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**C O N C E R T S**

**POTLATCH Jr. High Winners Concert**

Wednesday, Feb. 24 4 p.m.  
Winning student groups from the day's competition.

**PEPSI/GIBSON International Jazz Concert**

Wednesday, Feb. 24 7:30 p.m.  
Lionel Hampton, vibes; Hank Jones, piano; Herb Ellis, guitar; Lewis Nash, drums; Claudio Roditi, trumpet (Brazil); Grady Tate, drums and vocals; Santi Debriano, bass (Panama); Bill Charlap, piano; Jay Ashby, trombone; Lembit Saarsalu, tenor saxophone (Estonia); Leonid Vintskevich, piano (Russia); Kuni Mikami, piano (Japan); Wally "Gator" Watson, drums; Lance Bryant, saxophone; Christian Bausch, bass; Evelyn White, vocals; Billy Contreras, violin; Winning Students from the Jr. High, Middle and Elementary School Vocal and Instrumental Soloist Divisions.

**NORTHWEST AIRLINES Special Guest Concert**

Thursday, Feb. 25 7:30 p.m.  
Lionel Hampton, vibes; Ray Brown Trio, featuring Ray Brown, bass; Greg Hutchinson, drums; Geoff Keezer, piano; Joe Lovano, tenor saxophone; Freddy Cole, vocals; Hank Jones, piano; Herb Ellis, guitar; Lewis Nash, drums; Christian McBride, bass; Roy Hargrove, trumpet; Al Grey, trombone; Bill Watrous, trombone; Grady Tate, drums and vocals; Santi Debriano, bass; Bill Charlap, piano; Winning Students from the College Vocal and Instrumental Soloist Divisions.

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**Vocal Winners Concert**  
Friday, Feb. 26 4:45 p.m.  
The Lionel Hampton School of Music's Jazz Choirs followed by winning student groups from the day's competition.

**All-Star Concert**

Friday, Feb. 26 8 p.m.  
Lionel Hampton, vibes; Lou Rawls, vocals; Hank Jones, piano; Herb Ellis, guitar; Lewis Nash, drums; Christian McBride, bass; Clark Terry, trumpet; Bud Shank, saxophone; Dave Friesen, bass; Grady Tate, drums and vocals; Santi Debriano, bass; Bill Charlap, piano; Ronnie Cuber, baritone saxophone; Dee Daniels, vocals and piano; Igor Butman, tenor saxophone; Winning Students from the Vocal Soloist Divisions.

**AVISTA Instrumental Winners Concert**

Saturday, Feb. 27 4:45 p.m.  
The Lionel Hampton's School of Music's Jazz Band I followed by winning student groups from the day's competition.

**GTE Giants of Jazz Concert**

Saturday, Feb. 27 8 p.m.  
Lionel Hampton and his New York Big Band; Diana Krall, vocals and piano, with Russell Malone, guitar, and Ben Wolfe, bass; Hank Jones, piano; Herb Ellis, guitar; Lewis Nash, drums; Grady Tate, drums and vocals; Santi Debriano, bass; Bill Charlap, piano; Christian Bausch, bass; Winning Students from the High School Instrumental Soloist Division.

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The cream of the crop, the fest rose to the top



Contributed Photo

By Adam E-H Wilson  
University of Idaho Argonaut

Three decades and one year in, the Lionel Hampton Jazz Festival has hit its stride. It wasn't always like this, and who would suspect to find something like this in Moscow, Idaho?

Some pivotal moments in the unique history of the University of Idaho's biggest event:

1968 — The very first fest is a one-day event, and has nothing to do with Lionel Hampton. Fifteen student groups and trumpeter Buddy Brisboe attend.

1977 — Dr. Lynn Skinner is asked to direct the festival for a year, until some one can be found to take it over regularly. He is still in charge.

Skinner's goal: to increase young people's exposure to jazz. "Since you can't bring the kids to the artists, I wanted to bring the artist to the kids," he would later say. He begins recruiting jazz talent to the festival.

1984 — The festival has been building, attracting the likes of Ella Fitzgerald and Doc Severenson. This year, Sarah Vaughan and Lionel Hampton perform.

Impressed by Hampton's commitment to education, Skinner asks him to sponsor the festival. Hampton follows up a terrific performance by donating \$15,000, which is matched by Chevron.

1985 — The Lionel Hampton Chevron Jazz Festival attracts 150 student groups, making one of the largest in the country. It is the first festival to be named after a jazz musician, and also the first to be named after an African American.

1986 — Skinner predicts the festival, which is growing rapidly, will become the "Montreux of the United States," referring to what was considered the world's largest and best jazz festival.

1987 — The university names the music school the "Lionel Hampton School of Music." It is the first school of music to be named after a jazz musician.

The increasing attendance pushes the concerts from Memorial Gym to the ASUI Kibbie Dome, where sound engineers are brought in to ensure a great-sounding performance.

The early 90s — The festival continues to grow. With "Hamp's" name, big artists are lining up to perform with the master. They cut their fees to show up, allowing students who attend to see and learn from the very biggest names in jazz, like Herb Ellis, Lou Rawls, Diane Reeves and Dizzy Gillespie.

International musicians are showing up from the Soviet Union, the People's Republic of China, Japan and Brazil. Clint Eastwood even comes up to receive his Lionel Hampton Jazz Hall of Fame award.

1994 — The jazz fest hits the big time. Leonard Feather, America's "most respected" jazz critic and syndicated columnist for the Los Angeles Times, rates the jazz fest as number one in the world, ahead of Montreux.

National media takes note, as stories about the fest are published in the New York Post, Jazz Times, and Entertainment Weekly.

The number of student groups attending is up to 500.

1995 — Hamp is quoted as saying "I got to feel really good about it, because we came to the top and we've been staying at the top."

1998 — With attendance estimