.

Tapes of the speech were circulated to absent faculty members by the Rutgers Council of the American Association of University Professors, the faculty union. AAUP officials maintain that they had no previous knowledge about the comments on tape when they distributed them.

"We regret the damage to race relations and to the entire university community, particularly our African American students, caused by the president's words. We call upon President Lawrence to issue a public apology," said AAUP in a statement released Jan. 31.

The same day, Lawrence held a press conference and refused to apologize. It was only after a "very hot" meeting with members of the New Jersey Legislative Black Caucus, according to State Assembly Member William Brown (D-Essex/Union), did he issue a public apology.

• SEE RUTGERS PAGE 6



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### Inland Forest Conference coming soon

The Inland Empire Forest Engineering Conference will be held Feb. 28 through Mar. 1 at the University Inn Best Western. For further information contact Harry Lee or Leonard Johnson in the Forest Products Department at 885-6126.

### Preparing for the future

UI Career Services Center is offering the following workshops this week: Interview Preparation today at 4:30 p.m. and Job Search Strategies for Liberal Arts Majors at 3:30 p.m. tomorrow. All workshops are free but pre-registration is recommended. For more information visit the Career Services Center in Brink Hall or call 885-6121.

### Cooperative Ed. holds workshop

Cooperative Education's second workshop this semester, "Networking to Find Internship/Cooperative Education Experiences," will take place today from 3:30 to 4:30 p.m. in the Brink Hall Faculty Lounge. This workshop is open to all students interested in gaining information on using networking and other internship search strategies

to secure internship or co-op placements. Students are encouraged to call 885-5822 to set up appointments and obtain more information.

### Please help the homeless

Alpha Kappa Lambda Fraternity needs help raising money, food and clothing for the YWCA and homeless of the Palouse. AKL will be camping out in Jeff's Foods parking lot—next to Skippers on the Pullman-Moscow Highway—starting at noon on Saturday and going until noon on Sunday. Donations, food and clothing are welcome at the site. For further information contact Vincent Perez, Philanthropy Chair, at 885-5790.

### Homecoming applications now available

Applications for Homecoming committee members are now available. The committee is looking for students to help with publicity, the parade, living group competitions and entertainment events. Interested students may pick up applications at the Student Union Information Desk or in the ASUI office. Applications must be completed and returned to the ASUI office by March 7 at 5 p.m. For more information contact Katie Jolley at 885-6668 or Shana Plasters at 885-6951.

### Redhawk open late for festival

Redhawk Crossing is staying open late this week for a "jazz festival rendezvous." Fresh sub sandwiches and desserts will be available each night after the concerts. Drop in Wednesday through Saturday for good food and conversation into the wee hours of the morning. For more information, call Redhawk Crossing at 882-6786.

### Lecture on cultural conflict

Professor Jeff Andersen will lecture on "Islam and the West: Bases of Cultural Conflict" Feb. 28 at noon in the UI Campus Christian Center. Andersen is a professor at Ricks College in Rexburg, Idaho, and has visited 26 countries on four continents and has directed study tours to western Europe, Greece and Egypt. The lecture is sponsored by the Idaho Institute of Christian Education in conjunction with the Idaho Humanities Council. It is free and open to the public. For further information contact Bruce Wollenberg at 882-2536.

### American Foresters to meet

The student chapter of Society

### News Briefs



of American Foresters will meet today at 5 p.m. in the Forestry Building Room 10. The guest speaker Jeff Fields will speak about his Peace Corp forestry experiences in Nepal. Following the presentation will be a free Taco Bar.

### GLBA to meet

The Gay/Lesbian/Bisexual Association of UI will meet Wednesdays at 6:30 p.m. For further information call 885-2691.

### Corrections

•Northwest Airlines has come aboard as the new sponsor for the Thursday night Jazz Festival Concert. Delta Airlines was the former sponsor.

•ASUI Senator Megan Russell was misquoted in a Feb. 17 editorial. To correct, the editorial should have read, "Senator Megan Russell appeared worried that the subsidy would 'end up as a giant funding spree for families.'" The incorrect quote read "spending spree" instead of "funding spree."

The Argonaut apologizes for the errors and for any confusion they may have caused.

### THE UNIVERSITY OF IDAHO Argonaut

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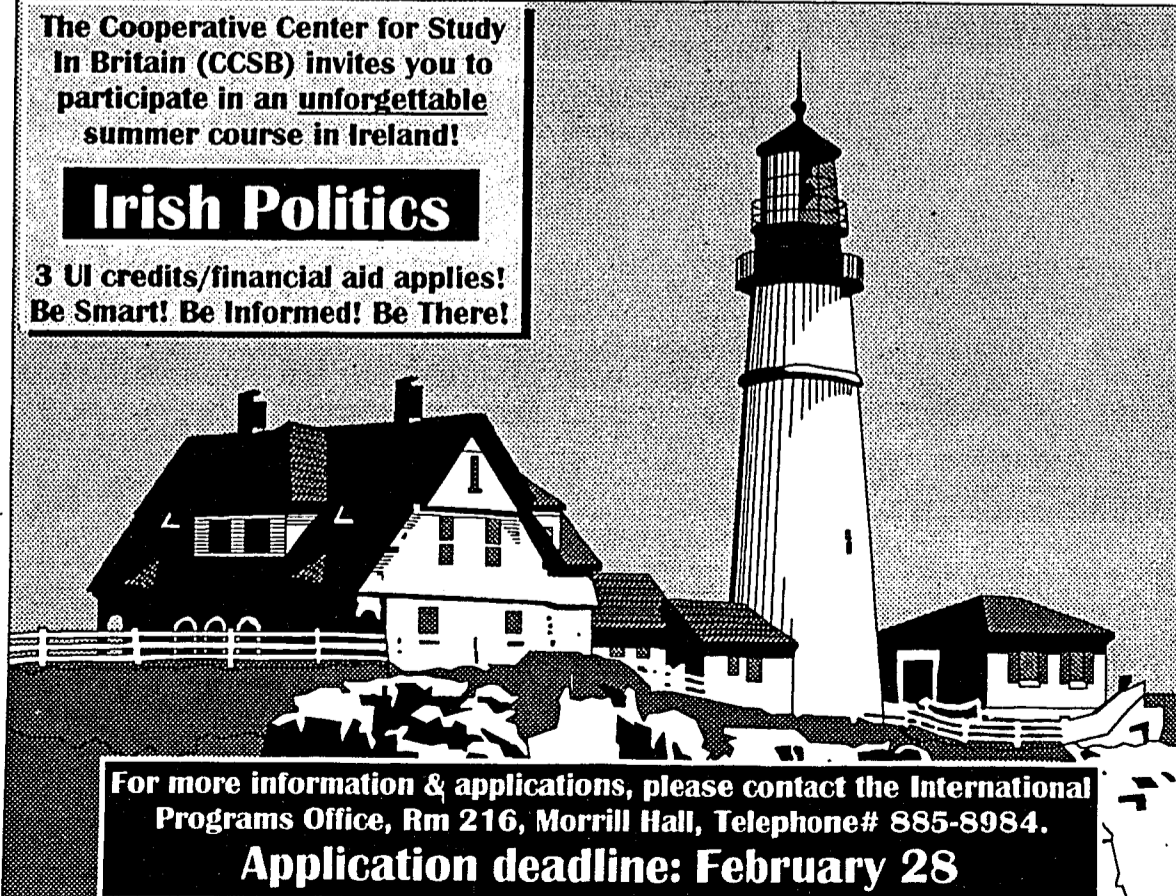
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# Student leaders discuss proposed University Center

Christine Ermeey  
Staff

Student leaders representing organizations from all over campus filled the Student Union Silver and Gold Rooms Thursday night to meet with faculty members, architects and planners to help determine the form of the proposed University Center.

One of the major topics discussed was the overview of philosophical attitudes shared by students of what a campus should be like.

"We want to create live-learn environments on campus," said Gordon Walker, major architect for the University Center and UI Alumnus. "Development of the University Center would be a way to bring a gathering center to campus."

Walker discussed dividing the campus into seven neighborhoods where everything would be within a 10 minute walking distance to the center of campus. "We want to distribute goods and services to these neighborhoods so students don't have to go elsewhere to be entertained," he said.

The proposed University Center envisioned at the core area of campus at Line and University Streets, would possibly contain student housing,

meeting places, cultural arts centers, a concert area, a theatre arts center, a post office, bookstore, copy center, lockers, restrooms and three levels of food service areas.

Walker said the proposed center would be about 180,000 square feet and may take 20 years to construct completely. "The UCC is the biggest offender," said Walker. He discussed plans to "bust a hole through UCC and create a series of steps and terraces that face south, and create a warm gathering place and retain a theatre component."

Students were asked to write down four activities or buildings that they would like to see on campus. Some of the responses included housing, child-care facilities, study lounges, computer and multimedia services, dance clubs and bars, food services, retail centers, cultural arts centers, concert halls, tutoring centers and an alumni center.

Also in the proposal are plans to construct a recreation center. Sports Management Facilities Consultant Pam Scott said there is a lack of adequate recreation facilities that students are demanding. "We need to look at open spaces to decide the best thing to do to determine the problem," Scott said.

Bob Fenning, assistant vice

president of budget and planning, said the first step in this process is to send out random surveys to students to see if a facility like this should be built, and if so are students willing to pay additional fees for it.

"The initial phase would not cost more than six to eight million dollars," said Fenning. "This would be 80-90 percent funded by student fees, which would be a \$40-\$50 increase per semester."

Fenning encouraged the students to forget the cost for the time being, and said the entire proposed project would cost somewhere in the neighborhood of \$18-22 million. "Twenty to 25 percent of this would be funded by expanded student fees from about a \$26 per semester increase per semester," Fenning said. "This would be phased in over a two to three year period."

Joann Reece, director of Capital Planning, said the University Center would not take place until certain things are done to clear it. "We could be in the earliest stages of building in three to six years," she said. "Some of our immediate concerns are improving classroom environment and increasing the number of classrooms."

## BUDGET •FROM PAGE 2

"who these institutions are," one advocate said.

David Pierce, president of the American Association of Community Colleges, said the proposed change would make administering grants to students much tougher and more complex for community colleges.

"If one-third of Pell Grants are shifted to the Skill Grant program, instead of dealing with one program, community colleges would deal with two programs and two agencies for the same total number of students."

Meanwhile, the increase in the maximum Pell Grant, if approved, would recover lost ground. Since 1992, funding for the program has remained relatively flat.

"The Pell Grant is the basic lifeline to higher education for many working families and

many Americans with low incomes," said U.S. Department of Education Secretary Richard Riley in announcing the budget blueprint.

Overall, the amount of money budgeted in Pell for degree-seeking students would increase by almost \$700 million, the budget plan states. As a result, an estimated 2.8 million students would receive grant awards in 1996, up from 2.7 million this year.

According to Department of Education officials, not only would more students receive Pell Grants in 1996, but the average student would receive slightly more money under Clinton's plan. The average Pell Grant would increase from \$1,545 to \$1,710, they said.

However, some education groups are taking a "wait-and-see" attitude on the entire Pell

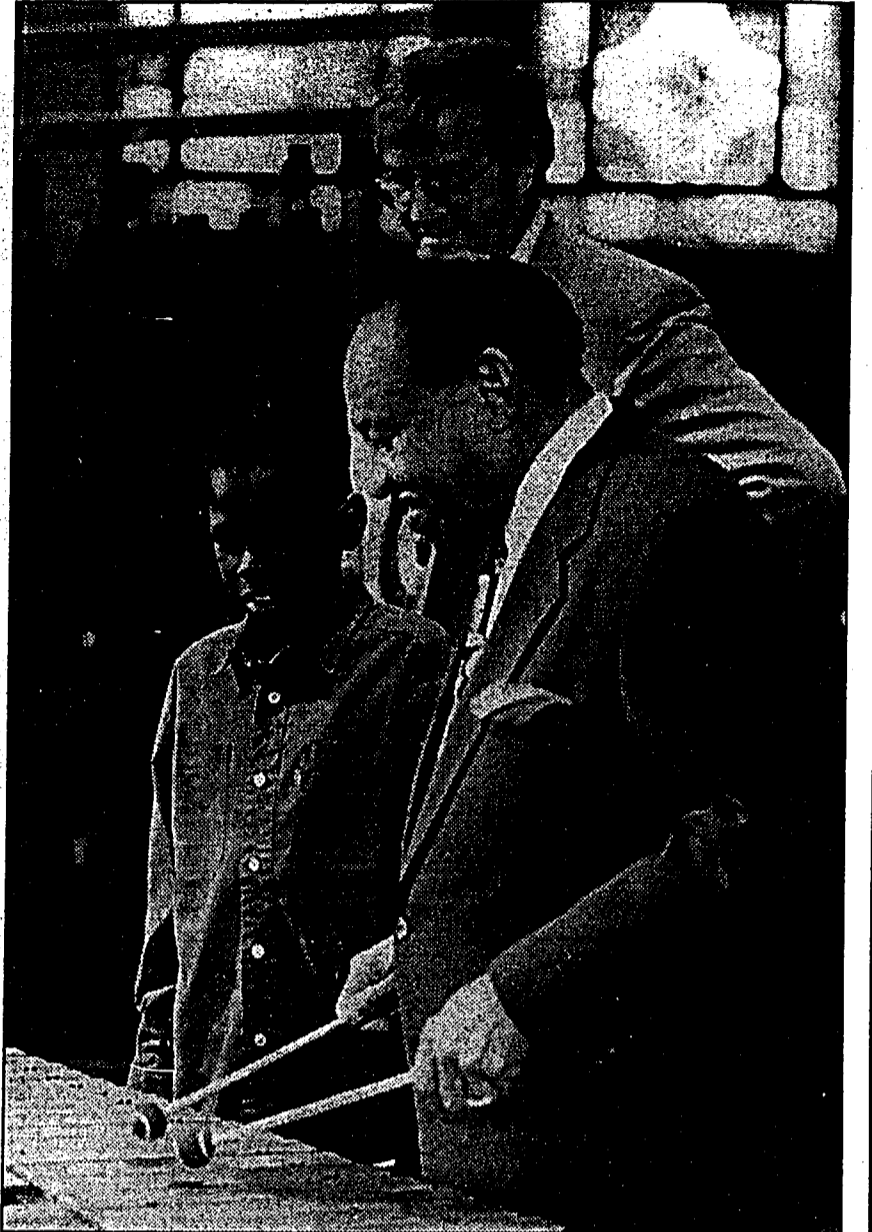
Grant package until they find out more details. Some educators are questioning administration estimates of how many students are enrolled in vocational programs.

"It's unclear where those numbers come from," said Sharon Thomas Parrott, vice president of governmental relations at DeVry Institute, which operates degree-granting vocational programs that presumably would not fall under the new program because of their degree emphasis.

Student groups also voiced caution. "We haven't figured out where the Pell Grant increase is coming from yet," said Jeannette Galanis, vice president of the United States Student Association.

Elsewhere, the administration's student aid budget would freeze most post-secondary education programs.

## Playing with the master



Bart Stageberg  
Eleven year old Dawaylon McCoy watches Lionel Hampton yesterday in the Administration Building Auditorium. Hampton invited the young vibes player from Dallas, TX, to join him at the jazz festival this year. They played together for the preview concert. Dr. Lynn Skinner, director of the Lionel Hampton School of Music, looks on.

## RUTGERS •FROM PAGE 3

"He (Lawrence) doesn't understand that you can't make statements like that and get away with it," said Brown. "He thinks he can call it a 'mistake' and forget about it. It doesn't matter if you made a mistake or if it's just 'three little words.' Those words have tremendous impact."

Days later, university postal workers worked overtime to stuff student mailboxes with copies of Lawrence's apology. "I want to issue a public apology for the damage and the pain that I know that my widely published remarks have caused Rutgers' students, faculty and staff as well as the entire minority population of New Jersey," the apology read. "I could not be more sorry about it."

"The ideas that intelligence levels differ based on ethnicity and that minorities are genetically inferior are monstrously perverse, demonstrably false and completely unaccept-

able," the statement continued.

But while the AAUP and the various faculty organizations said they are satisfied with Lawrence's apology, Rutgers students have banded together to see Lawrence removed from his post as leader of the nation's fourth largest public university.

Calling themselves the United Student Coalition, more than 500 students marched down College Avenue, the New Brunswick campus' main thoroughfare, to Lawrence's office on Feb. 1, Rutgers police officials said. That evening, more than 700 students packed the multi-purpose room of the Busch Campus Center in Piscataway to organize more protests.

The protests received national attention after more than 150 students interrupted the Feb. 7 game versus UMass, which was on live television.

Just before the second half of the game was to begin, 20-year-old Livingston College junior Jacqueline Williams walked out to center court and sat down in the jump ball circle.

While university security guards attempted to coax Williams off the court, dozens of more students came out of the sold-out stands to join Williams on center court.

The protesters, facing the boos and jeers of fans who chanted, "We want hoops," demonstrated for 42 minutes until Atlantic 10 Conference Commissioner Linda Bruno ruled the game "interrupted."

The Scarlet Knights will resume play on March 2 against UMass at the Palestra in Philadelphia, where they will continue leading 31-29.

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## Faculty Council gets it right for UI community

Quick quiz time: What group at the University of Idaho wields extensive power in determining academic guidelines, courses of study and degree programs, to name a few, yet is hardly ever heard from or about?

If you're drawing a blank, here's the answer: the Faculty Council. This group of professors, chosen from each academic department on campus, meet regularly to decide important matters from academic minors to student suspensions.

Normally, what the Faculty Council does is not well-publicized. Often, the matters discussed are viewed as... perhaps less than newsworthy. However, the Faculty Council recently undertook a step which will profoundly affect both

the faculty and the students at UI for the better.

It's called the Voxman Amendment, which was actually passed last December but amended and given final approval just last week.

Although the full scope of the proposal reaches far and wide for both administrators and faculty, the upshot of the amendment is this: Faculty, department chairs and administrators have been given license to rewrite position requirements to better suit individual abilities.

Under the amendment, an individual professorial position may be redefined to focus "predominantly" (defined as over 80 percent in the bill's text) on research, teaching or

an service/outreach emphasis. Such a proposition will require cooperation and communication between the faculty member, department chair, dean and provost, but the mechanism now exists and is ready to go.

The benefit to UI students is obvious: Freed from the ridiculous requirement of doing so much research or so much teaching per week, UI professors will be allowed to gravitate towards those areas where they have the most ability. Every student at UI has taken a course or two from a professor whose grasp of the material was profound, yet could not explain how to make a sandwich. Those professors can move into research, where their talents will be put to

better use.

By the same token, those professors whose forté is teaching can leave the research to others and concentrate entirely on teaching the next generation. Net effect: the quality of both course instruction and research shoots up, benefitting both UI and its students. Everybody's happy.

UI students owe a big "Thank you" to the Faculty Council for finally taking such a step. By allowing professors to do what they do best, whether it be lecturing, researching or experimenting, the Council has refined the educational process and started to bring UI further into the future, where it belongs.

—Brandon Nolte

## University Child Care: A Head-to-Head Commentary

### Throw some common sense at the problem, not money

There are lots of good things to be said about the ASUI providing \$10,000 to subsidize child care for University of Idaho students. It has appeal. We all want to make sure our children are taken care of, right?

But, in the midst of all the hype and rhetoric framing this debate, we are forgetting some facts.

It can be said with a substantial amount of emotional flourish (and scarcely concealed rhetorical strategy) that Idaho does not care about its children.

But this is an appeal to the emotional side of the issue and not an examination of what would have happened if the proposed bill had passed. There is no easier way to arouse the wrath of people than to say that the state—or the university—does not care about children.

Of course we care about children. However, if the bill had passed, it would have been a temporary solution to a permanent problem. Ten thousand dollars is a lot of money, and at the same time, it is not.

Divided among the 40 or 50 families (as estimates have it would have been), it would not have provided enough money for even one month of full-time child care per family.

Or, if we're considering subsidization, it would have provided these families \$50 a month for four months. My calculation does not figure in administrative costs to screen applicants and control disbursement of money. And it's one more form for students to fill out and one more line to stand in and one more invasion of students' financial privacy.

The permanent problem is the state of Idaho cut funding for subsidized child care. Caught in this problem are UI students trying to go to school and be good parents at the same time. Of course, the seemingly easier solution for everyone is to have the ASUI fill the vacuum created by the state's cuts.

The \$10,000 voted down last week was supposed to have tided families over until school adjourns in May. Undoubtedly, the money would have helped some families for a short time.

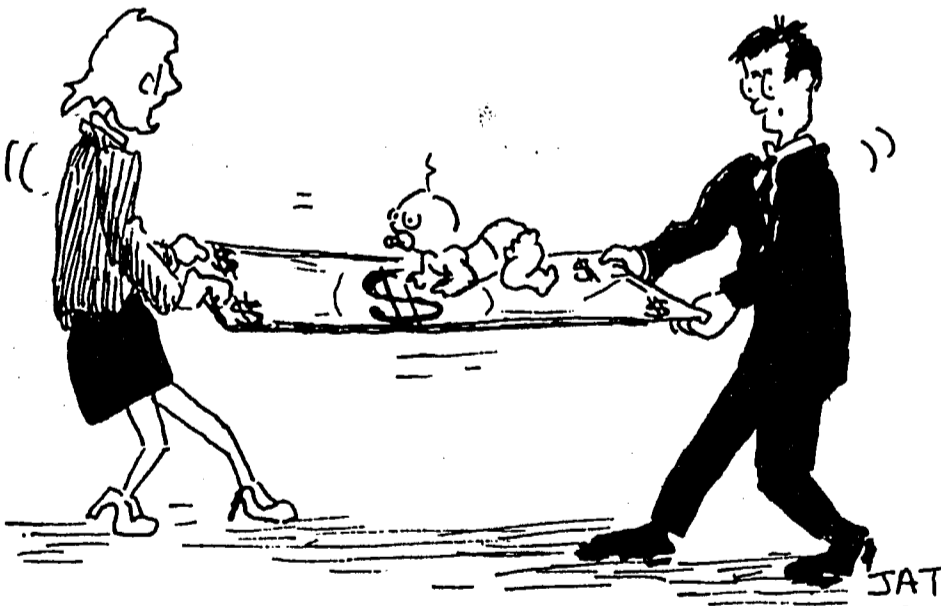
But non-traditional student enrollment is on the rise. And guess what? They're bringing their children with them. Pretty soon, \$10,000 will need to be \$50,000 or \$100,000. Worse yet, we'll need to have more bureaucrats to run the program.

Senators are at work as you read this to



Russ Wright

introduce a new bill to just give the Early Childhood Center the money with stipulations for disbursement attached. What the



ASUI Senators should be looking at instead is this: helping families who cannot afford full-time child care to establish a child care cooperative.

Families could share child care responsibilities, or students and mothers could be hired by a cooperative to provide less expensive child care.

These types of programs would encourage self-sufficiency, reduce administrative overhead, create a permanent solution and not burden other students by asking them to pay more fees to help other students. Throwing money at the problem and hoping it will go away on its own won't work.

Senator Megan Russell hit it right on the  
• SEE CHILD CARE PAGE 8

### ASUI Senate has failed students once again

Once again, the ASUI Senate has failed the students of the University of Idaho. They have proven that their only concern is whether we can get a good band to come to campus. By failing to pass Senate Bill 16, the bill that would have provided \$10,000 in emergency aid to families who lost their subsidization for child care, the ASUI Senate secured their place among people who really don't care. If it doesn't affect them, who cares, right? Wrong. That is a childish attitude about



Jennifer Swift

the problem of no affordable child care. It is a serious problem that needs a serious answer. However, while those solutions are being dreamed up, should those who can no longer afford it go without? Bureaucracy takes a long time to come up with tangible solutions and until those solutions are found, we should help those that need it. Zahrah Sheikh, John Tesnohlidek, and Brian Kane all had the right idea when they voted yes. These are the kind of students we need representing us. Maybe \$10,000 is a drop in the bucket in the big picture but for these families, it could mean the difference between having child care until a solution is found and having to miss classes to take care of their kids.

The idea of a child care cooperative, as my colleague has suggested, is a neat, if idealistic, idea. The problem is that a cooperative would not be able to provide the kids with the same opportunity to learn, grow and develop that the Early Childhood Center does. There is already a big enough gap between the haves and have-nots. Let's not create a bigger one by denying the opportunity to learn to kids who already have an economic disadvantage.

With a governor like Phil Batt who is budget-cut happy, more and more students are going to be affected by unexpected changes in their finances. As an educational institution, we should be there to lend a hand to these students to help them over the rough spots. That is what this \$10,000 would have done: lend a hand until a permanent solution could be found. The ASUI Senate is very good at reforming procedures, giving out official hugs for a job well done and looking smarmy at election time, but they have failed to show they are good at representing the students.

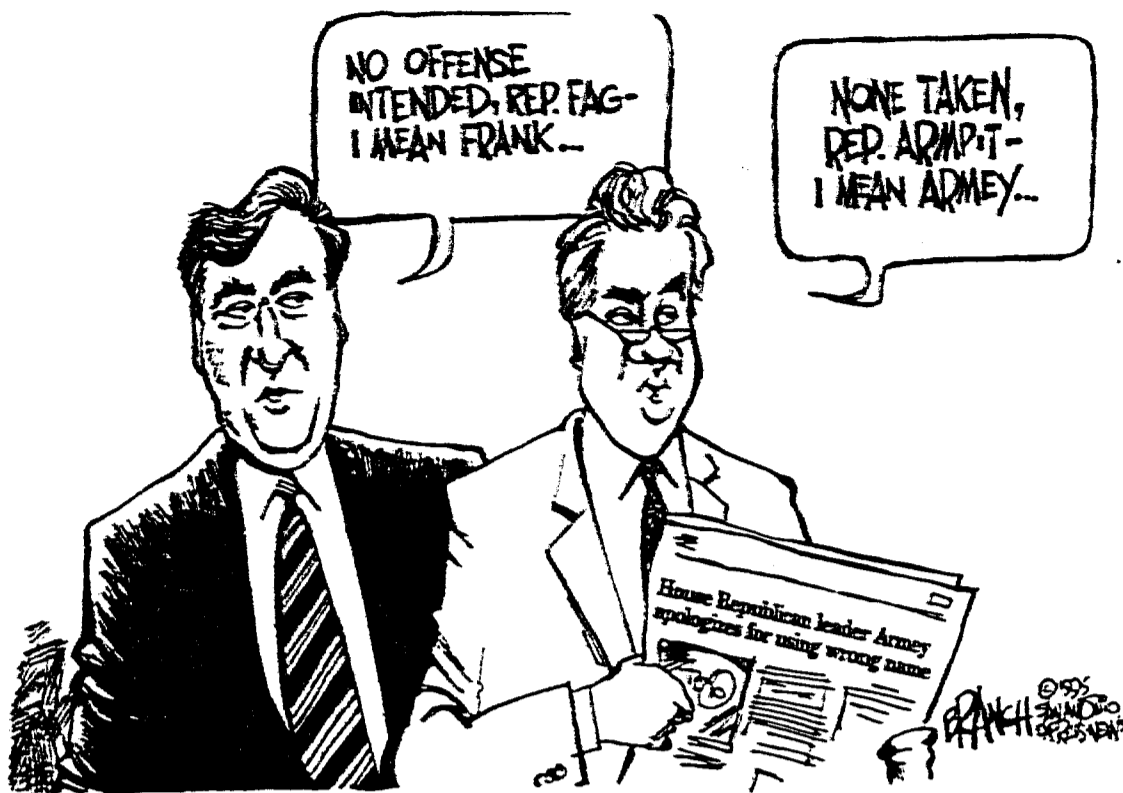
Senator Megan Russell was quoted as saying "It's not that we don't want to help people, we want to help them in the right way." And which way is that, Ms. Russell? By denying them a hand so they can learn to fend for themselves? I mean, after all we wouldn't want them to go on "a giant fund-care market."

something very serious. If just one of the senators was faced with the problem of caring for a child while attending school, I doubt the vote would have turned out the way it did.

In case no one has noticed, a large amount of students are married and have kids. This was not the case even a few years ago, so helping with child care expenses is a new thing for the ASUI. I was hoping they would rise to the challenge and embrace it, not run screaming into the night. So far, six families have had to drop the ECC services and are now fending for themselves in the difficult Moscow child care market.

Yes, we do need a permanent solution to

• SEE ASUI PAGE 8



# Crime spree just as fun as shopping spree



Amy Ridenour

Picture this headline: Crime spree comes to an end; boys confess to stealing \$150,000 in property.

Where did this occur? L.A.? Washington D.C.? New York? Surprise, surprise, it was Twin Falls, Idaho. The location of the alleged violation of the law is not the most astounding thing about this case. It is the fact that, according to the Feb. 12 article in the Spokesman Review, "The boys have been through the juvenile justice system before—with an average of four felonies each and assorted misdemeanors."

According to Jerome County Detective Dan Chatterton, "Every time we arrest them we teach them more and more techniques, and they learn more and more."

Where does this end? Why, after being arrested several times, are these children still out on the streets? Because of that very reason: they are children.

If "children" are capable of stealing over a dozen automobiles, shooting at innocent bystanders, stealing guns, bullet proof vests and mace from the police all while drinking and smoking marijuana, shouldn't they be held a little bit more accountable for their actions?

According to police reports the four teens, aged fifteen to sixteen, couldn't remember everything they did in the five days that they went through Twin Falls, Jerome, Gooding, Rupert, Kimberly, and Jackpot, Nevada. And the strange thing is, this type of juvenile crime is a common occurrence in cities around the country. They are committing crimes and not being asked to stand up for what they have done.

I don't care if they are young; they are, or should be, old enough to know the difference between right and wrong. If they don't, then they should be asked to answer for their crimes with a suitable punishment.

If I knew when I was younger that I could get away with a lot of things I shouldn't have been doing, had I the inclination to do them, I probably would have. Instead, I spent my

youth riding the bus to the mall with my friends to shop. It all sounds pretty crazy when you think of the things I could have done like steal cars, rob the police and shoot people.

Not all kids are bad, and not all kids are good. The children who cannot follow rules and laws as set forth by local, state and federal governments should have to answer for it. They are often given a mere slap on the wrist for things that an adult could likely get prison time for.

Lenient punishment for crimes is also a trend in the justice system for adults. Even adult career criminals often get by with a lesser sentence than they deserve.

Herein lies the problem: we need to be stricter, tougher on criminals. Why shouldn't we be? Laws were and are designed to protect the citizen, yet there are even more laws that protect criminals from the justice system. And of course it goes without saying that there really is no easy way to ask people to answer for their crime. For example, there is always that first-time offense thing. What do you do? Give them the strict sentence, or let 'em off and hope they don't screw up again?

I think the justice system is too lenient on criminals. I don't buy the argument that the prisons are overcrowded and there's no room for more. The problem is that we have been too lenient and people know they can get away with more and more.

The courts need to get tough, they need to uphold the laws and the guidelines set forth for them to follow.

Until this happens, more and more juvenile and adult criminals will continue to commit crimes and get away with them.

## CARE •FROM PAGE 7

nose when she expressed concern that this \$10,000 band-aid could easily turn into a permanent funding program. This happens all too often with problems governing bodies face. As a temporary solution, money is thrown at the problem and somewhere along the line, the temporary solution becomes a permanent one which needs more and more funding.

Many will possibly argue that we should be willing to spend the money necessary to help our fellow students.

As it stands now, the \$10,000 is roughly equal to \$1 per student per year.

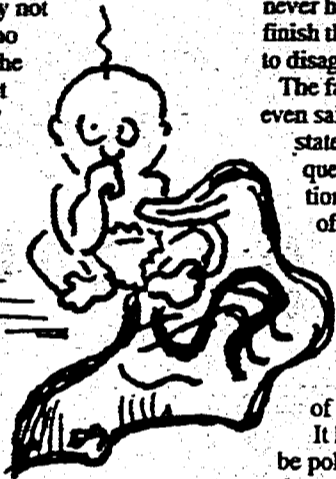
This isn't a lot of money in the grand scheme of things, but as I have pointed out the money is but a drop in the bucket to effectively address the aspect of the problem advocates of this funding wish to address.

The ECC is a high-quality, expensive facility which provides an educational atmosphere

and a babysitting service for toddlers and small children. There is a waiting list to get children into the ECC.

If there's a waiting list, why not let those who can afford the price tag get the service? Why subsidize early childhood education?

Taxpayers already provide something called public education. If that's not good enough, the federal government provides something called Head Start. Why subsidize one more program?



## ASUI •FROM PAGE 7

ing spree". We all know that if students are irresponsible enough to get pregnant while in school, then they should suffer the consequences and never have to opportunity to finish their education. I tend to disagree.

The fact that Ms. Russell even said such an absurd statement should call into question her qualifications as a representative of the students. To be fair, it isn't only Ms. Russell who made rash statements; hers is just representative of the general attitude of our student senate.

It has become trendy to be politically conservative and symbolically thumb noses at social programs. It is a shame that the student senate is concerned with being trendy and decided to go with the flow instead of bucking the tide.

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Wednesday, February 22, 1995

# Letters to the Editor

## UCC messages appreciated

A "Thank you" goes to those individuals who chalked the UCC with positive queer messages. What a great thing to see! I'm so tired of heterosexual rights/lifestyle propaganda being shoved down my throat!

I'm constantly bombarded by heterosexual stuff in billboards, ads, music, etc. Can't you guys keep it in your bedroom? Now, I don't have anything against heterosexuals (in fact, some of my best friends are heterosexuals), but it just gets way too much. Valentine's Day is the epitome of this so-called "heterosexual pride" propaganda. That's why it was so refreshing to see the great stuff on the UCC!

—Natalie Shapiro

## ALCP not just a news item

I would like to commend Valaree Johnson for her reportage on the American Language and Culture Program in the Feb. 17 story "Being a foreigner isn't very easy." She had to condense a great deal of information about ALCP's many activities into a very small space, and yet managed to cover a lot of ground.

### Argonaut Letters Policy

The *Argonaut* welcomes reader letters. They must be one page or less typed, double spaced. Letters must be signed and include the phone number and address of each writer. Letters may also be submitted by e-mail to [argonaut@uidaho.edu](mailto:argonaut@uidaho.edu) or by fax to (208) 885-2222. The *Argonaut* reserves the right to refuse or edit letters. Multiple letters with the same position on a topic may be represented by one letter.

The Conversation Club she described is available to all international students and spouses at no charge. It is worth mentioning that students in ALCP's intensive courses arrive in the United States on visas carrying the same privileges and formal authority as those for international students in degree-seeking programs. Also, ALCP is self-supporting. Salaries, materials and operating expenses are paid for by the tuition charged for the intensive English and TOEFL preparation classes, and by language and culture programs specially designed for overseas groups.

An example of the latter is a three-week program we have annually for students from Nagasaki Junior College from Japan. In fact, there will be a group of 11 Nagasaki students on the UI campus from Feb. 25 to Mar. 17. Anyone interested in ALCP or its activities is invited to call me at 885-5508 or contact the International Programs Office.

—Daniel Raffalovich, Director  
American Language and Culture Program



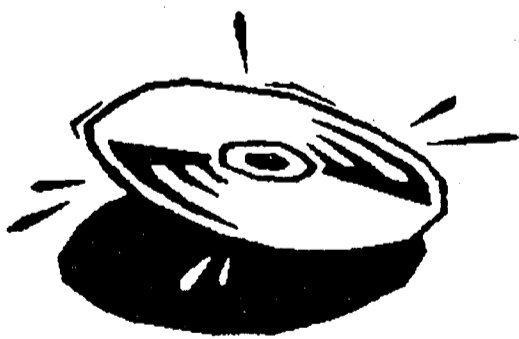
\* WHERE THE HELL AM I ...?\*

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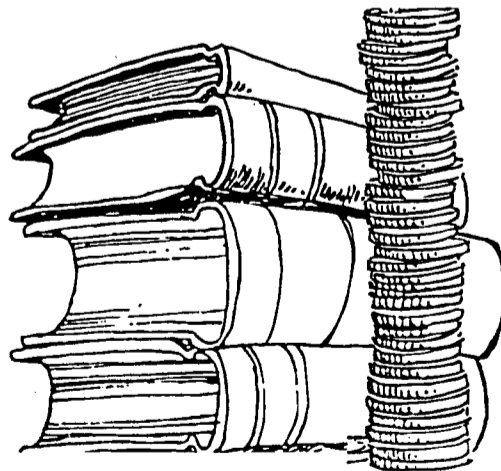
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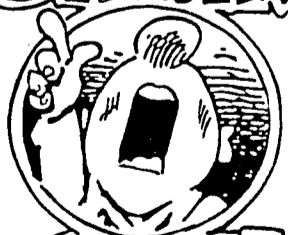
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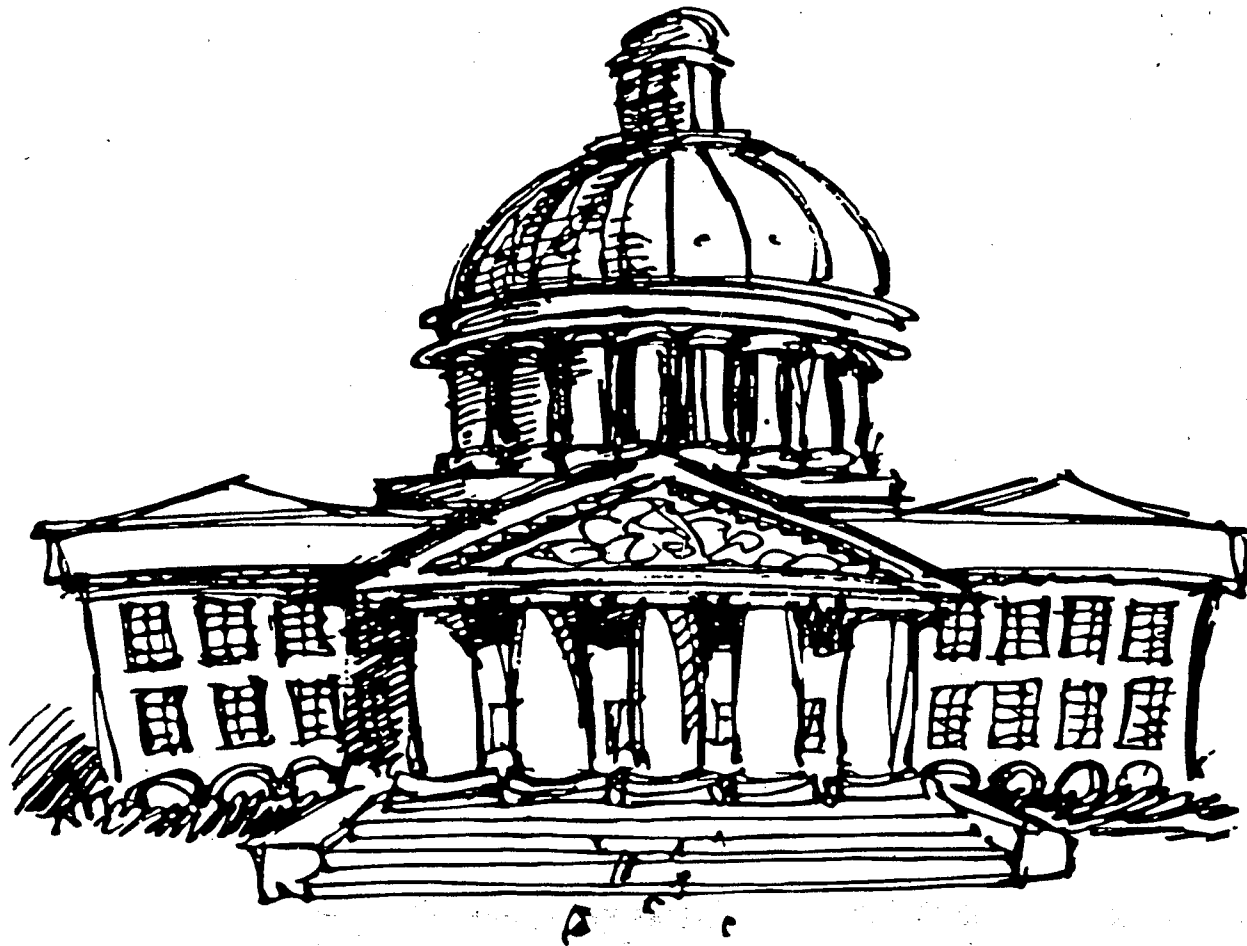


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## Country performers brought down Beasley

**Amy Ridenour**  
Lifestyles Editor

Between the amazing light displays, the throbbing bass that resonated throughout all of Beasley Coliseum, and the incredible musical performances of three of country music's hottest acts, the only way to describe the concert is simply awesome.

Last Thursday before a giant crowd of country music fans, Blackhawk, Tim McGraw and Little Texas played their hearts out. And although Little Texas was the headlining band, Tim McGraw by far stole the show.

Up-and-coming Blackhawk took the stage first before an eager crowd. Their first number, "Goodbye Says It All," got the show going. They played "Down in Flames," "Every Once in Awhile," and my personal Blackhawk favorite, "Love Like This."

Blackhawk sounds just as good live as they do on CD or tape, with their trademark harmonies spilling out over the crowd. It was hard not to get the chills during this performance, despite the stuffy coliseum.

Another crowd favorite was "Sure Can Smell the Rain," a slower song that prompted many concert-goers to break out their lighters in tribute.

The last two songs were "Between Ragged and Wrong," and "Stone by Stone." I really wished that Blackhawk would have played longer, I could listen to them all night long.

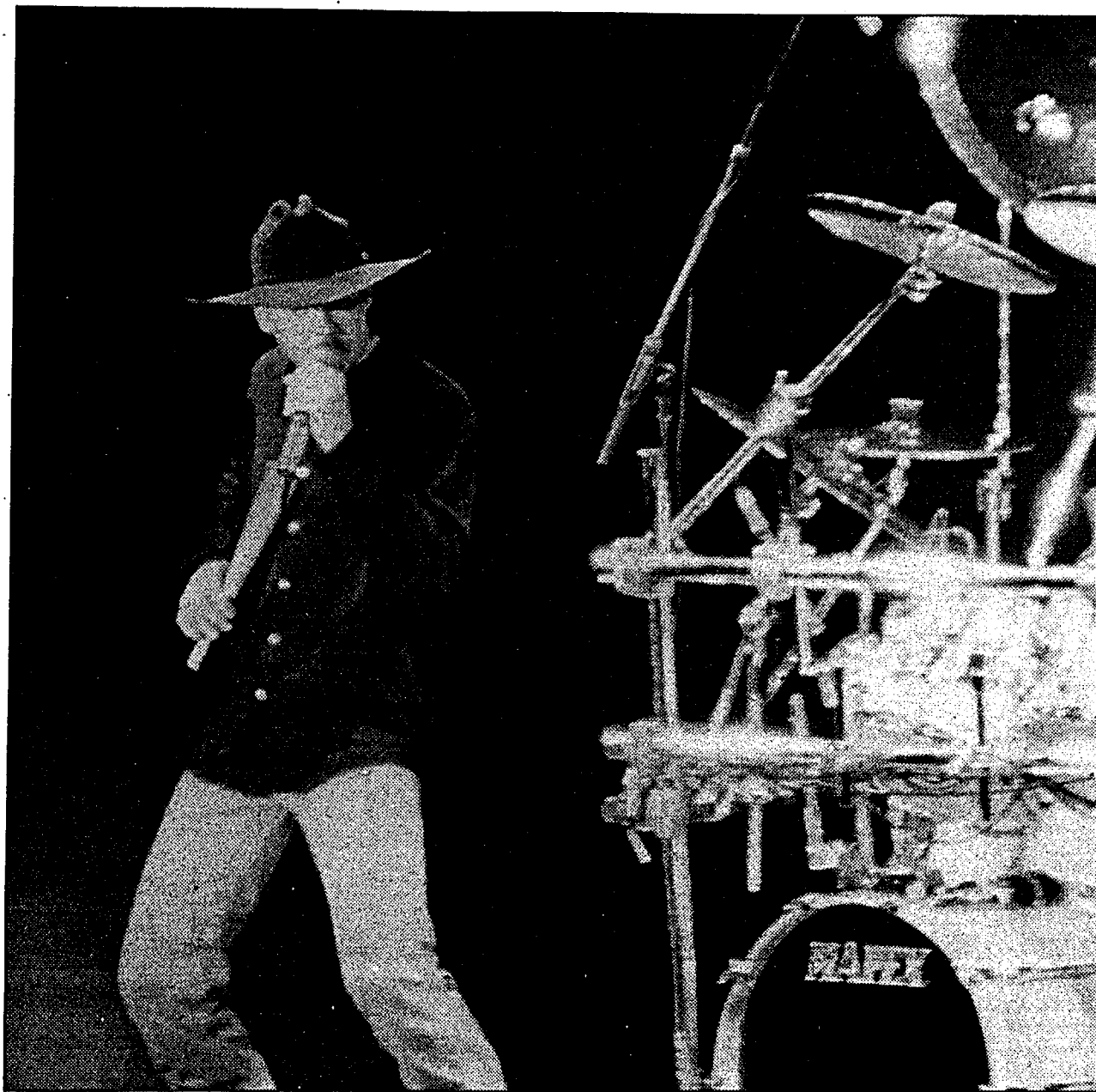
The show stealing Tim McGraw was up next, playing "What You Get is What You See," and "It Doesn't Get Any Country Than This."

McGraw then broke into favorite song "Down on the Farm" to an appreciative crowd. He continued to play favorites like "Refried Dreams" before he sang a song of his latest album, "I Didn't Ask and She Didn't Say."

This performance ended with "Not A Moment Too Soon," "40 Days and 40 Nights," my personal favorite "Don't Take the Girl," and "Indian Outlaw." The crowd stomped their feet and cheered to get McGraw to come back for an encore in which he played an extended and much appreciated version of Steve Miller's "The Joker."

Tim McGraw had probably the best performance of the night, and unfortunately when headliner Little Texas came out on stage, there wasn't much energy left in the crowd.

Although things died down a little



Joa Harrison  
(Left) Tim McGraw steals the show Thursday night as he belts out the hits to a full crowd.

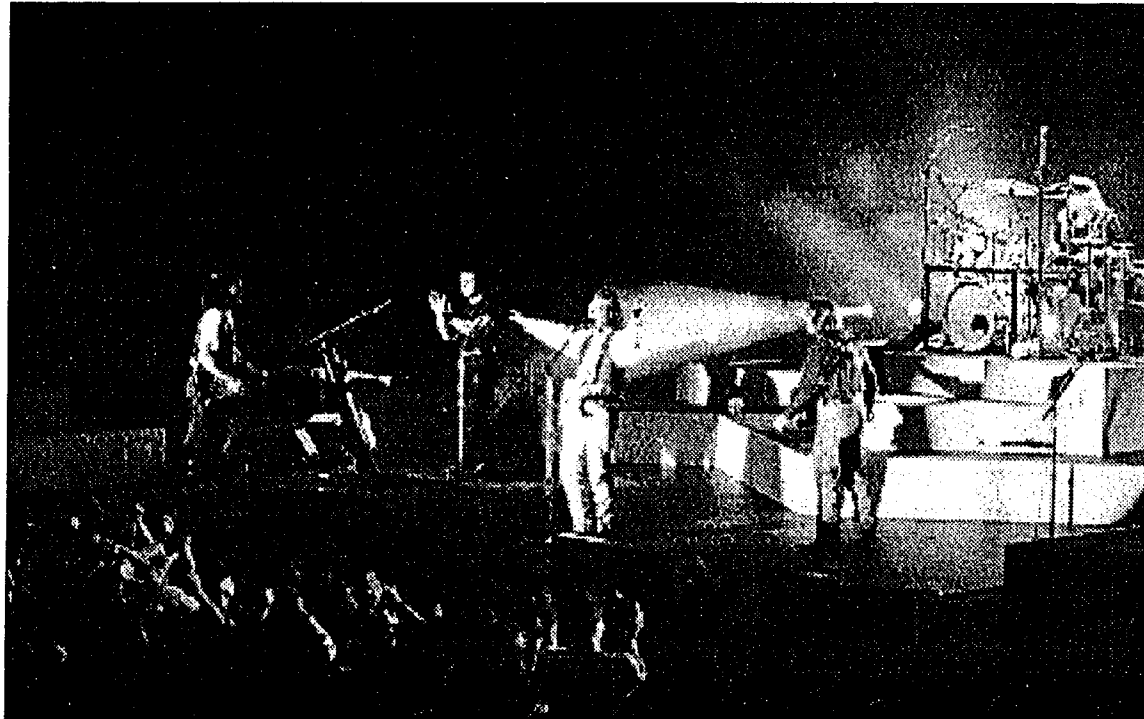
(Right) Crowds swoon as Little Texas communicates the unique feeling that only country music can provide.

bit, Little Texas delivered a solid performance of "Stop on a Dime," "My Love," and the song I like to pretend is about me, "Amy's Back in Austin."

The crowd came back to life when Little Texas played "Kick a Little," "What Might Have Been," "First Time For Everything," and one of the best songs of their performance, "God Bless Texas," to an enthusiastic crowd.

By far the best part of the whole concert was the final encore when band members from Blackhawk, Tim McGraw's band, and Tim McGraw himself came out and sang "Honky Tonk Blues" together, mostly wearing Washington State University paraphernalia.

Judging from the screams of the crowd and the stomping of boots that sounded like rolling thunder, this was one of the finest country music performances to come to the Palouse in a long time.



## Vinyl records making a return in sales

**Jeffrey Albertson**  
Staff

In the digitized age of multi-disc changers and high-tech over sampling, records seem to be a thing of the past.

Vinyl, however, has slowly continued along, outliving its dinosaur cousin, the 8-track cassette of the 1970s.

By today's standards many people see vinyl as a thing of the past, but considering the fact that compact discs have barely been in existence just 15 years, while the production of vinyl spans decades it should seem otherwise.

CD's may dominate the market

but a small growing number of listeners still cling to the vinyl idea.

"It's more popular in terms of people coming in, but there has always been a steady clientele for us," said Jack Trevett of RPM Records.

In the past, as the demand for CD's grew, many artists shied away from vinyl making it more of a novelty.

Now that novelty is paying off for bands like Pearl Jam, Sound Garden, Nirvana and Tom Petty, all of which have released their new albums on vinyl.

Pearl Jam's latest release, *Vitology*, was issued on vinyl weeks before the CD. Sales even

managed to push it on to the Billboard charts.

Even as major bands are re-discovering vinyl many independent labels and underground bands have been utilizing it as a cheap way to release music for some time.

Northwest labels like Seattle's Sub Pop and C/Z Records as well as Olympia's K Records and Kill Rock Stars have been issuing vinyl on seven inch singles and full length albums for years.

One of the misconceptions of vinyl is poor sound quality. While digital CD's take a high rate of sampling of the sound wave, analog recordings take a more complete reproduction of that wave without

sampling. Therefore the sound quality issue lies in equipment. With the right turntable and stereo, records can sound just as good or in some cases even better than CD's.

Like compact disc players, turntables range anywhere in cost from around \$100 dollars and up and for the high end market as costly as \$1,800 and up.

"Demand is high right now. We have sold 50 in the last year and a half," Shannon Mackey from Deranleau's Audio Appliance and Video said.

"We still get them in and actually there are quite a few people asking," Gavin Curtis from Radio Shack said.

"People don't realize that there is a lot of good music out there that never made it to CD," Trevett said, "A lot of clients are looking for the underground jazz recordings from the 1950s as well as punk from the '70s."

The University of Idaho's KUOI is stocked with close to 50 percent vinyl.

"A lot of stuff sounds better on vinyl but the station buys it on CD because it's more accessible," said Melinda Regal, a DJ for KUOI CD's may be more accessible, but before you throw out your old turntable give it one more shot, you may be surprised. If anything you will experience a bit of nostalgia.

# International students to share culture

**Valaree Johnson**  
Staff

The closest you will ever come to having the world in the palm of your hand is at the third annual International Afternoon of Culture, Costume, and Cuisine.

Brinda Mahadevan, Student Chair for the event, says the International Afternoon of Culture, Costume, and Cuisine is the highlight of the year for the International Friendship Association.

"This is an opportunity for international students to share the pride and culture of their country," Mahadevan said. Mahadevan likes to think of the program as a chance to celebrate difference in a cultural exchange.

Kathleen Trotter from

KWSU/NPR Radio will be the Mistress of Ceremony for the program.

A parade of flags led by Sam Scripser and his band of bagpipers will begin the celebration. Over 100 flags will be proudly paraded by a representative from the corresponding country. Mahadevan says that many people request to hold their flags because of the pride they have for their country and the audience feels the power during the ceremony.

Following the flag procession will be Children of the World coordinated by Anjum Sadiq, Shekufeh Hudson, and Mary Beth Lagenaur. A group of children dressed in traditional costume will entertain with the song "Hakuna Matata" from the movie The Lion King.

Fashions of the World will show fashions from many countries and

feature seven children from Pullman doing special classical dances from India. The fashion show will also feature many Asian traditional wears.

During the break, guests can visit any of the forty tables that will be set up and decorated each for a different country. Each table will be hosted by a representative from that country.

Guests can take part in the cultural exchange and give their tongues a thrill by trying several refreshments to be served such as Nanae Khatai from India, sandwiches from Canada, Baklava from Turkey, shrimp chips from China, banana balls from Indonesia, dry sooji halwa from Pakistan, Muruku from India, and even a treat from the United States, all served with an English-style high tea.

Fashion of the World will contin-

ue after the break to finish the event. Mary Becky, one of the fashion shows choreographers, saw the first International Afternoon of Culture, Costume, and Cuisine three years ago and enjoyed it so much she wanted to be a part of it.

Along with Mahadevan in the organizing committee are Ron Everett and Mary Blanton. Jo Ann Trail, Coordinator of IFA and inspiration behind making the International Afternoon an annual event says that this year they have some "really hard-core" involvement. "It's really a marvelous event. We have a good time together," Trail said.

The event is not only entertaining but educational as well. This is a chance for the university and community to come together to share and appreciate our cultural heritage.

The event is sponsored by the International Friendship Society in collaboration with the International Women's Association, Students' International Association, and the Graduate Students' Association.

The event will be held March 4, beginning at 2 p.m. in the Student Union Ballroom. Seating is limited and tickets can be purchased at Ticket Express.

Cost is \$3.50 for students and \$6 for general public. Cost is to cover expenses only.



# Touche! Vandal Swordplay new club on campus

**Jeremy Chase**  
Staff

Touche! Riposte! Parry!

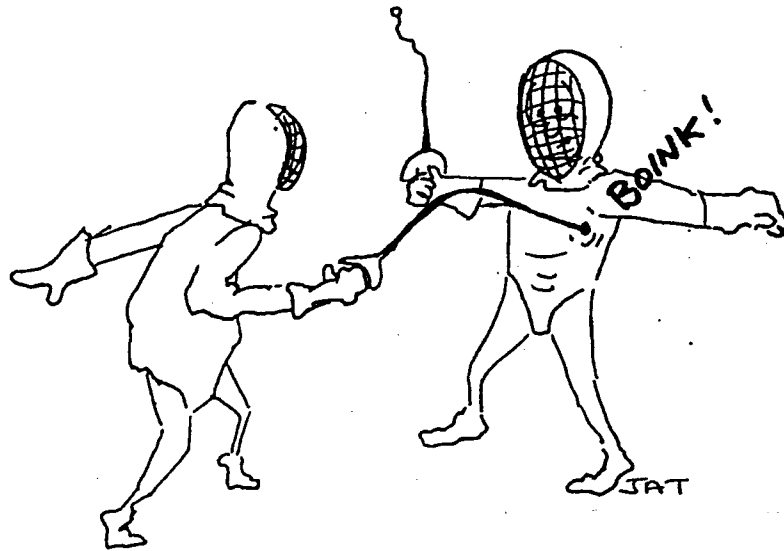
These are just a few of the things that members of Vandal Swordplay, the University of Idaho Fencing Club, deal with on a regular basis.

Caleb Wright, president of Vandal Swordplay, said that the club, consisting of around 12 students and faculty members, emphasizes getting people into the sport as well as training advanced students for meet competition. "Any beginners are welcome and we're willing to help them out," he said.

Wright said that the club meets three times a week in Room 11 of the Physical Education Building to work on a variety of warm-ups, drills, and sparring to develop its members in the ways of the foil, epee, or sabre.

Members of Vandal Swordplay use UI equipment for fencing, which includes the foils, masks, and uniforms. In addition, Wright said that the club uses an electrical box and foils for practice to create a real bout environment.

Todd Bermensolo, a member of



Vandal Swordplay, enjoys the club because of its emphasis on individual instruction. Norm Pendegrift, a College of Business professor and fencing instructor for the UI, is also part of Vandal Swordplay. "He'll spend time and give individual lessons," Bermensolo said. "He'll take people aside to give them help."

Bermensolo also likes the club because of the opportunity to meet other fencers and to take a break

from school. "It's a chance to meet other fencers in the Moscow area," he said. "And you can concentrate on something else besides school-work."

This year, Vandal Swordplay has received ASUI recognition as a club and has already been featured on UI Communication's Coaches Show. Bermensolo said that the fencers are also looking forward to competing in meets soon. "There's a possibility of having a tourna-

ment, but right now it's just an idea," he said. The club has already competed against a fencing club at Pullman.

In the meantime, Bermensolo and Wright both hope that more people will come out to try the sport, or at least enroll in the UI's beginning fencing course (listed as PE 106).

Wright said, however, that people shouldn't think that the course is a prerequisite for the club. "It's not required, but it'll help them out," he said. "The training you get with other people and the time spent fencing is the most valuable part."

Dues for members of Vandal Swordplay are \$15 for the first semester of membership and \$10 for each subsequent semester. Dues need only be paid if equipment is needed. "People can bring their own equipment to fence if they want," Wright said.

Vandal Swordplay meets Tuesday and Thursday at 12:30 p.m. and from 12 to 2:30 p.m. on Sunday. Wright said that these times are not definite, and may change during the semester. Any further questions concerning the club may contact Caleb Wright at 883-8033.

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*Lifestyles Briefs*

**International party**

Tickets for the third annual International Afternoon of Culture, Costume, and Cuisine are on sale today at Ticket Express. The event is scheduled

for March 4 in the Student Union. Seating is limited and cost is \$3.50 for students and \$6 for general public. The event will feature a parade of flags from over 100 nations, an English-style high tea and a show of fashions from many countries. Anyone interested to model in traditional dress or for more information contact the IFA office at 885-7841.

## Models wanted for Festival

Anyone interested in modeling for the International Afternoon of Culture, Costume, and Cuisines on March 4 should contact Jo Ann Trail at the IFA office at 885-7841 or Mary Becker at 882-0685. Forms are available at the Student Union Information Desk or the IFA office.

Music tapes should be turned in to these places as well. The event features a fashion show of traditional dress from many countries for which these models are needed.

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# Houdini Boys to educate Moscow Youth

Mike Maas

Idaho Theater for Youth will tour Idaho schools in May with their final 1994-95 production, *The Houdini Boys*.

Based on the true story of famous escape artist Harry Houdini and his brother, the play is filled with magic tricks and fun for all ages. Idaho magician Tim MacNeil acts as Magic Consultant for the play, his main objective being to make the actors feel like they're magicians, and of course to make sure the actors escape from the chains and handcuffs safely.

The play was written by Mark Rosenwinkel, a playwright from Minneapolis who had his adaptation of Melville's *Moby Dick* performed by Idaho Theater for Youth in 1993. It not only contains magic tricks and escape stunts, but singing, dancing, and a peek into life in the 1890s through period costumes and full sets.

One of the goals of Idaho Theater for Youth is education, and to this end they have put together a study guide to accompany *The Houdini Boys*.

It contains trivia, questions, activities, and history lessons—all designed to help teachers take the experience of seeing the play back to the classroom afterward.

The story begins when a young Harry Houdini wants to leave home to become a magician.

He convinces his brother, Dash, to join him, and for awhile they barely survive performing cheap



Harry Houdini and his brother Dash iron out the kinks in an early escape trick during *The Houdini Boys*, an adventurous and magical play produced by Idaho Theater for Youth. It is touring schools February through May of 1995.

magic tricks in small shows nationwide. But soon Harry decides to change the act to incorporate his newly-discovered escape artistry, but Dash wants to stay with the basic stuff. At first Dash puts his dreams aside to be Harry's side-

kick, but eventually the two men must go their separate ways. *The Houdini Boys* isn't just about magic, it's also about family ties and doing whatever we can to pursue our dreams.

Directed by Boise actor/director

Richard Klautsch, *The Houdini Boys* will be performed more than 150 times and to over 40,000 students across Idaho by the end of May. It will appear at Moscow Junior High at 8:25 am on March 31.

## Jazz festival schedule

Feb. 22  
Pepsi International  
World Jazz Concert  
Kibbie Dome, 7 p.m.

Feb. 23  
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Concert  
Kibbie Dome, 7 p.m.

Feb. 24  
Vocal Winners  
Concert  
Kibbie Dome, 4:45  
p.m.  
All-Star Concert  
Kibbie Dome, 8 p.m.

Feb. 25  
Instrumental  
Winners Concert  
Kibbie Dome, 4:45  
p.m.  
GTE Giants of Jazz  
Concert  
Kibbie Dome, 8 p.m.

Contact Ticket  
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tion.



## Music Review

### NEGATIVLAND U2

"The letter U and the numeral 2," Negativland sang, or more liked mixed and sampled. Yes, the controversial group is back with a new album. This time it's bootlegged, or is it? You never know with Negativland.

The album entitled *Negativconcertland* is a live recording of a concert in which Negativland performed. At the concert they performed the controversial songs which landed them in a copyright lawsuit against U2.

Placed methodically on the album are "The Copyright Law" (part 1) and part 2, "Long Distance Dedication," "U2" part 1 with "The Weatherman" and other songs.

"Long Distance Dedication" starts out with Kasey Casem doing a dedication to a dog for a couple. It breaks off in the middle with Casem saying some things and then finally saying: "The letter U and the numeral 2." Negativland in the song mixes some of U2's songs into the their song. By mixing in the song, Negativland was able to have a lawsuit thrown at

them.

*Negativconcertland* is an album which is rare to find as is the original because of the lawsuit by U2. The album has a blend of sound bites mixed in with U2 music as well as some of Negativland's own music.

I find that the album is very amusing in some parts as well as intriguing. It is hard to figure out where some of the sound bites come from. The album is also a double album set. The second CD contains some more songs off of their albums.

One song which Negativland

likes to do and can set off some of the public is the song "Christianity is Stupid."

The *Negativconcertland* album is available from N records. You have to really search for this album, but if you are a Negativland fan, it shouldn't be too tough. This album is recommended as an album that goes against the system, specifically copyright laws.

At the bottom of the package it says: "Permission granted to copy for any purpose whatsoever."

—Matt Baldwin

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## Some good luck wouldn't hurt UI



**Mark Vanderwall**

If it weren't for bad luck, the Vandals' women's hoop team would have no luck at all.

When the women starting the season headed out the back door once again, people found themselves wondering if the Lady Vandals could ever find the winning chemistry. The women were shut out through the first third of the season, but finally found that chemistry against Temple. The next burning question was could Idaho generate a consistent game during conference action, and that has yet to be answered.

With the addition of second team All American volleyballer Mindy Rice, the leadership of point guard Ari Skorpik, the explosion of freshman Kelli Johnson from beyond the arc, and the powerful rebounding of Kerri Wykes, you may be asking yourself how this team can be (5-17 on the season, and 3-7 in the Big Sky.) The answer lies nowhere near the surface, and it would take a pretty big shovel to dig deep enough to find a real answer.

Coaching has been a real bright spot for the Vandals this season, as first year coach Julie Holt has transformed basically the same 3-22 team from last season into a contender this year. OK, a 5-17 record isn't exactly an overwhelming statistic, but at least this season you can say that Idaho has given themselves a chance to win most of their games.

The Lady Vandals have been viewed in past years as a sure win for Big Sky foes, but this season the times have changed. The double-digit number in the loss column for the women in no way shows the improvement that has occurred, nor the fear they have put in their opponents when they step onto the court to play. If Idaho had received a few breaks this season, they could very well be sitting in good position for the conference tourney come March 10-11.

After Saturday's 46-45 heartbreaking loss to Eastern Washington, Idaho is no longer in control of its own destiny. The Vandals must now beat Northern Arizona and Weber State on the road this week, as well as split with the Montana schools in order to have a shot at the conference tournament. Eastern Washington must also lose two of its remaining games to help ensure an Idaho post-season.

There are a lot of maybes for the Vandals right now, but don't count Holt and her team out just yet.

With Rice making a name for herself as one of the premier scoring threats in the Big Sky, and Skorpik following right on her heels, nothing is out of reach for this team. If Johnson finds her mark from beyond the arc, and Wykes is able to dominate the boards, the Lady Vandals will be sitting in fine shape come tournament time.

One of the things that is overlooked is the ability of Idaho recruiters to keep the local talent close to home. In a state that is not known for its basketball talent, Idaho's roster has eight players from this state, as well as the rest coming from the Northwest. This to me says a lot for the University, because they are trying to build a winning program out of local talent, rather than going abroad to achieve success, and this is often overlooked by the critics.

If Idaho does make the post-season, the rest of the Big Sky better watch out. Idaho needs nothing more than to disassociate itself from the word loser; by making the post-season that word as well as the monkey on its back will be gone for good.

Holt will have her team ready to compete, and the girls will have their shoes laced up come game time. It will not be just another game come Thursday and Saturday, and believe me, these ladies will hold nothing back, because for many of them they want to lose that monkey more than George Michael did when he released the 1988 "smash."

## Road to postseason bumpy for UI

**Ben Carr**  
Staff

At half-time of Saturday's game against Eastern Washington, two airline tickets were given away to a person in the crowd. About five minutes into the second half, most of the Vandal basketball team was probably wishing they had won the tickets.

Although Idaho led at the half, the Vandals couldn't hold onto the lead as the second half wore on. At one point EWU held a six point lead over Idaho, but the Vandals kept the crowd guessing when they whittled the Eagles' lead down to just one with 23 seconds to play.

With ten seconds left in the game, Ari Skorpik passed to freshman Kelli Johnson. Johnson fought her way toward the basket against Eastern's defense and put up a shot she has made hundreds of times. The game winner.

The sound of the ball hitting the side of the rim was like a gunshot in the rising noise of Memorial Gym. The shot served to silence the Idaho crowd as well as ignite the ten or so Eastern fans who realized that Idaho's last chance shot had fallen short and the EWU victory was complete, 46-45.

It was after the half that Idaho's nightmare began.

Idaho held a 26-21 halftime lead, but didn't score through the first seven minutes of the second half. In the next three minutes EWU completed a 13-4 run that gave them a 34-30 lead with 10:10 left to play.

Johnson hit a three-pointer and on the next possession buried two free throws to give Idaho a 35-34 lead with 8:53 remaining in the game; the lead was Idaho's last. EWU scored again almost immediately when Tina Smith made a running lay-up to put EWU up 36-35.

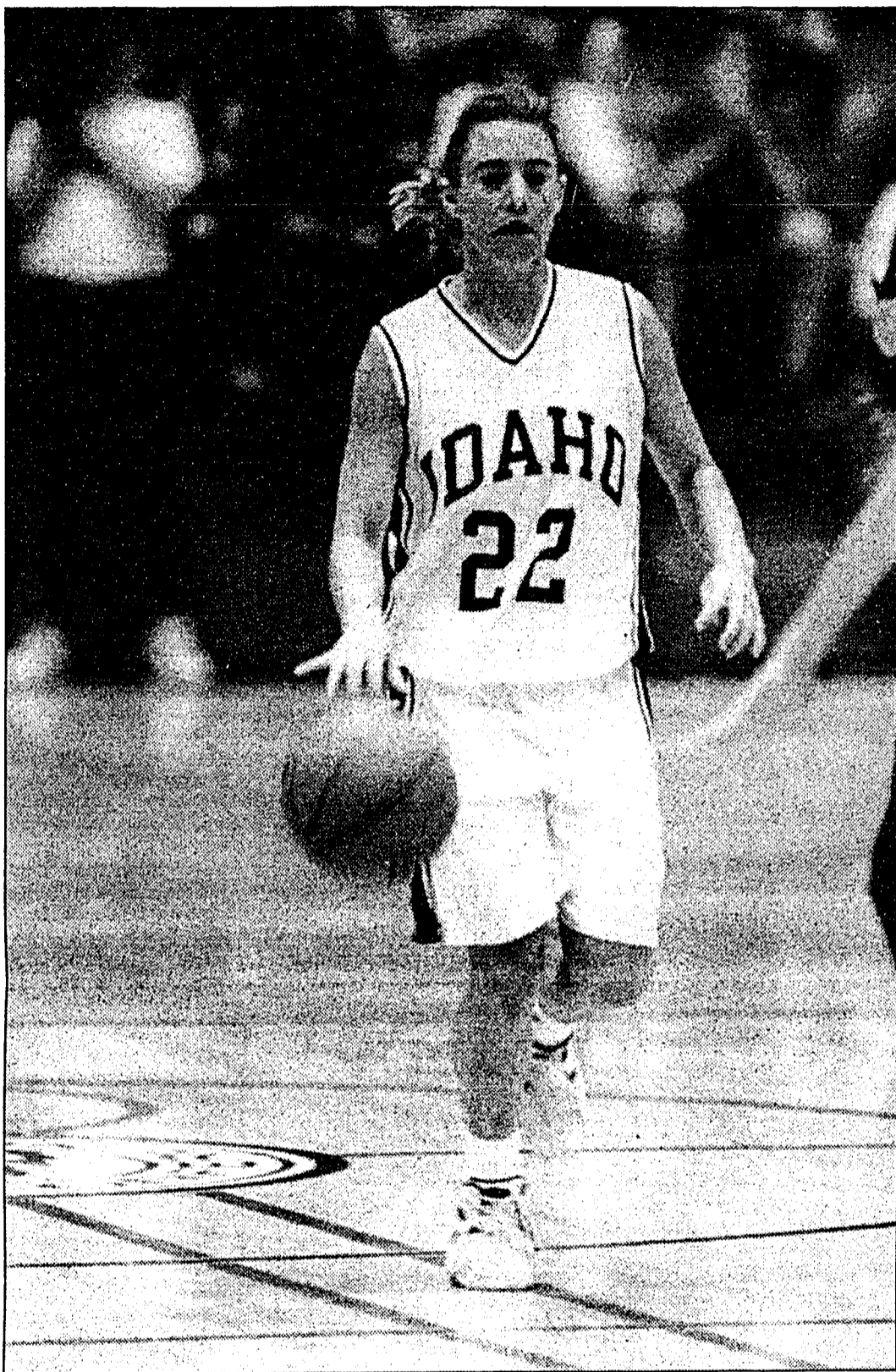
The final minute of the game was a series of tie-ups, fouls, jump balls, and out of bounds plays that all ended up in the hands of the Idaho offense. All in all Idaho got the ball back six straight times on out-of-bounds plays.

The Vandal's only scoring in the final three minutes of the game came from Skorpik who connected on four free throws. The last two put Idaho within one at 46-45 with 23 seconds left. For the game Skorpik shot 10 for 10 from the line.

Skorpik fouled Eastern Washington's Jennifer Sutter on the ensuing possession. Sutter missed the front end of the one-and-one free throw situation, setting the stage for Johnson's jumper that fell short at the buzzer.

"We put ourselves in a situation to win," Idaho coach Julie Holt said. We had lots of opportunities; we created opportunities for ourselves, but we just didn't convert."

The Vandals were sparked early by the play of Jill Ortner who came off the bench to briefly replace Skorpik. Ortner scored soon after she entered the game on a 12 foot jumper, and on the next possession brought the ball down the court and shot a long 3-pointer that put Idaho up 9-4 with 13:37 left to play in the first half.



Sophomore point-guard Ari Skorpik sets the Vandal offense in Saturday's 46-45 loss to the Eastern Washington Eagles. **Bart Stageberg**

Idaho went into the intermission leading 26-21 mainly because of the poor free throw shooting of the Eagles. Eastern was just 3-10 from the free throw line compared to Idaho's 11-12 shooting from the stripe.

In the first half there were seven lead changes. Neither team could extend a lead beyond the five points Idaho set off of Ortner's points. With 2:08 left to play in the first half, Skorpik made two free throws Melissa McDaniel buried a long jumper to extend Idaho's edge back to five with 1:31 left to play.

Although Idaho was leading at the half, coach Julie Holt wasn't very pleased with how her team played.

"We didn't play well in the first half. This game was one where you found out a little about yourself," Holt said.

EWU coach Heidi VanDerveer was relieved the game ended with an Eastern victory.

"This was a tremendous win for a basketball team," VanDerveer said. "We never looked real poised, we weren't taking very good shots. Our defense really helped."

### Big Sky Women's Standings

	BIG SKY CONFERENCE		Team Pct.	Overall	
	W	L		W	L
Montana	9	1	.900	20	5
Boise State	9	2	.818	15	8
Montana State	6	4	.600	11	11
E. Washington	5	5	.500	9	13
N. Arizona	4	7	.364	12	11
Idaho	3	7	.300	5	17
Idaho State	3	8	.273	4	21
Weber State	3	8	.273	13	10

Although being swept by EWU in the regular season obviously doesn't help Idaho's post season chances, the opportunity to play in the Big Sky Tournament in March is still alive.

"We're still in the hunt," Holt said. "We've got a legitimate shot. We have to win the next two on the road, and one at home."

**EASTERN WASHINGTON (46)**  
Smith 4-12 0-1 8, Missall 3-9 3-4 9, Napier 7-19 0-3 14, Watterson 1-5 1-2 3, Sutter 1-3 1-3 3, Schwenke 0-1 2-2 5, Laky 1-6 0-0 2, Graber 0-0 1-2 1, Sloan

0-1 1-2 1. Totals 18-56 9-19 46. **IDAHO (45)**

Wykes 1-4 0-0 2, Anderson 1-4 1-3 3, Rice 3-10 2-2 8, Johnson 1-9 2-2 5, Skorpik 2-10 10-10 14, Ortner 2-3 1-2 5, James 0-2 0-2 0, McDaniel 3-4 2-2 8, Ackerman 0-1 0-0 0, Payne, Ackerman. Totals 13-47 17-21 45.

Halftime - UI 26, EWU 21. Three-point goals - EWU 1-9 (Schwenke 1-1, Napier 0-1, Watterson 0-2, Laky 0-2, Smith 0-3), UI 2-10 (Ortner 1-2, Johnson 1-6, Skorpik 0-2). Fouled out - EWU Missall. Rebounds - EWU 38 (Smith 6, Napier 6), UI 45 (Anderson 10). Assists - EWU 12 (Watterson 2, Sutter 2, Smith 2, Napier 2), UI 9 (Skorpik 3). Total fouls - EWU 18, UI 20. Attendance - 428.

# Vandals' Johnson plays role as good guy

Damon Barkdull

Staff

You won't hear Idaho's Benji Johnson making any disheartening comments about someone's mother while he competes on the basketball court.

Johnson, a senior point guard for the Vandals, often hears guys on the court trash talking and doesn't think it belongs in the game.

"I'll take someone to the hole, and mention it to him...but as far as being a big trash talker, it's not for me. It takes away from my game," Johnson said, "When guys trash talk to me it inspires me to play better and make them shut up."

Johnson has always tried to play by example rather than words. This season Johnson has stepped up as the non-verbal leader.

"I'm not a ra-ra type of guy that goes out and cheers, but when a teammate makes a good pass, I'll pat them on the ass to get 'em going—so I'd like to think I've stepped up as a leader," Johnson said.

Johnson keeps his choir boy attitude off-court as well, and manages to keep himself away from some of the peer pressures of college life.

"I don't believe in drinking. I'll go hang out with the guys and talk to people, but I've never liked to party," Johnson said, "I'll go out with the guys and be designated driver and make sure they don't get in trouble."

Growing up in McLeansboro, Illinois, Johnson was taught morals and discipline through his father.

"I give my dad a lot of respect, because morally he has always made the right decisions—and he's always been real honest," Johnson said.

Johnson returned this year as Idaho's starting point guard where he earned All-Big Sky Conference honors after transferring from Three River Community College in Poplar Bluff, Missouri.

The 6-foot 2-inch senior consistently has been Mr. Assist, but Johnson is known for is exceptional free throw shooting, averaging 85 percent this year.

After about seven games into the season, UI basketball coach Cravens asked Johnson to step up his game.

"Coach emphasized that this is my senior year and after this year I'm done.

He wants everybody to go out with a good note, and stressed that we need everybody to contribute, and I wasn't doing that. He told me to go ahead and shoot the ball, be more aggressive, and take it to the hole," Johnson said.

If anyone has been to one of the Vandals recent games, they would see that Johnson has in fact began to contribute.

"I think my game is more effective when I take it to the hole. I'm more of the slasher, driver type—when I do that it opens up the outside a little bit more. Overall I think I've become more aggressive," he said.

Among Johnson's favorite games during his career here at UI is the win over undefeated Montana last season in Missoula, when the Grizzlies were nationally ranked.

"That game was certainly a big win for us. They were picked to win the Big Sky, and everyone knows how hard it is to win in Missoula," Johnson said.

The dream of playing big time college basketball has always lingered in the McLeansboro, Ill. native's

mind. That dream came true in the fall of 1993 when Johnson first donned a Vandal uniform.

"I've always wanted to play Division I-A ball, and coach Cravens recruited me and gave me the chance to fulfill my dream," Johnson said.

This year's lackluster season has been frustrating for Johnson, and like anyone else, he'd like to see his team win some games.

"I'm not disappointed quite yet. The conference tournament is coming around, and we should surprise some people there. I'm not counting us out," Johnson said.

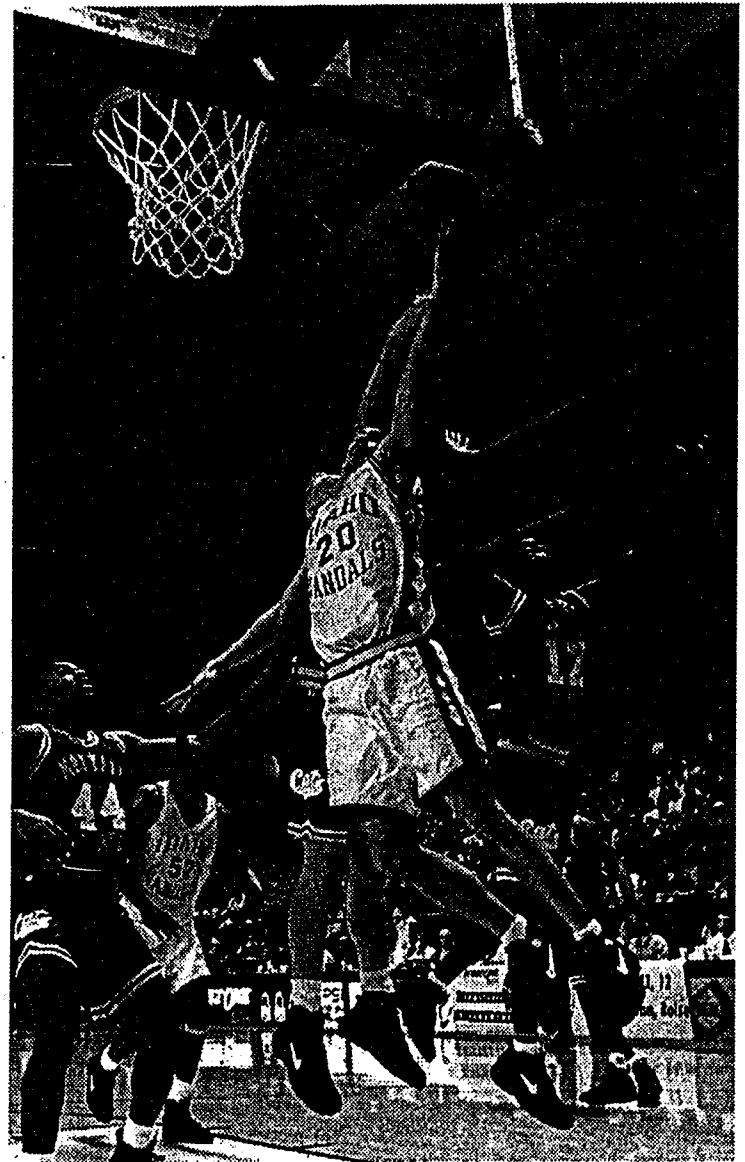
Even when basketball is over, Johnson plans to remain a part of the game.

"I love the game of basketball. After this year I have to go to school for one more year, and then I plan to get involved with college basketball, maybe a grad-assistant job. The coaches here said they'd help me out," Johnson said.

Johnson, a secondary education major, has managed to keep the grades up. Johnson has a cumulative GPA of 3.3, and says that the key to keeping grades and being involved with athletics is discipline.

"The toughest part is trying to make yourself study after a hard practice that leaves you tired. I probably don't study as much as I should, but it takes a lot of discipline knowing that you only have a certain amount of time to do the studying," Johnson said.

With Idaho's "partying" reputation and the controversial off-court antics of some UI athletes, Benji Johnson's choir boy image is surely a contradiction to what other people may think of UI students.



Bart Stageberg

Ben Johnson drives to the basket earlier this season against Montana State. The senior has welcomed Idaho's new three-guard offense.

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**Argonaut**  
The Students' Voice

THE OFFICIAL NEWSPAPER OF THE  
UNIVERSITY OF IDAHO



# Vandals extend streak, teach Eagles lesson

Dan Eckles  
Sports Editor

The Eastern Washington Eagles are taking a course in futility while the Idaho Vandals are handling the teaching chores.

The Eagles are earning an A in the course, but failing miserably on the court, dropping their 20th straight test to the Vandals 61-54 in NCAA Big Sky men's basketball action Friday in Cheney.

Idaho almost followed its season long trend of blowing late game leads. The Vandals held a 14-point advantage, 54-40, after James Jones' lay-up at the 6:17 mark of the second half, but watched Eastern Washington whittle the

## Kwaramba and Wimer shine

Kevin Neuendorf  
Staff

Records were falling this past weekend as the Kibbie Dome once again played host to a whole slate of track and field events at the Vandal Indoor and the Moscow-McDonald's Open II.

The 20th Vandal Indoor on Friday night was highlighted by four record-breaking performances including, Christos Pallakis of Washington State, who broke a Kibbie Dome record in the pole vault reaching a height of 18-0 1/2. Pallakis, a senior from Athens, Greece, is also currently ranked first in the NCAA in the pole vault. The Vandal Indoor also included a sub-four minute mile and several strong appearances from both the Vandal men and women.

Rick Wassenaar, competing in his first 55-hurdles of the season, placed fourth with a time of 7.88 seconds. That mark also qualifies him for the Big Sky Indoor Championships March 3-4. Bernd Schroeder placed fifth in the mile with a Big Sky qualifying mark of 4:13.95.

The men carried their strong performance on Friday night right into Saturday's Moscow-McDonald's Open II.

Triple jumper Christopher Kwaramba, a junior from Ridgemont Gweru, Zimbabwe, broke an Idaho record he set just last weekend at the Moscow-McDonald's Open I, with a jump of 51-3 1/2. Kwaramba has also finished first in his last three meets and is currently first in Big Sky Conference standings.

Idaho's Ty Koellmann qualified for the Indoor Championships in the 800-meters with a time of 1:54.44, and Neils Kruller once again placed first in the long jump with a lunge of 24-11.

Sprinter Felix Kamangirira raced to first place finishes in both the 55-meter dash and the 200-meters. Freshman, Jason St. Hill, also placed first in the 400-meters with a winning time of 49.33 seconds.

The Vandal men now have qualified at least one person in each event for the Indoor Championships, including Neils Kruller who has qualified in four separate events.

The record-breaking performance of junior Jill Wimer in the shot put climaxed a sound weekend for the Vandal women at the Moscow-McDonald's Open II. Wimer won her third straight shot put on Saturday and set a new Idaho record with a toss of 44-11, breaking a record she set just last weekend.

The Vandal women will have 10 women competing at the Indoor Championships, including Heidi Bodwell who has qualified for both the 200-meters and the long jump.

lead down to three in the final minute of action.

Eastern Washington's Melvin Lewis dropped in a lay-up with 25 seconds remaining in the game to put the Eagles within one shot of extending the game, 57-54, but Shawn Dirden buried two free throws five seconds later to jump the Idaho edge to five. Idaho's Mark Leslie canned two more shots from the charity stripe with 14 seconds left for the final margin.

Last week's cold weather still appeared to hold a grip on the Eagles as they shot a frigid 34 percent from the field, including just a 29 percent accuracy rate (8-28) in the first half. Lewis, who scored the Eagles' first 11 points, was the exception to the rule. The 6-foot 8-inch 270 pound junior connected on 10 of his 15 shots, but the rest of the Cheney crew finished just 11-46.

Superior shooting was the key to the UI triumph as the Vandals shot 50 percent from the field (23-46). EWU stayed close thanks to some tough defense that saw the Vandals go through first half scoring droughts of four minutes and four minutes and forty seconds.

Despite the scoring droughts,

	W	L	Team Pct.	Overall	
				W	L
- Weber State	9	2	.818	16	7
Montana	7	3	.700	16	7
Idaho State	7	4	.636	16	6
Boise State	6	5	.545	16	7
Idaho	4	6	.400	10	12
Montana State	4	6	.400	16	7
N. Arizona	4	7	.364	7	15
E. Washington	1	9	.100	4	17

Eastern Washington's shooting woes allowed the Vandals to build a first half cushion. Leslie scored eight points in a 14-5 Idaho run that gave the Vandal-5 a 31-19 lead late in the first half.

Fourteen second half Idaho turnovers gave the Eagles momentum to mount the late rally, but Dirden and Leslie would not let the Vandals wilt.

Leslie finished with 16 points and five assists to lead the Vandals while Dirden contributed 13 points and six rebounds in the winning effort.

Lewis posted a game-high 23 points and 10 rebounds for Eastern Washington.

The win positioned Idaho into a fifth place tie with Montana State in Big sky standings with four games remaining in the regular season. Eastern Washington, which surprised Boise State in Boise 10 days ago, saw virtually any postseason aspirations it had dashed with Friday's loss. The top six teams in the Big Sky advance to the league's postseason tournament.

The Vandals host Northern Arizona Thursday at 4:30 p.m. in

Memorial Gym. The time and location changes are due to the Lionel Hampton Jazz Festival using the Kibbie Dome all week.

The Lumberjacks upset Big Sky preseason favorite Idaho State last weekend, but were devastated early Sunday morning when news came that top scorer Brad Snyder was killed in a car accident. The Lumberjacks practiced for the first time Tuesday since hearing of Snyder's tragedy.

IDAHO (61)

Leslie 5-12 4-5 16, Dirden 4-6 4-4 13, Gardner 4-8 0-0 8, Johnson 4-7 0-0 8, Harrison 2-6 3-4 7, Jones 2-2 0-0 4, Baumann 1-3 0-0 3, Coates 1-2 0-0 2. Totals 23-46 11-13 61.

EASTERN WASHINGTON (54)

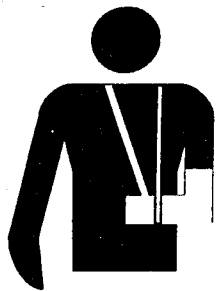
M. Lewis 10-15 3-5 23, J. Lewis 5-15 3-3 16, Thompson 2-3 0-0 5, Stinnett 2-8 0-0 4, Rideout 2-10 0-0 4, Crider 0-6 2-3 2, Porter 0-3 0-0 0, Groves 0-1 0-2 0, Richardson. Totals 21-61 8-13 54.

Halftime score - UI 31, EWU 21. Three-point goals - UI 4-13 (Leslie 2-6, Baumann 1-3, Dirden 1-3, Johnson 0-1), EWU 4-20 (Lewis 3-11, Thompson 1-1, Porter 0-1, Rideout 0-2, Crider 0-5). Fouled out - UI Harrison. Rebounds - UI 34 (Harrison 8), EWU 31 (Lewis 10). Assists - UI 14 (Leslie 5), EWU 10 (Stinnett 3). Total fouls - UI 13, EWU 12.

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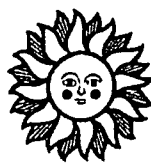


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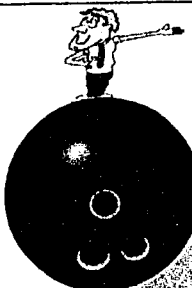


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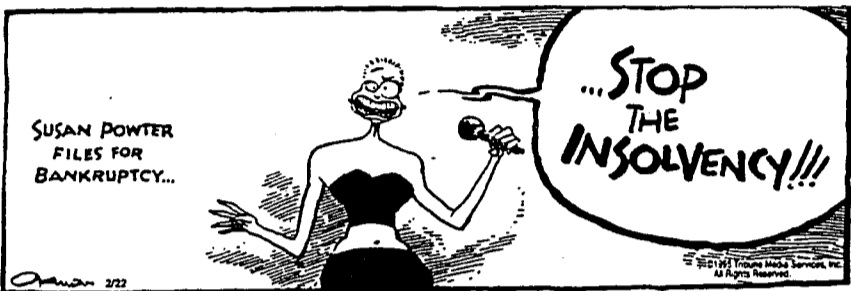
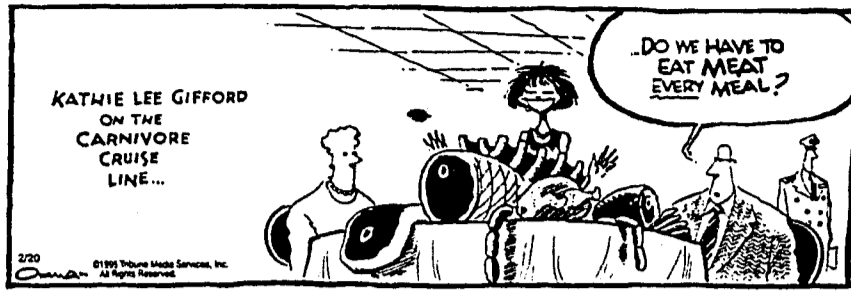
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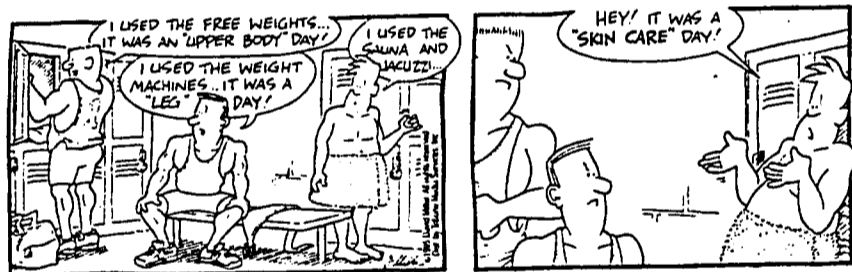
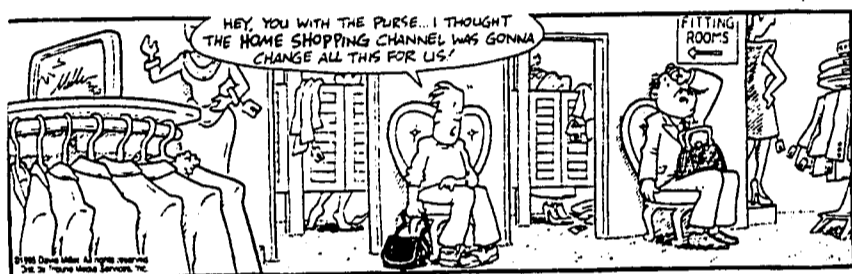
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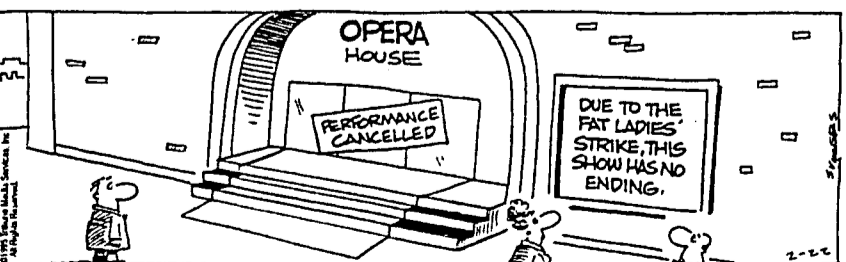
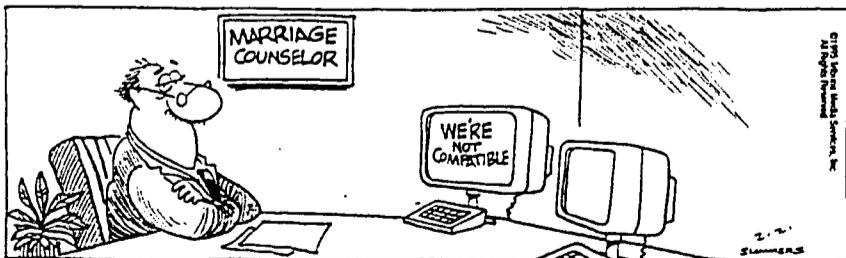
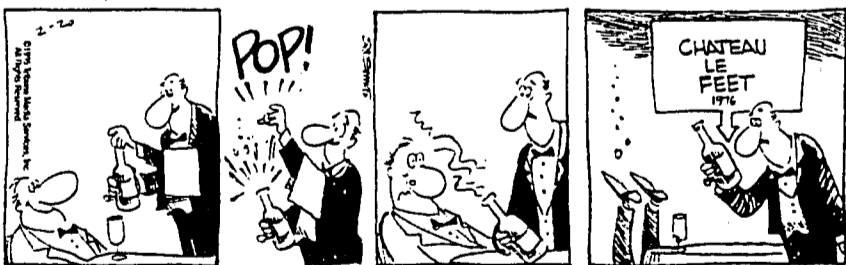
**Mixed Media Jack Ohman**



**Dave David Miller**



**Bound & Gagged Dana Summers**

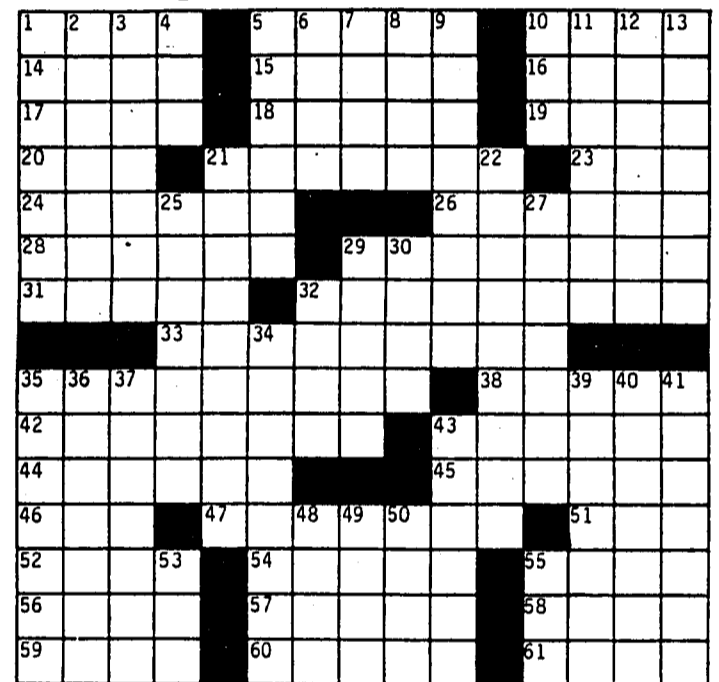


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**collegiate crossword**



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**ACROSS**

- 1 Shaw's "The Apple"
- 5 Onion form
- 10 Military group member
- 14 Construction member (2 wds.)
- 15 Ham it up
- 16 Concerning (2 wds.)
- 17 Kipling's "Rikki-Tikki-"
- 18 State flower of New Hampshire
- 19 Chinese border river
- 20 Boxing great
- 21 Dwindles, as a supply (2 wds.)
- 23 Prohibit
- 24 Destined for failure
- 26 Stair parts
- 28 Entangle
- 29 Geological epoch (2 wds.)
- 31 "Gone With the Wind" star
- 32 Villain

- 33 Terminus of 19-Across (2 wds.)
- 35 Truthful
- 38 Loud noise
- 42 Like spoiled food
- 43 Imitated a banshee
- 44 Let
- 45 — Christie
- 46 Sturm — Drang
- 47 Santo —
- 51 Sot's sound
- 52 Office note
- 54 Horse god (var.)
- 55 Neither you
- 56 The Emerald Isle
- 57 Actor Nick —
- 58 Harte or Maverick
- 59 High-speed planes
- 60 Bum —
- 61 Rooney or Hardy

- 8 Common Latin abbreviation
- 9 Very proper
- 10 — station
- 11 Hungry —
- 12 On the loose (2 wds.)
- 13 Advice
- 21 Made double-sure
- 22 RV
- 25 Hungarians
- 27 Missouri city
- 29 Tonto's horse
- 30 Hauls
- 32 Unappetizing food
- 34 Periods of re-taxation
- 35 Encyclopedia parts
- 36 Levelers
- 37 Let in again
- 39 Wind instrument
- 40 Negated a layoff
- 41 Gluttony
- 43 Former New York City mayor
- 48 — court
- 49 Inactive
- 50 Ex-cager Thurmond
- 53 Switch positions
- 55 League for 50-Down

**DOWN**

- 1 Fortress
- 2 Seafood dish
- 3 Italian dish
- 4 Part of TNT
- 5 Hoodwink
- 6 " — the Mood for Love"
- 7 Army officers (abbr.)

**Answers To This Weeks Puzzle**

C	A	R	T	D	I	C	E	D	W	A	A	C
I	B	A	R	E	M	O	T	E	A	S	T	O
T	A	V	I	L	I	L	A	C	Y	A	L	U
A	L	I	R	U	N	S	L	O	W	B	A	N
D	O	O	M	E	D	R	I	S	E	R	S	
E	N	L	A	C	E	S	T	O	N	E	A	G
L	E	I	G	H	S	C	O	U	N	D	R	E
V	E	R	A	C	I	O	U	S	B	L	A	R
O	V	E	R	K	E	P	T	W	A	I	L	E
L	E	A	S	E	D	A	G	A	T	H	A	
U	N	D	D	O	M	I	N	G	O	H	I	C
M	E	M	O	W	O	D	A	N	N	O	R	I
E	R	I	N	N	O	L	T	E	B	R	E	T
S	S	T	S	T	E	E	R	A	N	D	Y	



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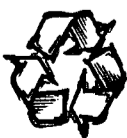
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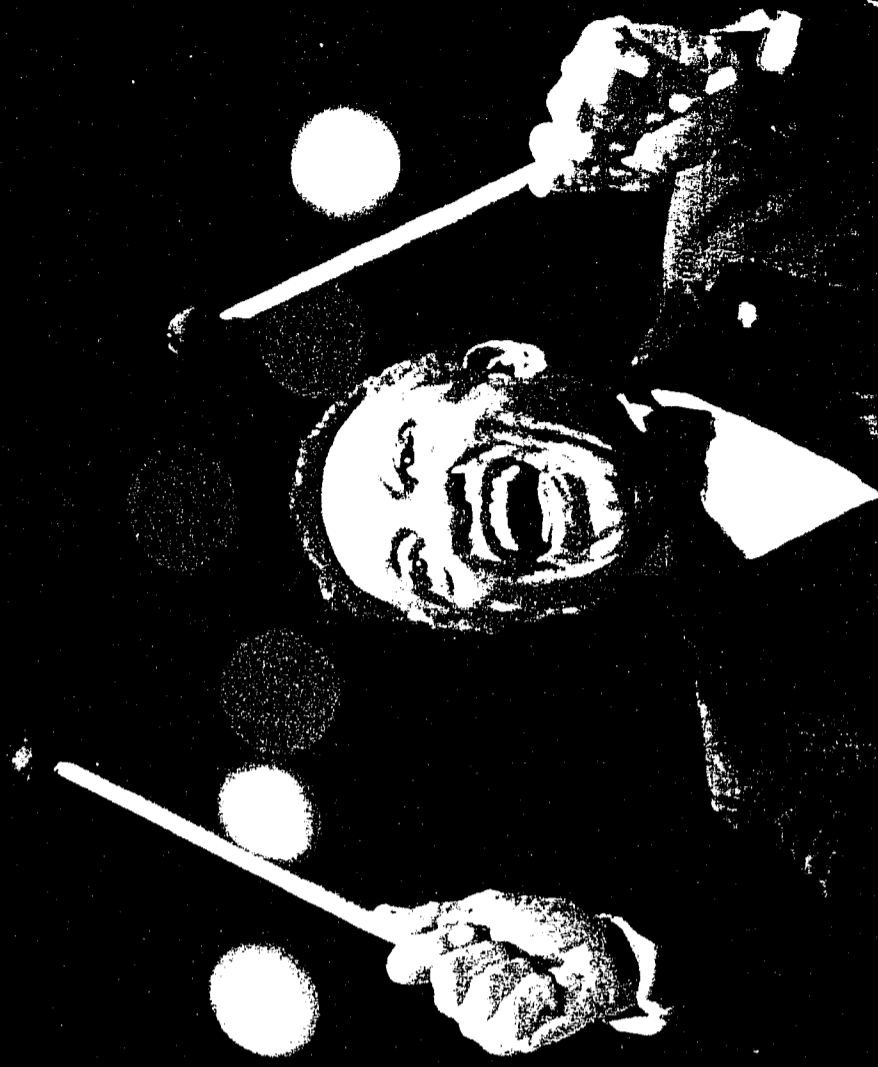
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*Lionel Hampton*

# Jazz Festival

FEBRUARY 22 - 25, 1995



UNIVERSITY OF IDAHO  
Moscow, USA

PUBLISHED BY

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# Argonaut

The Students' Voice

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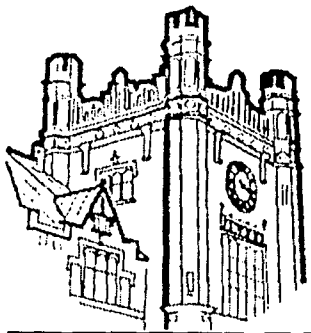
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# THE UNIVERSITY OF IDAHO Argonaut The Students' Voice

Wednesday, February 22, 1995

ASUI — Moscow, Idaho

# JAZZ FESTIVAL 1995

## Hampton to help celebrate tenth year of festival name

It is the moment everyone has been waiting for, it is the start of the 1995 Lionel Hampton Jazz Festival on the campus of the University of Idaho.

Festival organizers can breathe a sigh of relief as the ball starts rolling. Performers and contestants are starting to arrive in Moscow for the annual music event. Jazz musicians from all over Idaho, the Pacific Northwest, the United States and foreign countries come together to perform the music they love.

It is the time when junior high school students can share the stage with some of jazz music's most famous performers. Those who are just starting out can learn the proper techniques and tips from those who have been playing for years.

People from all over the world will converge on the UI campus to witness some of the most beautiful jazz music anywhere. Nightly concerts will feature artists from all walks of life playing all types of instruments.

Dr. Lynn Skinner, executive director of the Jazz Festival, feels pleased with the line-up for the 1995 event.

With artists such as Herb Ellis, Nancy King, Ray Brown and of course, Lionel Hampton, slated to perform, what else could any jazz fan hope for.

The 1995 Lionel Hampton Jazz Festival will kick-off with the Pepsi International World Jazz Concert tonight at 7 p.m. in the ASUI Kibbie Dome. This concert will be featuring: Lionel Hampton, vibes; Claudio Roditi, trumpet (Brazil); Keiko Matsui, piano (Japan); Kazu Matsui, shakuhachi (Japan); George Robert, alto saxophone (Switzerland); Dado Moroni, piano (Italy); Herb Ellis, guitar; Bobby Durham, drums; Brian Bromberg, bass; Dee Daniels, vocals (Canada); Ray Brown,



Contributed photo  
Lou Rawls and Lionel Hampton share a great moment together at a past Jazz Festival. These two friends love to perform and look forward to coming to Moscow for the annual February music event. Be sure to take in one of the many opportunities to see and hear some of the finest jazz music performances anywhere.

bass; Hank Jones, piano; Bud Shank, alto saxophone; Claudio Roditi, trumpet (Brazil); Jane Jarvis, piano; John Clayton, bass; Kitty Margolis, vocals; Romano Mussolini, piano (Italy); and, Oscar Klein, trumpet/guitar/harmonica/clarinet (Austria).

The second concert for the 1995 festival will be Thursday at 7 p.m. in the Kibbie Dome. The Delta Air Lines Special Guest Concert will feature: Lionel Hampton, vibes; Dianne Reeves, vocals; David Torkanowsky, piano; George Shearing, piano; Neil Swainson, bass; Marian McPartland, piano; Hank Jones, piano; Herb Ellis, guitar; Bobby Durham, drums; Brian Bromberg, bass; Vanessa Rubin, vocals; and, Aaron Graves, piano.

The next featured concert will take place Friday afternoon at

4:45 in the Kibbie Dome. This concert is the Vocal Jazz Winners Concert and will highlight: Nancy King, vocals; University of Idaho Lionel Hampton School of Music's Jazz Choirs; and, winning groups from the day's competition.

The Friday evening All-Star Concert at 8 p.m. will star: Lionel Hampton, vibes; Benny Golson, tenor saxophone; Art Farmer, trumpet; Jon Hendricks, vocals; Hank Jones, piano; Herb Ellis, guitar; Bobby Durham, drums; Ronnie Cuber, baritone saxophone; Wallace Roney, trumpet; Brian Bromberg, bass; Gene Harris Quartet featuring: Gene Harris, piano; Ron Eschete, guitar; Paul Humphrey, drums; and, Luther Hughes, bass; Al Grey, trombone; Bill Watrous, trombone; and, Mike Grey.

Saturday afternoon at 4:45 p.m. will bring the Instrumental Winners Concert to the Kibbie Dome. This performance will feature a guest artist performance; the University of Idaho Lionel Hampton School of Music's Jazz Band; and, winning groups from the day's competition.

The final concert of the 1995 Lionel Hampton Jazz Festival will be the GTE Giants of Jazz Concert at 8 p.m. This concert is dedicated in the memory of Leonard Feather. Featured performers will be: Lionel Hampton

and his New York Big Band; Lou Rawls, vocals; Ray Brown Trio featuring: Ray Brown, bass; Jeff Hamilton, drums; and, Benny Green, piano; Hank Jones, piano; Herb Ellis, guitar; Bobby Durham, drums; Wallace Roney, trumpet; and, Brian Bromberg, bass.

Several artists will be offering workshops to help teach others the finer parts of jazz music. These sessions will allow hands-on experience for those who wish for some more personalized attention.

These workshops are informal, but structured to be beneficial for those who take part. This portion of the festival is the one many people look forward to the most.

There will also be competitions between jazz bands and choirs from junior high schools, high schools, colleges and universities from all over the Pacific Northwest.

These competitions are separated for schools of varying sizes so schools like Troy are not competing against schools like Coeur d'Alene. This allows groups on even ground to compete on a fair level. These groups are all judged and adjudicated by a distinguished panel of music professionals. Their rank and score from this panel distinguishes how they place overall.

These competitions will take

place in such places as: the Student Union Building, the North Campus Center, St. Augustine's, the L.D.S. Institute, the Agricultural Science Building, the Physical Education Building, the Administration Auditorium and the Kibbie Dome.

There will also be an opportunity for soloists in all classifications and instruments and vocals to compete. This gives those who are gifted in their musical skills to show them off in front of their peers as well as the judges.

The 1995 Lionel Hampton Jazz Festival is the twenty-eighth overall and tenth with the Hampton name. There are several special events planned to commemorate the anniversary for the naming of the festival. Skinner is also celebrating his seventeenth year as executive director of the festival.

Tickets for the performances and concerts are still available. They can either be purchased at Ticket Express located on the first floor of the Student Union Building or at the door. Ticket prices range from \$15 to \$25.

The 1995 Lionel Hampton Jazz Festival offers many people an opportunity to take part in what they love to do, play jazz. Fans of all types will come together to see their favorites.

story by Tim Helmke

### 1995 JAZZ FESTIVAL CONCERTS

Wednesday, February 22

PEPSI INTERNATIONAL WORLD JAZZ CONCERT 7p.m.

Thursday, February 23

DELTA AIR LINES SPECIAL GUEST CONCERT 7 p.m.

Friday, February 24

VOCAL JAZZ WINNERS CONCERT 4:45 p.m.

ALL-STAR CONCERT 8 p.m.

Saturday, February 25

INSTRUMENTAL JAZZ WINNERS CONCERT 4:45 p.m.

GTE GIANTS OF JAZZ CONCERT 8 p.m.

# Welcome to the Lionel Hampton Jazz Festival

Dear Dr. Hampton, Jazz Artists, Students, Alumni, Judges, Press, and Visitors:

Welcome to the 28th Annual Lionel Hampton Jazz Festival! This year we mark the tenth anniversary of the naming of the festival in honor of Lionel Hampton.

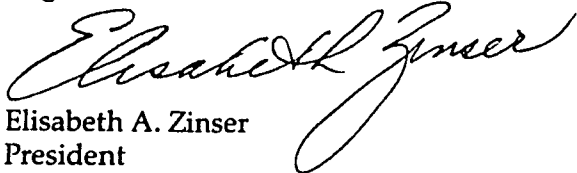
The University of Idaho is pleased and proud to have you visit our campus. This part of the world is a special place, and I hope you have an opportunity to tour the rolling fields of the Palouse, one of the nation's richest agricultural regions.

I invite you to walk around our beautiful campus; and, if you have an opportunity, visit the university's Prichard Art Gallery on Main Street in Moscow where the current show is an exciting collection of contemporary Native American Art by Joe Feddersen.

Also on view is a special exhibition of student work in the campus gallery in Ridenbaugh Hall. High school musicians from around the state have an opportunity to learn from the finest jazz artists, and each evening is an experience in jazz at its very best.

Lionel Hampton, Lynn Skinner, Executive Director of the Jazz Festival, and the Lionel Hampton School of Music have made the festival the number one jazz festival in the world! Thank you all — performers, student participants, judges and audience — for adding to the energy, creativity and enthusiasm of the University of Idaho.

Regards,

  
Elisabeth A. Zinser  
President

Dear Dr. Hampton,

You have made such a great impact on the "World of Jazz" because of your commitment to the Lionel Hampton Jazz Festival at the University of Idaho. Your generosity of time, your careful consideration of World Class Jazz Artists and your love for young people have helped to make this festival a great experience for all of us.

You and your marvelous friends of jazz bring a special joy to this campus each year as we become more physically and mentally aware of our beings through the music, Jazz.


We, the faculty and staff at the Lionel Hampton School of Music, feel especially grateful to be a part of your life through your school. We know that you represent excellence and we still this quality into the lives of the students with all of our energies.

Those of us who give our best to the Lionel Hampton Jazz Festival offer our heartfelt thanks to you for making all of this possible and for caring about the future of the lives of others.

We know that you would want all the Jazz Artists, Judges, Press, Student Performers, Jazz Educators, University of Idaho Students, Alumni and Visitors who are an integral part of the event to feel a special welcome to the University of Idaho campus where the Lionel Hampton Jazz Festival has a powerful musical message for all who attend.

You give all of us a new and added strength of determination to be the best we can become.

Respect and Love to you,

  
Dr. Lynn Skinner, Executive Director  
Lionel Hampton Jazz Festival

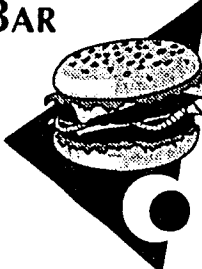
TUES - THURS. 8 AM - 8 PM

## The VANDAL CAFE

IN THE STUDENT UNION

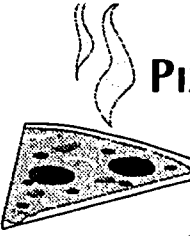
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# Hampton adds more than name to festival

The Lionel Hampton Jazz Festival was named after Hampton — the jazz great himself — in 1985. This year's festival marks the tenth anniversary of the dedication. The Jazz Festival itself is now in its twenty-eighth year.

"I got to feel really good about it, because we came to the top and we've been staying at the top," Hampton said in an interview with Jazz Festival Director Dr. Lynn Skinner about the honor.

The University of Idaho Lionel Hampton School of Music was named after Hampton on Feb. 28, 1987.

It was the first school of music ever named after a jazz musician, which has made Hampton talked about clear over to Europe.

"We carry the reputation of being the greatest festival," he said. Hampton considers the dedication of the school of music in his honor one of the main highlights of his career.

Hampton has been known as the "King of the Vibraphone" for well over 50 years.

His music career started at an early age when a student at the Holy Rosary Academy in Kenosha, Wis., where he studied under the strict supervision of the Dominican Sisters.

His first instrument was actually a set of drums rather than the vibraphone. In his early years, Hampton idolized and treasured the records of drummer Jimmy Bertrand.

In 1930, Louis Armstrong hired Hampton to appear on the drums at a Los Angeles nightclub engagement.

From there, Armstrong invited Hampton to join his big band for a recording session.

During the session break was when Hampton was introduced to a set of vibes. The first tune cut that day was "Memories of You," with Hampton on the vibes.

The song became a huge hit and has remained a classic ever since.

Hampton joined Benny Goodman's small band in 1936. The group featured Goodman, Teddy Wilson on piano and Gene Krupa on drums.

The four musicians immediately became the legendary Benny Goodman Quartet.

Not only did the Benny Goodman Quartet make history for the brilliant music they produced, but also for the fact that they were the first racially integrated group in jazz history.

The Swing Era had begun and out of it came songs such as "Moonglow," "Dinah" and "Vibraphone Blues." These songs were immediate hits and will always remain jazz classics.

In the early 1940s, Hampton started his own band, which threw his name into the spotlight worldwide. His band created songs such as "Sunny Side of the Street," "Central Avenue Breakdown," his signature tune, "Flying Home," and "Hamp's Boogie-Woogie." All of these songs became top-of-the-chart bestsellers upon release.

Hampton also gave many of today's well-known artists a start in the music business. Among those were: Quincy Jones, Cat Anderson, Fats Navarro, Dinah Washington and Aretha Franklin. He has received several prestigious awards which keep coming to the distinguished musical master.

He has accepted awards such as the title, American Goodwill Ambassador, bestowed by Presidents Dwight Eisenhower and Richard Nixon; the Papal Medal from Pope Paul I; Sixteen Honorary Doctorates; and, in 1992 the very honorable Kennedy Center Honors Award.

Hampton not only plays music, he also composes it. He has composed such classics as "Midnight Sun," "King David Suite" and "Blues Suite."

He also has a very hectic schedule trying to divide his time



photo by Bart Stageberg  
Lionel Hampton smiles to the crowd while playing the vibes during a past Jazz Festival. Many concert attendees look forward to this portion of the concert to see Hampton in fine form. He loves to perform just as much (or more) than people like to hear and see him perform.

between making appearances with the 17-piece Lionel Hampton Orchestra and his eight-piece group of celebrated jazz artists plus devoting time to public service projects.

Hampton would like to aid the creation of a university in Uptown, New York "where young black kids

can learn to be doctors, lawyers, IBM technicians, and maybe even musicians."

At age 86, Hampton still looks forward to coming to UI for the Jazz Festival.

He says that it is his happiest time of year.

Along with Hampton, many other jazz artists from around the world are invited to the festival by special invitation.

"This festival has given so much great honor to the young people and to the artists," Hampton said.

• by Shelby Dopp

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# Feather remembered for achievements

After critic, composer and musician Leonard Feather received an award last year at the Lionel Hampton Jazz Festival for his numerous contributions to jazz, he walked around backstage clutching the small plaque to his chest clearly touched by the token of appreciation.

Feather honored the University of Idaho with his presence for nearly five years, and now, in his passing, has donated his writings, recordings, pictures and original compositions to the university.

"There's no doubt he's maybe the greatest jazz writer of all time. He was known throughout the world," said Dr. Lynn Skinner, director of the Lionel Hampton Jazz Festival.

Born in England in 1914, Feather was drawn to jazz at an early age after hearing Louis Armstrong's "West End Blues." Eventually moving to the United States in 1939, Feather wrote about jazz for various magazines and newspapers including *Down Beat*, *Metronome*, *Playboy*, and *Jazz Times*. In 1965, he joined the Los Angeles Times where his columns were syndicated internationally.

He authored 12 books about jazz, including "The Encyclopedia of Jazz," and wrote more than 200 jazz pieces, some of which were performed by Louis Armstrong, Ella Fitzgerald, Duke Ellington, and George Shearing, among others. His most well known hit was "How Blue Can You Get" which was recorded by both Louis

Jordan and B.B. King.

"For fifty years I have been privileged to consider Leonard Feather a friend and colleague. An accomplished pianist/composer, as well as music critic, Leonard was uniquely qualified to make objective, professional, unbiased evaluations and assessments," said Hank Jones, a guest of this year's jazz festival, at Feather's memorial service last November.

Part of Feather's standing in the jazz community was based on his ability as both a composer and a musician. "Leonard Feather had the respect of the jazz community as a writer because he was a very knowledgeable musician. Thank God he left us with his books and music. We have lost a beautiful person," said James Moody, a guest at last year's festival, at Feather's memorial service.

"I could call him at any time; he was never too busy to find an answer. He was an incredible man with his knowledge of jazz," Skinner said.

Feather also worked hard to stop racism within the field of jazz. In his autobiography, he wrote, "I arrived fairly early at a realization that the jazz world, like any segment of society in which black people played a significant part, was riven by gigantic problems. It took me a while to understand some of the nuances in the bi-racial, too often polarized community in which I was exposed."

"It wasn't just that he loved the music," said Skinner. "It was that he loved the artist as well."

Lionel Hampton will not forget Feather's work to end segregation in jazz. "He couldn't understand it. He wouldn't tolerate it. So he fought way back in the early 40's along with Benny Goodman and John Hammond, when those strong beliefs weren't in fashion," he said.

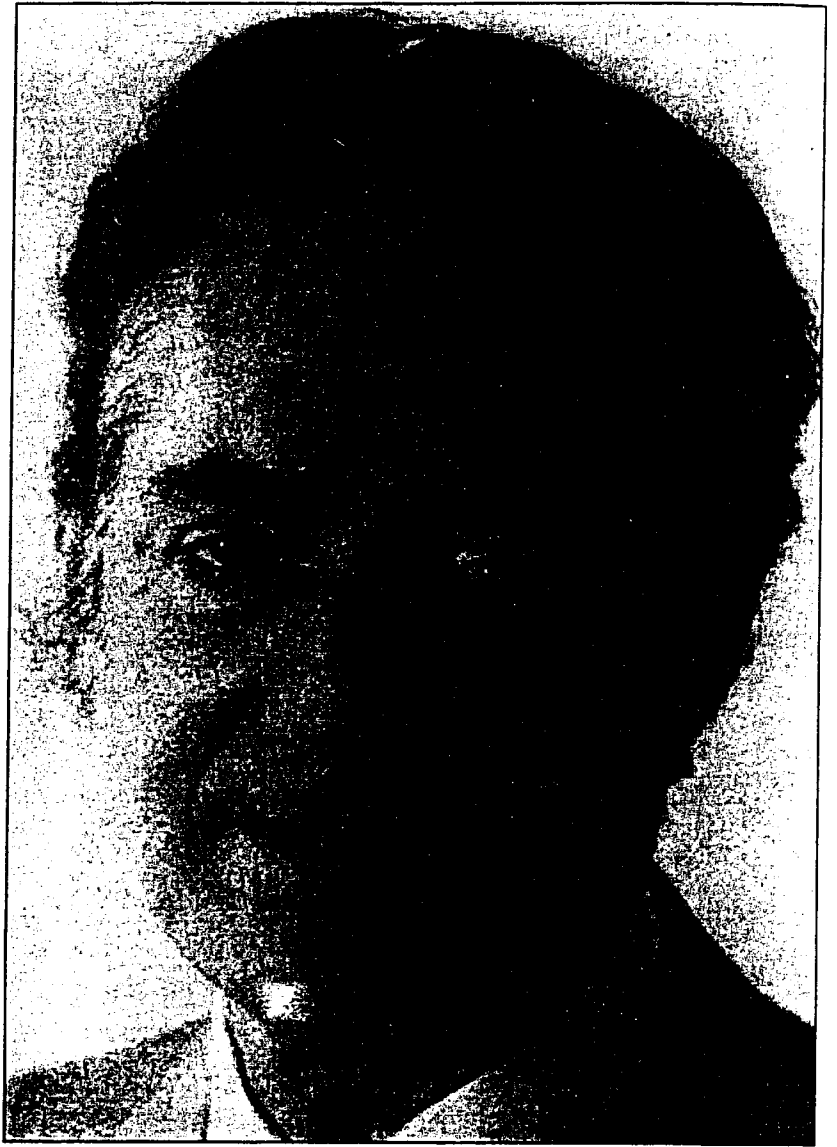
"Leonard saw no color, no gender as well," Skinner said.

At one point, Feather was introduced to poet Langston Hughes, and noting the growing popularity of poetry readings put to jazz music, he questioned why only the works of white poets were read at these gatherings. Later, he arranged an album in which Hughes' poetry was set to music composed by both Feather and Charles Mingus.

"Langston couldn't feel where 'one' was! Time after time he came in early or late. I realized that his love of the idiom did not extend to a deep sense of its structure," Feather wrote in his autobiography. "For the next take I stood behind him, tapping him on the shoulder when it was time for the next line," he said.

The Saturday night concert at the 1995 Lionel Hampton Jazz Festival is dedicated to Leonard Feather. Though Skinner said he does not know if Feather's work will be performed that evening, he said Feather's widow, Jane, will receive a plaque in honor of Feather's achievements. But, Skinner said, "we don't want to take up the whole evening with it. Leonard wouldn't like that."

• Shelby Beck



contributed photo  
The late Leonard Feather, a well-renowned jazz critic, will be honored during Saturday's GTE Giants of Jazz Concert.

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# Improvisation brings jazz alive

Performing and composing simultaneously isn't easy but the truly great jazz musicians can make it look as if it is.

Improvisation is one element of jazz that makes it unique from any other form of music. Whether the musicians are playing Dixieland or Swing, the best moments of the performance will be when the players put aside the sheet music and jam.

Some musicians, such as John Coltrane, broke from traditional improvisation within fixed chord progression in the 1960's. They created what is now recognized as modern improvisation and it is what is commonly seen at jazz concerts today.

Listening to and appreciating improvisation takes a little work but once the listener has a basic knowledge of some of the elements involved, the performance takes on a whole new meaning.

Jazz musicians typically improvise on three different elements of the piece: the melody, the harmony and the rhythm.

The melody of the song is the basic line, or tune, of the piece. It is what stays with most listeners and can be as short as just a few notes. A jazz musician will take the melody and improvise, or add onto it, until only the occasional pairing of notes will be recognized. Sometimes the listener has to listen very closely to find the melody in

an improvisation and sometimes the musicians will take it out all together.

This is part of what makes improvisation so much fun to listen to. The unexpected twists and turns of the piece are a challenge for the audience and can be a great source of entertainment.

Harmony is what accompanies the melody and serves to compliment it. Harmony comprises a chord. In jazz, the harmony can be manipulated to change the sound of the melody. During improvisation, the harmony can even become the melody of that section of the piece.

Lastly, rhythm is the beat of the music. It is what makes the listener tap his feet. It can be sped up, slowed down or even changed completely to create a whole new rhythm.

The rearrangement of these three elements can create what sounds like an entirely different piece but the well trained listener will be able to find them within the improvisation and be able to enjoy it even more.

If after the Jazz Festival you find yourself addicted to jazz, try purchasing a few CD's by some of the standard greats such as John Coltrane, Dizzy Gillespie, Miles Davis and of course the swing bands of Lionel Hampton.

• by Jennifer Swift

# Ten years of Lionel

Jazz Festival celebrates tenth anniversary of name

The Lionel Hampton Jazz Festival, which has become an annual exhibition for some of the greatest jazz talent in the world, will celebrate its tenth anniversary during this week's festival.

Although the UI Jazz Festival has been an annual event for the past 28 years, it did not officially become the Lionel Hampton Jazz Festival until 1985.

Lionel Hampton became involved in the UI Jazz Festival in 1984 through the efforts of Dr. Lynn Skinner, who is the executive director for the Lionel Hampton Jazz Festival.

Skinner says that after his performance in 1984, Hampton was so impressed to see so many young people attending the festival that year, that he immediately asked Skinner to set up a \$15,000 endowment in his name to be used toward the festival.

After reviewing Hampton's contribution to the festival, Skinner and his staff decided that it would be a great honor to name the UI Jazz Festival after Lionel

Hampton.

So in 1985, the first ever Lionel Hampton Jazz Festival began. It quickly became and remains the first festival of its size and type in the nation.

It also is the first festival named after an African-American and the only festival in the world to be named after a jazz musician.

"Before the UI Jazz Festival added the title of Lionel Hampton, it was very difficult to get jazz artist to attend and to conduct workshops and clinics for the young people," said Skinner. "However, once Lionel became involved with the festival this became an easier task."

The first ever Lionel Hampton Jazz Festival was attended by no more than 5,000 people, says Skinner.

This year, Skinner expects more than 13,000 people to attend the week long festival. This past year, Skinner sent out more than 27,000 brochures to inform different cities, schools

and cities of commerce about this year's festival.

Hampton, 86, considers the week long festival at the University of Idaho his favorite time of year. Skinner says that the Lionel Hampton Jazz Festival serves as a time where Hampton is able to play along side some of the best known jazz artists from around the world and spend time with old friends on stage.

"Lionel calls Idaho his second home," Skinner said. "The students and the community of Moscow treat him so great that nothing in the world could stop him from coming to Moscow each February."

The UI and the city of Moscow could not be more grateful for the contributions Hampton has made. As the 10th anniversary of the Lionel Hampton Jazz Festival gets underway, let us not remember what the Jazz Festival was before Lionel Hampton, but indulge in what it has become since.

• by Kevin Neuendorf

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## Bromberg entertains crowds

Bassist Brian Bromberg breathes new life into jazz as he entertains unconventional ideas through dynamic experimentation.

The self-taught Bromberg told *Jazziz* he is, "uncomfortable with safe happy Jazz." He expands the limits of jazz with altered instruments and unorthodox techniques.

"I had an eight string bass (four pairs of strings tuned an octave apart). One day I took the lower strings off to hear what the upper strings would sound like by themselves. The sound just freaked me out! I was playing and hearing melodies and chords that were never available to me before," he said relating his style to *Jazziz*. Bromberg's range of instruments is diverse as he plays acoustical or electric, fretted or unfretted and three variations of the piccolo bass.

"It's a combination of passion, technique and ability. Passion puts a different kind of edge and fire behind technique," Bromberg told *L.A. Jazz Scene*.

Widely noted for his mastery of the bass and his enthusiasm *Jazz Times* characterized Bromberg by saying, "Bromberg is a player with phenomenal technique whose improvised lines, full of rapid-fire triplets, are intelligently and melodically structured."

Bromberg has been playing professionally for 21 years. Starting at age 13 as a drummer in his home town of Tucson, Arizona. Bromberg began playing the bass at 15 after a failed attempt with the cello in his junior high school

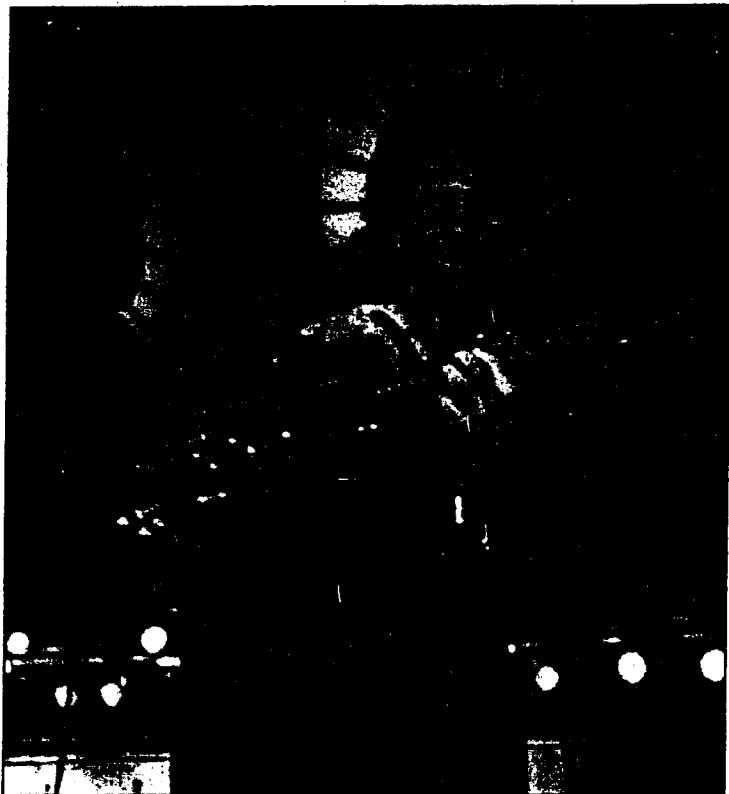


photo by Jeff Curtis

Brian Bromberg performs at a past Lionel Hampton Jazz Festival. He comes from a family rich in musical influence and talent. Bromberg is back in town for another festival.

orchestra.

Bromberg points to the rich musical influence of his family's background. "My father played with Charlie Parker and other bop players in New York during the 52 Street scene. My brother is also a jazz drummer," remarked Bromberg to *Jazziz*.

Passing the G.E.D. — three years before he was to graduate-

— Bromberg prepared himself for a career in music. The risk paid off some years later when he was only 19 and was invited to perform internationally with Stan Getz.

Bromberg was then exposed to the personalities of Dizzy Gillespie, Herb Ellis, Joe Farrell and Horace Silver.

• by Adam Gardels

## McPartland to grace the stage

One of the biggest, if not the biggest, names in jazz pianists is the marvelously gifted Marian McPartland.

McPartland has been kind enough to grace the University of Idaho with her rarely equaled brilliance as a musician.

McPartland hails from England. Pursuing a career in classical music, she began studying at the Guildhall School of Music in London when she was 17-years-old, but McPartland's heart was in jazz. After three years of attending Guildhall, she left to join a four-piano band which went on tour, appearing in vaudeville theaters all over the country.

During World War II, McPartland joined ENSA, which is England's counterpart to the USO Campshows, and later joined the USO itself. She went to France with the first group after the Normandy invasion. While jamming in Belgium, she was able to play with the renowned cornetist Jimmy McPartland, who was at that time a member of the U.S. Army Special Service. The two formed a small combo group with a USO rhythm section and went to the front lines to play for the troops. Jimmy and Marian were subsequently married in Aachen, Germany.

In 1946, the McPartlands returned to the United States. Marian played with her husband's quintet in Chicago for a while, and later formed her own trio. She opened in New York in 1950 at the Embers Club. Two years later, the Marian McPartland Trio played what was to have been a two-week engagement at the Hickory House on 52nd Street, but they were held over for a year. The Hickory House became home base for Marian and her group into the 1960s. At this period, they recorded several

albums for Capitol and Savoy, beginning with *Marian McPartland at the Hickory House*. Since then she has appeared at such prestigious clubs as the Cafe Carlyle at New York's Hotel Carlyle.

In 1970 Marian established her own label, Halcyon, and recorded herself and friends, including a superb collection of songs that Alec Wilder composed for Marian, an encounter with violinist Joe Venuti, an all-women quintet, and *Concert In Argentina*, from a tour featuring Marian and three piano masters who have inspired her: Earl Hines, Ellis Larkins, and Teddy Wilson.

For over fifteen years Marian has had her own show, *Piano Jazz*, on National Public Radio, which has earned her a Peabody Award for excellence in broadcasting, and logged almost 600 broadcast hours. Her show has a simple format: Marian chats with her guest (usually a pianist but occasionally singers like Tony Bennett or other instrumentalists such as the Marsalis brothers) and then they play together. *Jazz Alliance* has released CD's of the shows with Dave Brubeck, Teddy Wilson, Rosemary Clooney, Bill Evans, Dizzy Gillespie, Eubie Blake, Dick Wellstood, Barbara Carroll, Clark Terry, and more to come!

Marian has an impressive slate of awards — not only the Peabody Award but also the ASCAP-Deems Taylor Award for *Piano Jazz*, the Duke Ellington Freedom Medal from Yale, and honorary doctorates from Bates College, Union College, and Ithaca College.

Moscow must be blessed to be granted the presence of such a great legend from the world of jazz.

• by Aaron Schab

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# Dealerships donate vehicles for festival

*Cars to be used to transport performers from Spokane to Moscow sites*

Some people are generous. Eight car dealerships have been kind enough to donate the use of their cars to the Lionel Hampton Jazz Festival.

The cars will be used to transport artists from Spokane International Airport to the Kibbie Dome in Moscow.

Along with the cars, the Lewiston

R.V. Center has donated at least three RVs to be used. These RVs are especially important because they'll be used as temporary living centers.

James Toyota of Moscow donated the most vehicles with a record 23 automobiles. Although Toyota was the most generous, Carolea Webb, one of the organizers for the

event, noted all the donations are a big help.

"Every one of the sponsors are important to us — without them I don't know what I'd do," Webb said.

Some of the cars will also be used to take media guests from newspapers and magazines from location to location. Student media

staff will escort these officials as they travel around campus.

Along with setting up donated vehicles, festival organizers also had to find drivers who were available to drive people around. Music majors were anxious to jump on the opportunity to spend time with some jazz greats.

The other area dealerships who

contributed automobiles for this event are: Northwest Motors in Moscow; Wally Orvik in Moscow, Parker Ford in Moscow, Chipman & Taylor Chevrolet in Pullman, Pullman-Ford Mercury, Neill Motors in Pullman, Tony Copeland Ford in Lewiston, and Ambassador Auto in Moscow.

• by Damon Barkdull



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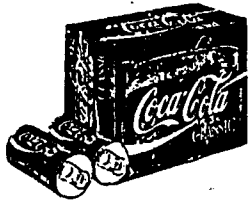
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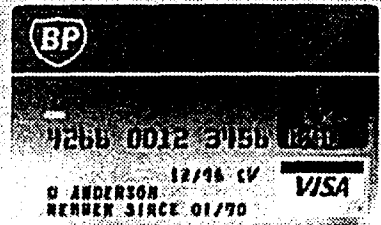
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Lionel Hampton

# Jazz Festival

# Skinner loves jazz, organizing festival

"I love jazz," said Dr. Lynn Skinner, director of the University of Idaho Lionel Hampton Jazz Festival. "I like all kinds of music, but I have been listening to jazz since I was real young."

Skinner first came to UI in 1971 as the director of Music Education. At that time, he was good friends with the director of the UI Jazz Festival and helped out with setting up the festival.

"At that time the festival was very small," said Skinner. "I helped out with the jazz festival where I was needed. I set up sites, and moved pianos for the director."

In fall of 1977, after the director of the jazz festival moved to the University of Wyoming, the director of the School of Music asked Skinner to oversee the festival for just one year until a new director could be hired.

"That was 17 years ago," Skinner said with a smile. "And I've been doing it ever since."

Before coming to UI, Skinner was

the band director at Madison High School in Rexburg, Idaho for nine years.

One day while teaching at Madison High, Skinner received a phone call from the UI School of Music telling him he was being considered for the position of director of Music Education.

"I had no idea that there was even a position open," Skinner said. "Someone else had put my name in. But I interviewed for it several times, and got it."

Skinner's musical career began as a child. "We always had music in our home. My mom had perfect pitch," said Skinner.

Born and raised in Montpelier, Idaho, Skinner attended a two-room school house until the sixth grade, when he started junior high.

"We never had music in school before then," said Skinner. "But our junior high had a band, and I wanted to be in it. So I went and talked to the band director and he said that they had a beginning band class,

and there was a showing of musical instruments that night."

Skinner's parents went with him to the showing of the musical instruments that night. Skinner remembers his dad asking how much for the very best tenor saxophone. "It was \$375," said Skinner. "That was a lot of money back then."

"That night my dad said to me 'Go out into the field, get our best milk cow — you know which one it is. We're going to sell it so you can have that saxophone,'" Skinner said. "I remember a salesman coming by and offering us \$350 for the cow, and my dad said we needed \$375 for it because it was going to pay for my saxophone."

Skinner said he still has that saxophone to this day, and wouldn't trade it for any saxophone he has played on.

After high school, Skinner attended Utah State University where he earned his bachelor's degree in Music Education.

He then went on to receive a degree in music performance and a Ph.D. in music education. Skinner plays seven musical instruments including clarinet, flute, tenor saxophone, bass clarinet, trombone, euphonium and piano.

Skinner's responsibilities as director of the jazz festival include selecting all the artists, getting all the sponsorship, arranging for all the fundraising and scholarships, working with the public schools, doing all the mailings for the event and working with the media.

When Skinner first took over the jazz festival, there were only 50 high school entries, no college entries and very few artists.

"There would be one artist per year performing usually with the UI jazz band," Skinner said. "This year there are more than 530 entries."

Last year the UI Lionel Hampton Jazz Festival was rated as the number one jazz festival in the world. "And we're not going to let up either," said Skinner. "We're going

to work to keep the artists and schools coming and we're going to keep doing clinics and workshops for the schools."

Skinner thinks it is important the UI student body know how Hampton feels about the jazz festival.

"He calls it his second home," said Skinner.

Skinner said he plans to keep Hampton involved in the jazz festival. "Many times Lionel walks off stage after the jazz festival and says to me 'Next year we should have so-and so.' So then I run and get a notebook and make a list."

The jazz fest will see some growth internationally said Skinner. He knows of people flying in from London, New York, San Francisco, Los Angeles, Dallas and Michigan, just to see the festival.

"I think that says something powerful about UI and the great relationship we have with Lionel," said Skinner.

• by Christine Erney

## Jazz festival boosts Moscow area economy

As local merchants and hotel owners may attest, jazz is in the air. The Lionel Hampton Jazz Festival is always a busy time for Moscow and the University of Idaho, and every year it always seems to grow bigger and bigger.

Lodging proprietors in the area are reporting that they are all booked for the week of the festival. Last year the festival brought about 30,000 people into the area. This year, festival officials are reporting an increase in entrants in the festi-

val as well as interest. With this in mind, most of these people will need lodging for the time they are here, but if they didn't make a reservation way in advance they will not be able to acquire lodging near Moscow. Even with the new Holiday Inn in Pullman, all of the nearby hotels/motels are completely booked. Carolea Webb of the Lionel Hampton Jazz Festival commented that they are looking towards Spokane and Coeur d'Alene to accommodate extra partic-

ipants this year. She said there will be five high school groups staying in Spokane and Coeur d'Alene.

Students and residents of Moscow should expect to see longer lines and waits everywhere they go for that week. Every shop from restaurants to music stores are anticipating extra business for the week of the festival. It is suggested that at restaurants where they accept reservations, like the Broiler, you should make them. However, in restaurants that don't accept

reservations people should expect a little extra wait.

The Jazz Festival does more than simply boost the local economy for a few days, it creates tourism throughout the rest of the year. Webb reported the Jazz Festival works with the Palouse Marketing Committee to increase publicity and expand tourism. The festival also draws potential students to the campus.

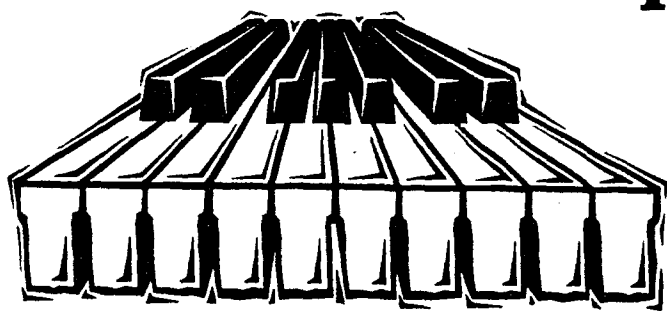
Over the week there will be a lot of high school age people perform-

ing here that will be looking at the UI as a place to continue their education.

Jazz Festival workers are also saying that there is more press coverage of the festival than last year not to mention more representatives from major media outlets nationally. With additional media coverage residents and students should batten down the hatches because here comes the Lionel Hampton Jazz Festival once again.

• by Jennifer Eng

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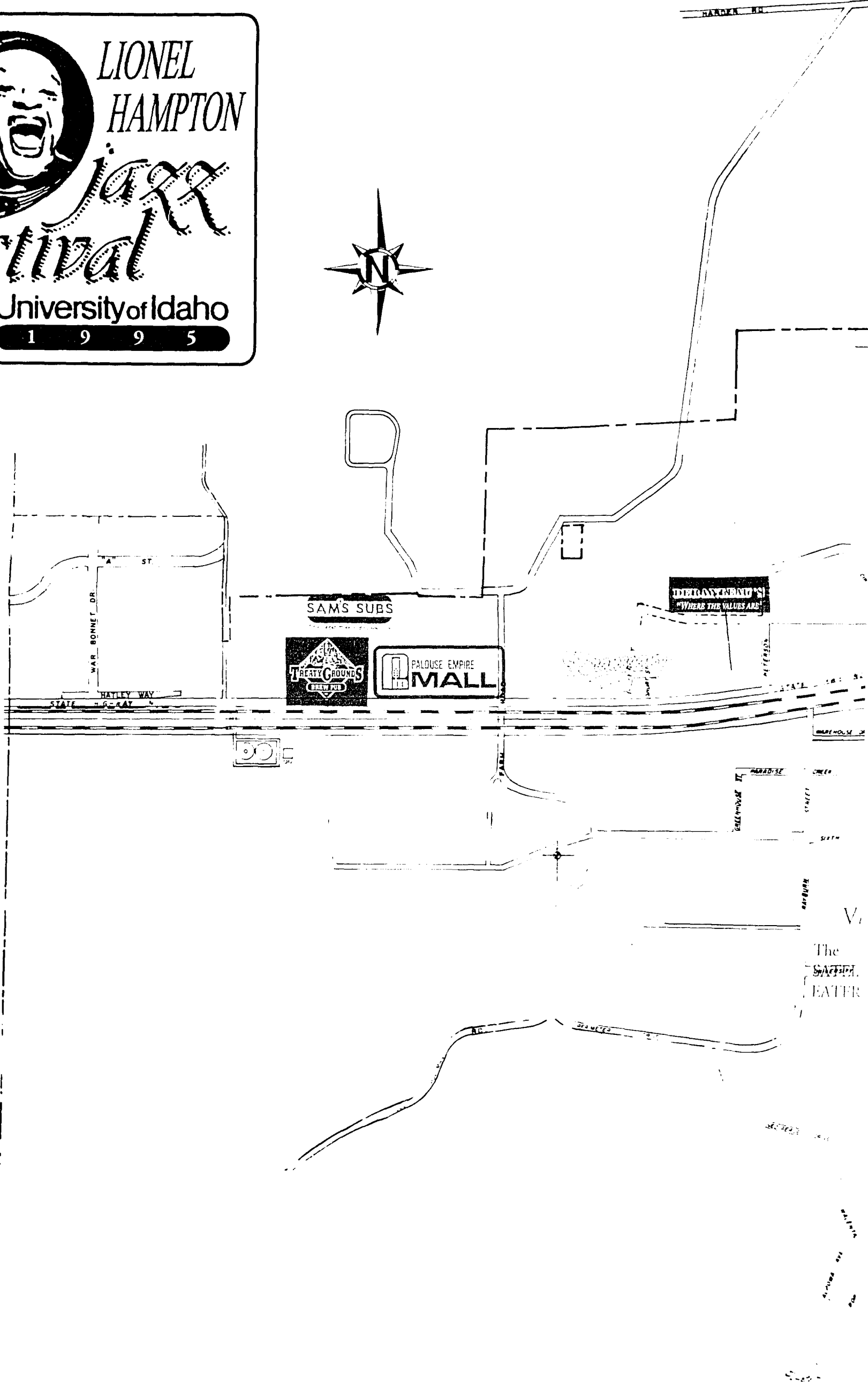


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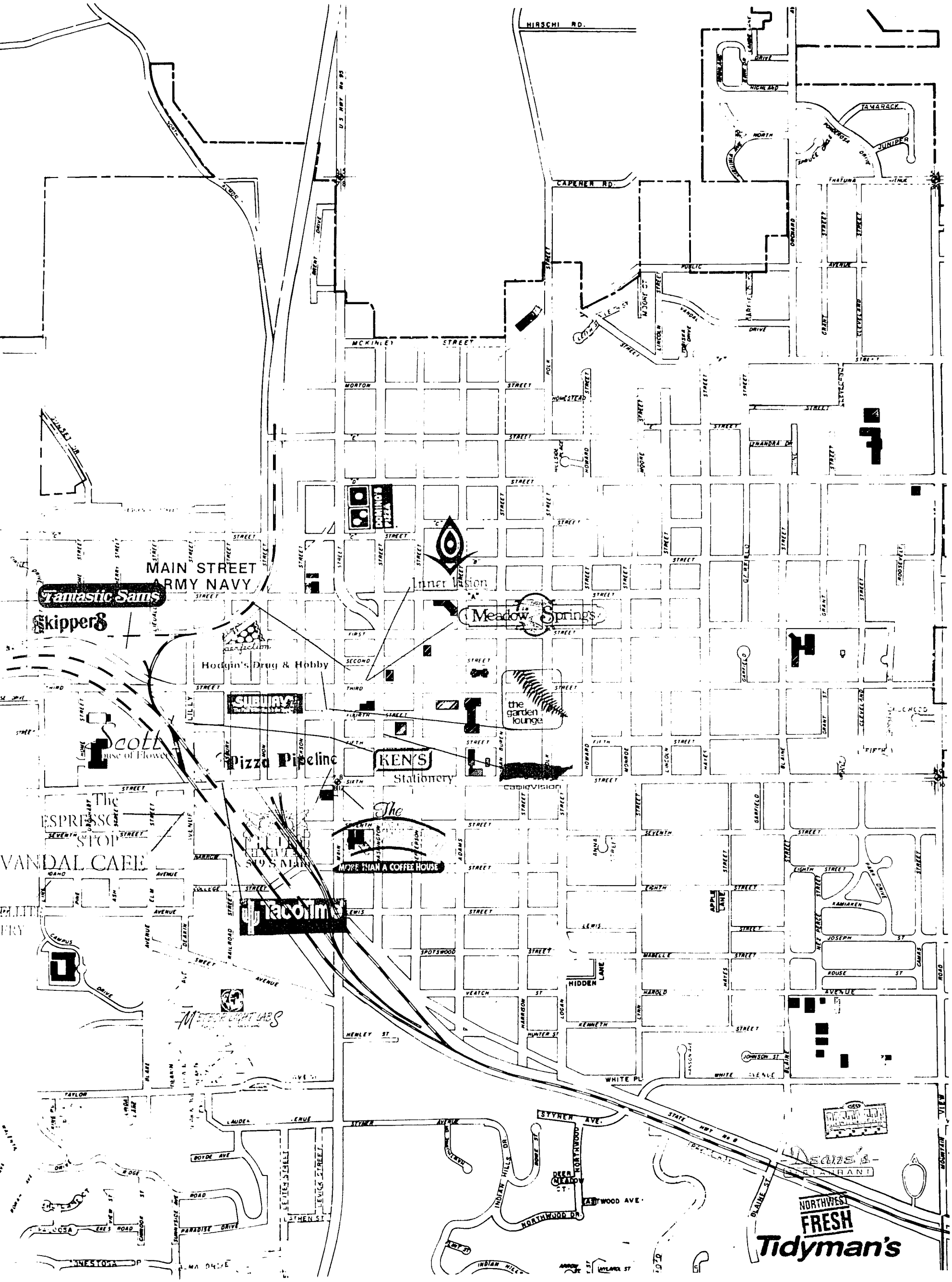
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# WELCOME TO





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# Brown plays festival

Those in attendance at the 1995 Lionel Hampton Jazz Festival will in all likelihood hear those four words jazz lovers hold so dear, "on bass, Ray Brown."

Brown is an accomplished bass player who has cut scores for major motion pictures, television and numerous albums. Brown has also recorded with some of the most widely recognized personalities in jazz like Dizzy Gillespie, Charlie Parker and Oscar Peterson.

After high school, Brown went on the road and played with the Jimmy Hinesley Sextet and the Snookum Russell Band. After playing with these bands, Brown decided it was time to move on, finally ending up in New York City where he got his biggest break with an introduction to Dizzy Gillespie.

During the meeting with Gillespie, Brown was invited to a rehearsal. Soon afterward, Brown was hired as bass man. Gillespie's band was made up of Charlie Parker on saxophone, Bud Powell on piano, Max Roach on drums, Gillespie on trumpet and the new kid to the band, Brown on bass. Ray Brown stayed with Gillespie for two years before moving on.

Perhaps best known for his Ray Brown trio with Hank Jones tapping the ivories and Charlie Smith working the drumsticks, Brown has had a long career in jazz. Brown received his first formal training at the age of eight. The piano training must have paid off because Brown went on to learn the bass by ear.

The Ray Brown trio was formed after his departure from Gillespie. He met and played with many musicians over the years and was married to jazz vocalist Ella Fitzgerald from 1948-52. Around this time, Brown began working with the jazz at the Philharmonic group, and became a member in 1951.

Brown met many musicians over the years but credits much of his success to Oscar Peterson. Peterson was an incredible piano master. Brown's association with Peterson led not only to a lot of successful music making but also a warm and lasting friendship. Brown has said Peterson has had a lasting influence on his work and his tours with Peterson were some of the most rewarding experiences of his career.

• by Dennis Sasse

# Harris takes jazz to new heights

*People Weekly* magazine quotes him as "one of the churchiest pianists in jazz — he turns the keyboard into an altar for preaching the blues and rocking the pew..."

Gene Harris and the Gene Harris Quartet, with guitarist Ron Eschete, bassist Luther Hughes and drummer Paul Humphrey will once again be gracing the stages at the 28th annual Lionel Hampton/Chevron Jazz Festival.

Harris made his pianistic debut at the age of four and was playing professionally at age seven. "My number one influence was the guy who gave me my piano — Charles Metcalfe," said Harris.

At 14, Harris had his own radio show and appeared at nightclubs throughout the Midwest. "At that time, I played jazz and boogie," said Harris.

After three years in the military, Harris formed a group called the Four Sounds and recorded on the Blue Note label for more than 15 years. Harris also toured Europe as pianist with the Ray Brown Trio and Milt Jackson-Ray Brown Quartet.

In the early 1970s, the Gene Harris Quartet formed. In 1989, he launched three years of world tours as Gene Harris and the Philip Morris Superband.

The "blues man from Boise" (where Harris has lived for the last 20 years), has performed with such legendary singers as Lou Rawls, B.B. King, Jose Feliciano and Aretha Franklin. He has also performed with jazz musicians such as Dizzy Gillespie, Ray Charles, Stanley Turrentine and Harry "Sweets" Edison.

Harris' albums have received both national and international awards, including a Grammy nomination for his album, "The Gene Harris All Star Big Band Tribute to Count Basie." The album was also awarded Japan's Gold Disc by Swing



contributed photo

Gene Harris, jazz pianist, has played past Lionel Hampton Jazz Festivals and will return to Moscow for another one this year. Come see him entertain the crowd.

Journal and was one of *Billboard's* Top 25 Jazz Albums of 1988.

Harris' recording with B.B. King, "Live at the Apollo," won a Grammy for best traditional blues album in 1991.

"I have a new CD coming out in March called 'Brotherhood,'" said Harris.

"Gene is marvelous to work with," said Dr.

Lynn Skinner, professor and director of the festival. "Not only is he an incredible and powerful pianist, but he cares about the festival and the artists. Any place he goes, he promotes and tells others about the festival," Skinner said.

A regional representative for Kaiwa pianos, the firm that provides all keyboards for the Jazz

• SEE HARRIS PAGE 13

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Wednesday, February 22, 1995

## Vandaleers to perform

Although few students at UI seem to know what the Vandaleer Concert Choir is, and even fewer have ever seen them before, the Lionel Hampton Jazz Festival will give the Vandaleers a chance to showcase their talent on Tuesday the 21st at the Hamp Gala Concert to be held at 8 p.m. in the Administration Auditorium.

Jerry Yonkman, the director of choral activities for the school of music said, "We sing primarily classical music in a classical tradition." The Vandaleers currently have 32 people singing with them, but are looking for more. "We are open by audition. Anyone looking to join can call me at the School of Music," said Yonkman "It's not a scary process."

The Vandaleers have rehearsal four hours a week, and Yonkman said that they are looking for students from all majors, not just ones with a music background.

The Vandaleers have a long tradition at U of I, and were one of the flagship organizations in the late 20's and early 30's. One of the appeals to joining the Vandaleers is the chance to travel. An endowment from U of I Alumni enables the Vandaleers to take trips each year throughout the northwest, and they will be touring the Boise area this spring. The Vandaleers occasionally go on nationwide trips as well. In 1991 they went to Lincoln Center in Washington DC. as well as Carnegie Hall in New York City.

Yonkman said that he enjoys the Jazz festival and thinks it's a great way for the Vandaleers as well as other students to learn and show their talent.

• by Dave Claycomb

## HARRIS • FROM PAGE 12

Festival, summed up Harris' style last year. Talking to a festival official about Harris' performance the previous evening, the representative said, "We always thought Kaiwa's were strong, and when Gene didn't break that grand piano hammering out his blues lines last night, we got a real good idea just how strong they are."

Harris' plans for the future include "making music for the world" and performing with symphonies.

Ron Eschete teaches at the Guitar Institute of Technology in Hollywood and is the author of several books on guitar methods.

Eschete has performed with many jazz greats including Dizzy Gillespie, Buddy Greco and Richie Cole. In addition to Harris, he has performed and recorded with Ray Brown, Lionel Hampton, Milt Jackson and many others.

Harris moved Luther Hughes and his family from Ohio to California 22 years ago to play bass in the quartet. Since then, Hughes has played bass David Benoit, Horace Silver, Carmen McRae and Jack Jones.

Aside from performing with Harris, Jones plays locally in the Los Angeles area.

A talented and well-respected drummer in the jazz community, Paul Humphrey has recorded and performed with Harris on and off for years. He has also played with jazz great Les McCann and Freddie Hubbard.

The Gene Harris Quartet will be performing in the All-Star Concert Friday night.

• by Joey Wellman

## From the streets of Philadelphia

Every year the University of Idaho is the site of the Lionel Hampton Jazz Festival. This year coming in on the showcase of jazz musicians is a musician by the name of Benny Golson.

Golson is a saxophonist who began his career on the streets of Philadelphia. Gaining an education at Howard University, Golson moved to New York City where he began to make a name for himself as a local jazz musician.

Golson formed his own band as well as playing in and with other jazz musicians such as: Dizzy Gillespie, Art Blakey, Earl Bostic, Benny Goodman and Jazz Festival's own Lionel Hampton. Golson has also written for many musicians such as: Diana Ross, Mama Cass Elliot, Sammy Davis, Jr., Mel Torme, Dizzy Gillespie and Quincy Jones.

Adding to his acclaimed writing he wrote multiple scores for many TV. shows as well as films.

Some of the shows he has written score was for are: *M\*A\*S\*H*, *Mission Impossible*, *The Partridge Family*, *Mod Squad* and feature films in France and Munich. Including some of his work for the television networks, CBS, NBC, ABC and the BBC in London. Other scores were written for companies to be used in commercials such as: GTE, Mattel Toys, an assortment of car corporations, and Gillette as well as others.

During the year of 1987, Golson was sent on assignment to an assortment of countries by the State Department. Some of the countries include New Zealand, Indonesia, Malaysia, Burma and Singapore. He was also commissioned to write a piece for the Bangkok Symphony Orchestra. He has also lectured at major universities on the subject of music, specifically jazz.

Benny Golson is going to be one of the main men performing at the Jazz Festival this year. With a charismatic stage persona and music which can light a bar room up with smiles and laughter, Golson is a man you shouldn't miss seeing perform.

• by Matt Baldwin

## Good tickets are still available for all concerts

This will be the first year University of Idaho students will be able to buy Lionel Hampton Jazz Festival tickets at a discounted price. The Associated Students of the University of Idaho appropriated \$5,000 in order for Ticket Express to offer the discounted tickets to students.

The student discounted tickets for the concert will be \$3 less expensive than other tickets. Floor tickets are regularly \$20, but are only \$17 for UI students. Stand seats for students are \$15, whereas non-student tickets are \$18.

Claudia Dambra, Ticket Express manager, was unable to compare a hard figure of last year's ticket sales compared to this year's, but the lower prices for UI students are making the Jazz festival more attractive to financially strapped college students.

"Ticket sales have really increased and are way above last year's," Dambra said.

Dambra said the Friday and Saturday concerts seemed to be the hot items for the festival.

"The weekend concerts are really selling well, not only because it's a weekend, but because we also have a lot of schools coming in that weekend. I really recommend Wednesday's concert; it really has a neat mix of music," Dambra said.

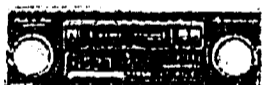
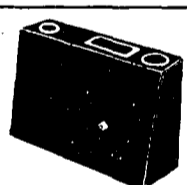
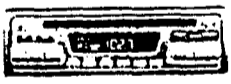


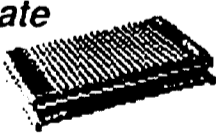
Although sales have increased significantly over past years, it is still possible to buy tickets for every one of the Jazz Festival events. All of the Festival events are being held in the Kibbie Dome and the likelihood of any one event actually selling out is rare.

Dambra also said that if tickets for an event become scarce, the seating arrangements of the Kibbie Dome allows for seating to be changed around or curtains moved so more people can be accommodated.

• by Ben Carr

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ASPEN SOUND

# Rawls adds his own touch to jazz music

Vocalist and philanthropist, Lou Rawls, will be performing at this year's Jazz Festival Saturday at the GTE Giants of Jazz Concert.

Rawls, who is a four-time Grammy Award-winner, has to date, one platinum album, six gold albums, and a gold single.

Known for his corporate spokespersonship with Anheuser Busch, the world's largest brewery, his name is synonymous with "The King of Beers (Budweiser)."

Budweiser has supported Rawls through his philanthropies, which include: *Lou Rawls' Parade of Stars* telethon, which began in 1980, broke the \$100 million dollar mark through telephone pledges on December 26, 1992. All of the money the telethon raises, goes to 42 Black colleges.

The funds raised at the *Lou Rawls' Celebrity Golf Tournament* go to the United Negro College Fund.

Born in Chicago, Rawls was first exposed to music in a church choir at the age of 7. Most of Rawls influence came from Chicago's Regal Theatre, where he went to see the great Black entertainers of the day. These entertainers included: Billy Eckstein, Arthur Prysock and Joe Williams. "I loved the way they could lift the spirit of the audience," says Rawls.

In late 1959, Rawls had his break when he was performing at a coffee shop in Los Angeles called Pandora's Box. A producer with Capitol Records asked Rawls if he wanted to make a record.

*Lou Rawls Live*, Rawls' first album received national recognition and went gold. This first album led to the album *Love Is A Hurtin' Thing*, which received a Grammy Award nomination for Best Rhythm and Blues Solo Vocal Performance.

Rawls won his first Grammy in 1967 for Best Rhythm and Blues Performance in 1971, for *Natural Man*.

Rawls signed with Philadelphia International Records in 1976 and began his association with Gamble and Huff. *You'll Never Find (Another Love Like Mine)*, was the ballad classic of the year and was nominated for a Grammy Award for Best Pop Vocal Performance.

Also in 1976, Rawls was nominated for a Grammy for Best Rhythm and Blues Vocal Performance for *Groovy People*.

In 1977, *Unmistakable Lou* won Rawls the Grammy for Best Vocal Performance and 1978 brought the singer another nomination for Best Rhythm and Blues Vocal Performance for *When You Hear Lou, You've Heard It All*.

*When The Night Comes*, which was released in 1982, earned Rawls two Beach Music Awards and produced the hit single *Wind Beneath My Wings*.

The album *Love All Your Blues Away*, which featured a 41-piece orchestra and guest artists was one of the highlights of Rawls career. Bill Champlin ("Chicago"), Richard Page and Steve George ("Mr. Mister") and producer/writer/performer David Foster were some of the guest artists.

Rawls began a series of worldwide concerts for American military bases in 1980, which have been co-sponsored by Anheuser Busch, the U.S.O. and the Department of Defense. "I initiated this program to highlight the importance of the job that the military is doing, and to show my appreciation to the servicemen and to my country," he said.

Rawls performs hundreds of concert dates a year. He claims he is always ready for a concert. "I'm really a focused guy," Rawls said. "I'm proud of my career and want my music to speak for me."

• by Melica Johnson

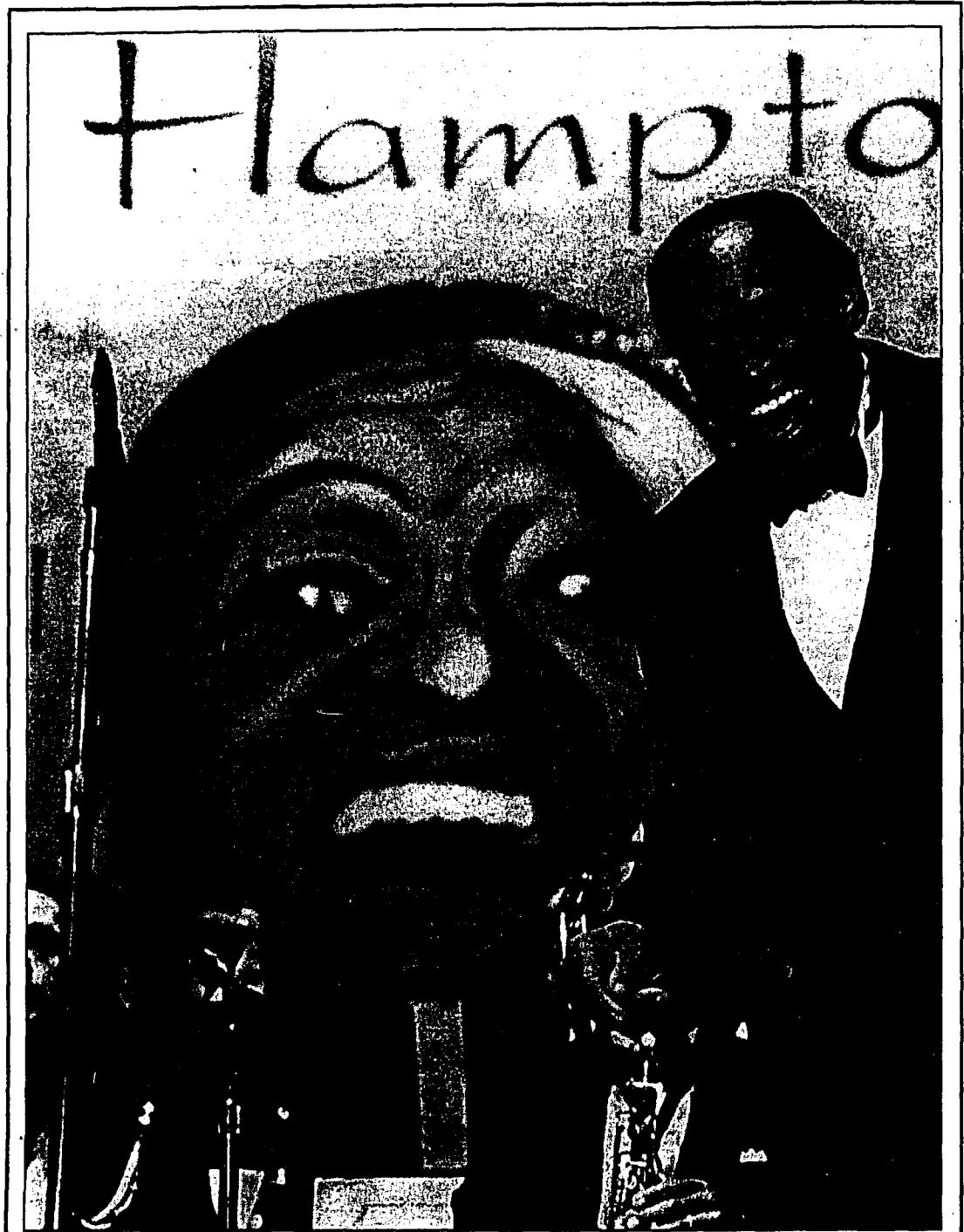
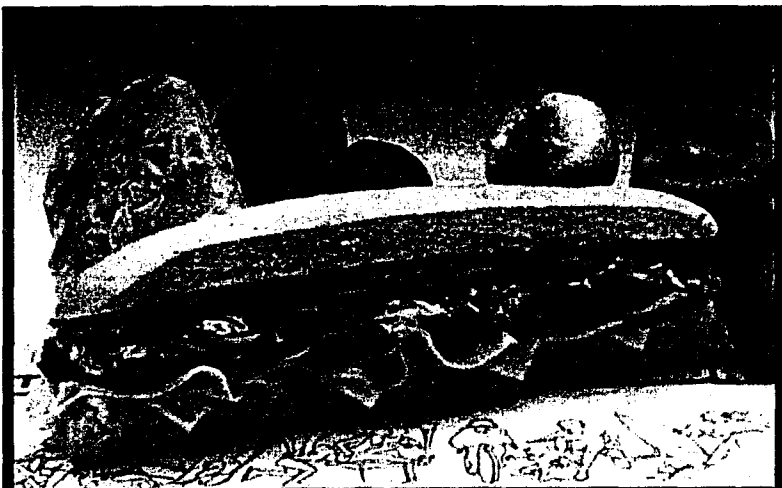


photo by Bart Stageberg  
Lionel Hampton performs during a past Jazz Festival on the University of Idaho campus. He looks forward to coming to Moscow each year to take part in one of the best jazz music events in the world.



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# Matsui adds spice to jazz

Picture the paradoxical: the grace of a delicately performed Japanese bow from the slight and lovely Keiko Matsui — followed by a raging jazz riff booming from the Yamaha KX5 keyboard slung across her shoulder as she energetically dominates the stage.

The compelling sound created by Matsui has been described by the L.A. Times as one of "the most attractive new additions to the fusion field," and as "one of the most promising female jazz performer to emerge from Japan."

Her style ranges from jazz fusion to soft rhythm and blues — what her husband and producer, Kazu Matsui, characterizes as "Medieval folk music."

Born in Tokyo in 1961, Keiko Matsui began classical piano lessons at the age of five. By the time she was 12, diverse types of music attracted her attention — popular music, movie soundtrack scores and especially jazz.

Her talent sky-rocketed as she continued her classical studies. By age 18, Matsui had been accepted into the Yamaha Music School where she subsequently wrote the soundtrack for a major Japanese film.

Matsui had captured the ears of the Yamaha company — enough to sign her on as an artist.

It was during a jazz tour in Los Angeles that she met her future husband, Kazu Matsui, who was also born and raised in Japan.

Holding a reputation as a major producer, he is established as a prolific musician in his own right—a master of the traditional Shakuhachi flute. He can be heard on the scores of such movies as *Karate Kid*, *Empire of the Sun*, *Another 48 Hours*, and *Jacob's Ladder*, among others.

Keiko and Kazu, with their seven-year-old daughter, Maya, divide their time between Japan and Southern California.

Audiences have been consistently astonished by Keiko's aggressive dominance of the stage with such a slight and lovely frame.

She said the transition from the grand piano to the shoulder slung keyboard was an exciting one — the freedom of movement brings her closer to the audience.

Her music, a riveting combination of the spiritual and the earthly, can be heard at the University of Idaho Lionel Hampton Jazz Festival. She takes the stage at the Wednesday, evening concert. She and Kazu are also leading a clinic Thursday at 12:30 p.m. at the LDS Institute on campus.

• by Dawn Casey

# Ellis is a regular on jazz scene

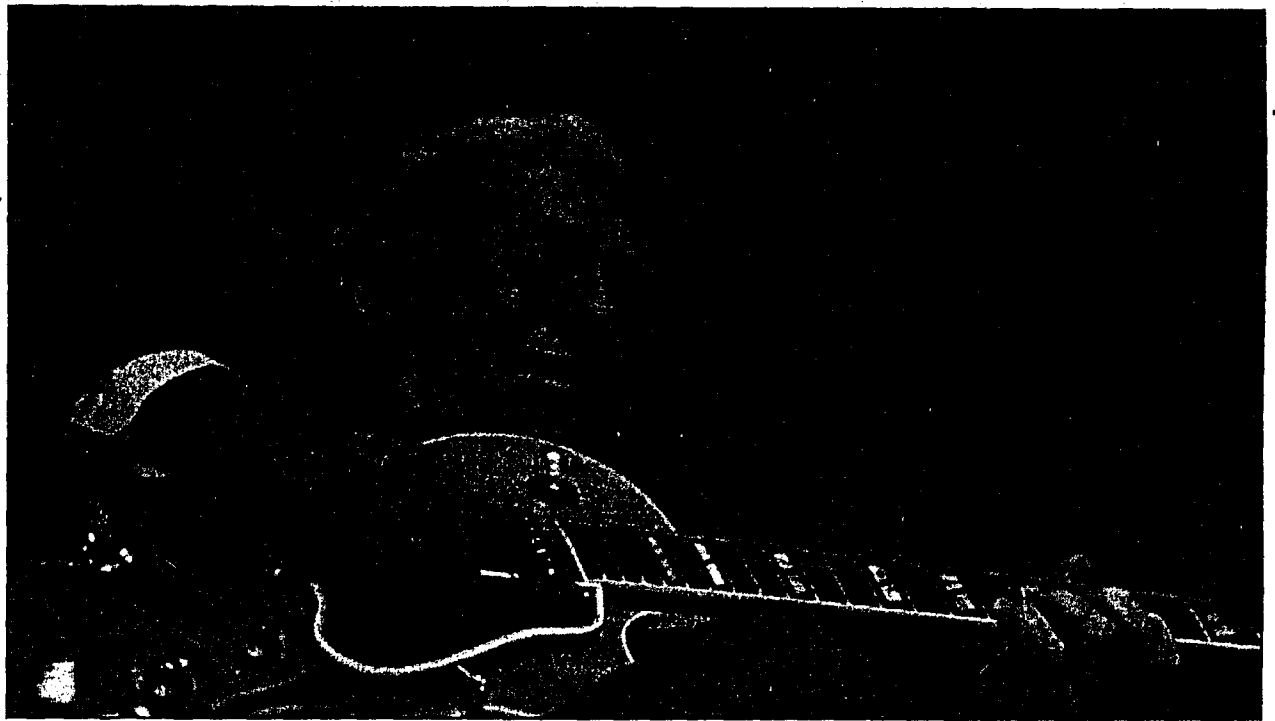


photo by Jeff Curtis

Herb Ellis will once again play his guitar for Lionel Hampton Jazz Festival audiences. He has pleased many concert goers of the past. Many look forward to hearing him again this year.

Herb Ellis, world renown jazz guitarist and performer, will be one of the many jazz artists featured in this year's Lionel Hampton Jazz Festival.

Ellis, a regular among jazz festival performers since the naming of the Lionel Hampton festival ten years ago, brings to the Palouse a lifetime full of experience, talent, and energy to showcase to any and all jazz listeners.

This year, Ellis will be playing at the Pepsi International World Jazz Concert, the Delta Air Lines Special Guest Concert, the All Star Concert, and will help close the festival at the GTE Giants of Jazz Concert.

In his impressive career, Ellis has worked with many notable jazz performers. Among those are pianist Oscar Peterson, bassist Roy Brown, vocalist Ella Fitzgerald, trombonist Bill Harris and drummer Buddy Rich. All have helped Ellis achieve his legendary status and propel him to the forefront as a pre-

mier jazz performer.

From his beginning at age four when he was given his first guitar, Ellis has been a performer for almost all of his life. After attending North Texas State College, Ellis went on to play with "Soft Winds," an instrumental-vocal trio, the Jimmy Dorsey Band, and with the Oscar Peterson trio. All in all, Ellis has entertained audiences for more than 40 years.

Over the years, Ellis has also appeared numerous times on television, starring with such people as Steve Allen, Regis Philbin, Red Skelton, Della Reese and Merv Griffin.

In 1974, Ellis teamed with Charlie Byrd and Barney Kessel to form the historic jazz trio known as the "The Great Guitars." Beginning in Australia and continuing into the United States, the Great Guitars received overwhelming public response. In the U.S., Ellis, Byrd, and Kessel played to a sold-out performance at Carnegie Hall.

After these performances, Ellis continued to work with Kessel and established a fine working relationship between them. Ellis said that he and Kessel's relationship succeeds because of their similar tastes and roots in jazz.

On stage, Ellis uses an Aria-Pro guitar. A custom model, Ellis designed the neck to be technically easier to play. The Gibson guitar company also issues a special Herb Ellis model guitar that fits these specifications as well. His guitar work blends sensitive playing of the melody with unique, horn-like phrasing. This approach to playing jazz is an Ellis trademark and rates him among the best as a jazz performer.

Currently, Ellis continues to play numerous gigs at clubs, concerts, and jazz festivals. Ellis said that his intent is to get the listener involved with the music. "I want them right in there with me," he said.

• by Jeremy Chase

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# Jones is coming to town

Jazz festival concert goers will get a special treat this year. Hank Jones is coming to town.

In an interview with the music magazine *Down Beat* a year ago, Jones said his style of jazz has been influenced by jazz greats Dizzy Gillespie and Charlie Parker.

Despite his admission, Jones is no jazz lightweight himself.

He was an accompanist for Ella Fitzgerald for five years, has performed with Barbara Streisand, Harry Belafonte, Julie Andrews, Patti Page and was a member of the CBS Orchestra for 15 years.

Born in 1918, he began performing in bands when he was just 13-years-old and has since made thousands of recordings, but records were by no means the only medium through which Jones has reached out to millions of people with his music.

In addition to world tours, Jones has appeared numerous times on television with such greats as Benny Goodman, Harry Reasoner, Carol Burnett and Dave Garroway on shows which sound like a page out of a music history text: the *Ed Sullivan Show*; the

*Patti Page Show*; *The Big Record*; the *Bell Telephone Hour*; and two *Swing into Spring Shows*.

The New York Times has called Jones "unique, irreplaceable." Indeed, to look at his biography, one may begin to imagine this piano player is irreplaceable. Jones can also add Broadway to his resume--he both conducted and played piano for the musical "Ain't Misbehavin'."

In his interview with *Down Beat*, Jones refused to call himself a peer of Thelonius Monk and Nat Cole. "I consider myself a student of those players, who were, and are, some of the experts."

Jones also said he likes to keep himself open to new ideas in jazz and bebop, but he can't wait around to see what's going to work and what won't. "You have to go in the direction you believe in today," said Jones in *Down Beat*.

Jazz festival concert goers can certainly expect a world-class performance from a humble man who many consider to be a leader and a founder of modern jazz.

• by Russ Wright

## Jazz festival causes headaches for people looking for place to park

With the coming of Lionel Hampton Jazz Festival, also comes more parking problems for the University of Idaho.

In order to allow for buses, as well as spectator parking, the UI shuts down some of the paid parking lots, and some free parking is also shut down. During the days of Feb. 22-26, campus parking may be hard to find, so students who drive, should leave a little earlier during these days, to allow for the extra distance they may have to travel.

Some of the parking that will be shut down, includes the SUB lot, the metered lot at the bookstore, the blue parking lot across from the Railroad Apartments, and all of the gravel lot at the Dome. In addition to these, the Administration building lot, will also be closed Tuesday night only. The paved blue permit section at

the Dome will be free during these days, to allow for some of the inconvenience, but no overnight parking will be allowed.

There will also be many places where buses will stop to drop off, or pick up people involved with this event. Some of these spots include, the front of the SUB, the men's gym, the front of the Ag. Sci. building, and a few others as well.

With all of the people that will be on campus these days, and the traffic that will go along with them, please drive safely, and enjoy the music.

If you have any questions concerning the parking during this time, feel free to call campus parking at 885-6424, and they would be more than happy to assist you.

• by Mark Vanderwall



contributed photo  
Dee Daniels is back for another Lionel Hampton Jazz Festival. The Canadian native will perform during the Pepsi International World Jazz Concert tonight at 7 in the Kibbie Dome.

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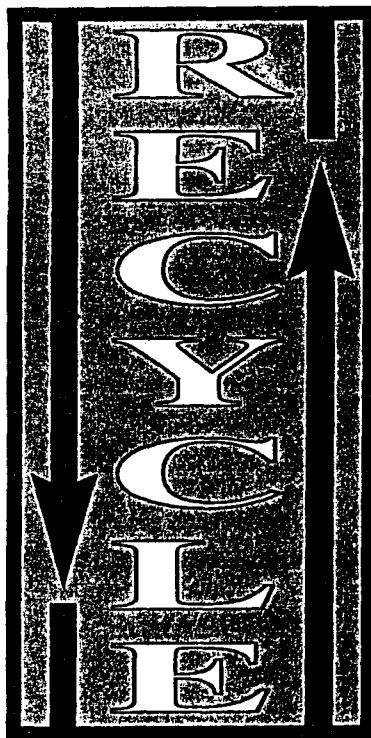
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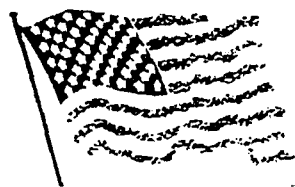


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## Roditi brings his style to Moscow fest

Claudio Roditi is one of the more highly acclaimed trumpeter and flugel-hornist on the jazz scene today.

His style has been described as "exceptional," "focused," and "exciting." Combining elements of post-bop jazz and his native Brazilian rhythms, he produces a clean, soulful sound that he has been developing over the last three decades.

Roditi's musical studies began at the age of five, and at the age of 20, he was named a finalist in the International Jazz Competition in Vienna.

Since then, he has spent much of his time in North America, teaching, performing and recording.

During his career, he has performed or recorded with many jazz greats, including Herbie Mann, Slide Hampton, Chris Connor and Paquito D'Rivera. Roditi also frequently performs as a member of Dizzy Gillespie's traveling United Nation Orchestra.

To date, he has five highly regarded albums to his credit, the first of which, *Red on Red*, was released in 1984.

His latest, *Milestones* features Paquito D'Rivera, Kenny Barron, Ray Drummond and Ben Riley. It is a departure from his previous albums, being the first time he does not combine jazz and Brazilian elements, as well as being the featured lead of the combo.

This is Roditi's fourth appearance at the Lionel Hampton Jazz Festival. He will be performing for the Wednesday evening International World Jazz concert which starts at 7.

• by Erik Marone



photo by Bart Stageberg

The saxophone player in the Lionel Hampton New York Band played at past Jazz Festivals and is expected to be here again for the 1995 event. Hampton enjoys playing solo as well as with others, including his band.

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## King jumps into '95 Festival

Jazz legends rarely culminate in small cities around the Northwest.

Nancy King is the exception.

King, who sprang on the San Francisco jazz scene in the 1960's, came from the last place associated with the birthplace of jazz — Springfield, Oregon.

As a naive farm girl of 19 King's beginnings came when she auditioned for Pony Poindexter, saxophonist for Lambert, Hendricks and Ross. She took the job and through it began her journey that would cross paths with such jazz legends as Herb Ellis and bring her high praise from her peers.

Shortly after working with Poindexter she left to collaborate with Sonny King. The two eventually married and together worked for two years headlining Monday night's at the San Francisco Legendary Jazz Workshop.

There she met and worked along with Vince Guaraldi, John Handy, Sonny Donaldson, and Flip Nunez. Another

major influence was meeting and studying with Jon Hendricks.

She spent 1966-67 as a production singer in Las Vegas before getting the chance to join C. Smalls and Company. The group was led by Charlie Smalls who would later go on to write the music for the successful musical *The Wiz*.

Throughout her 30 plus years as a performer King has been featured on a number of recordings including *First Date*, an outing with saxophonist Steve Wolfe on the Inner City Label, *Perennial*, featuring Leroy Vinnegar, Dave Frishberg and fellow Oregonian Ralph Towner.

She's also performed with the internationally known ensemble *Oregon* with performances at New York's Town Hall and the Montreal Jazz Festival. Together with *Oregon's* bassist, Glen Moore, as *King and Moore* they have recorded three albums since 1991 on the Justice Records label.

The first, *Impending Bloom*, and the fol-

lowing, *Potato Radio*, earned five stars from *Downbeat Magazine* reviewers in 1992. The duo released their third effort, *Cliffdanc*, in October 1994.

Nancy King has been applauded not only by peers but by countless magazine reviews. The *Houston Chronicle* called her a "talent deserving wider recognition." — June 1991 *Earshot Jazz* on writing about *Potato Radio* said "King, known for her astonishing ability to dismantle and remodel tunes, has a warm husky edge to her voice, which is always under control, even when bouncing between octaves." — June 1991

Herb Ellis called her "the greatest living jazz singer," while Mark Murphy said that "the musical coupling with Glen Moore is one of genius."

Nancy King will be showcasing her heralded talent Friday at the UI jazz festival. She will be performing at 4:45 p.m. with the Lionel Hampton Trio.

• by Jeffrey Albertson

## Robert enjoys entertaining jazz audiences

Renowned saxophonist George Robert will be making his first appearance at the Lionel Hampton Jazz Festival this year.

Robert will appear in concert Wednesday concert with other jazz greats in the Pepsi International World Jazz Concert.

George Robert was born in Geneva, Switzerland and was raised in a musical family. Musicians touring Europe would frequently stop at the Robert household and play with the family. Contact with great such as Jimmy Wood, Sam Woodyard, Billy Hart, Harry Sweets Edison and Clark Terry encouraged Robert to pursue his own musical career.

After graduating from high school in 1980, Robert came to Boston to study with Joseph Viola at the Berklee College of Music. Four years later, his quartet received an Outstanding Performance Award from *Down Beat* magazine and opened for the Carla Bley Band at the Montreux International Jazz Festival. Robert received his Master's Degree in 1987 from the Manhattan School of Music, and played lead alto in the MSM Jazz Orchestra which won First Prize in the '87 *Down Beat* awards. Along with his performances at world-recognized festivals and clubs, Robert has played in two quartets and recorded 17 albums.

Robert will conduct a clinic in the Borah Theater Thursday with his long-time friend, Italian pianist Dado Moroni. The clinic is free and open to the public. Robert will also appear with Moroni in concert Wednesday. Dr. Lynn Skinner, director of the Lionel Hampton Jazz Festival, is eagerly awaiting Robert's appearance.

"People are going to be stunned. Robert will blow this audience away," said Skinner.

• by Justin Oliver Ruen

## Jazz choirs to perform in festival

To the University of Idaho jazz choirs, the jazz fest means a lot of extra work, but the benefits are worth it.

The Hamp's Gala concert in the administration building auditorium traditionally kicks off the festival, with Lionel Hampton making his first appearance.

The jazz choir and Vandaleers trade off each year for the chance to sing at this concert, but this year it's the Vandaleers' turn. One or both of the jazz choirs still might appear, though.

The spontaneous nature of the festival has a tendency to change plans at the last minute.

The jazz choirs perform again in the Hampton School of Music Recital Hall during the week of jazz festival, and this

performance is viewed by festival adjudicators. As soon as the choirs leave the stage, they are met by one of the judges in another room and the performance is discussed. Dan Bukvich, the director of both choirs, says that this is the most valuable aspect of the festival performances.

This performance is also recorded, and quality tapes are made for anyone who wants to purchase them.

This is a lot of extra time the members of the choirs invest, but it's only half over. On Thursday night at midnight, the choirs must meet in the Kibbie Dome for a sound check.

Usually this lasts until at least 1 a.m. Fortunately, for the music majors in the groups, most classes at the School of

Music are canceled during the festival week, but still many people lose some sleep for this necessity. The choirs get to learn each others' preferences in sleepwear, as well.

Friday afternoon in the Kibbie Dome is the vocal concert, featuring the winners of vocal solo and ensemble competitions from earlier in the week and both of the UI jazz choirs. The choirs will be performing songs they've been working on since last fall, including compositions written by members of the choirs and a number of non-jazz songs.

It's a grueling week, but the choirs learn a lot, both about performing and about each other.

• by Mike Maas

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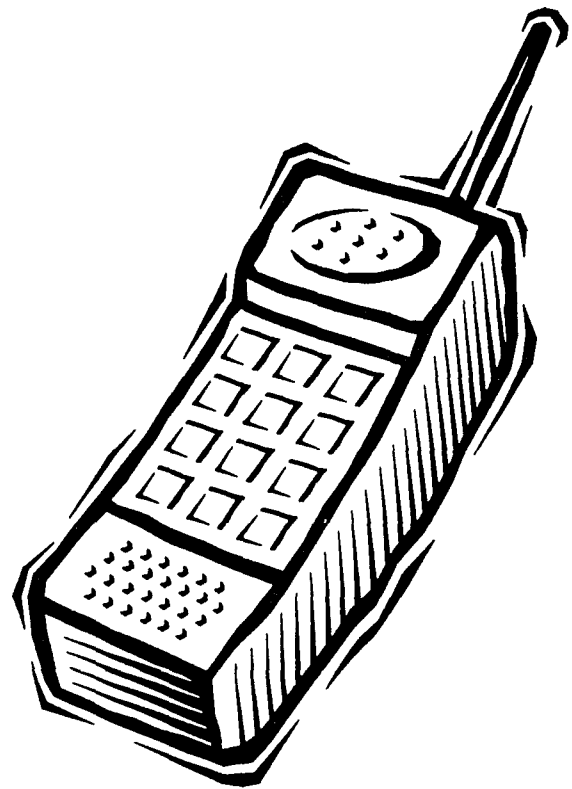
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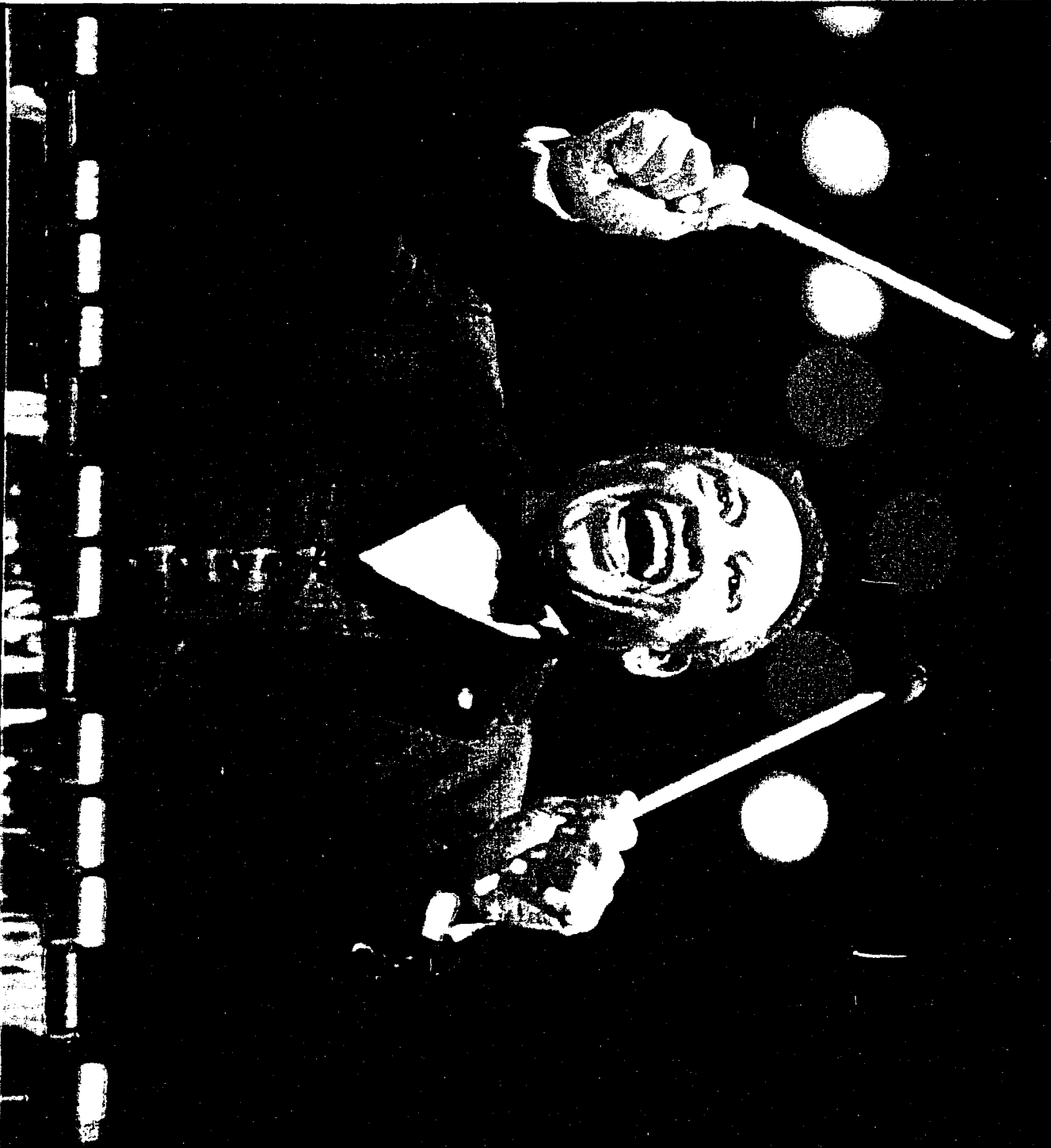
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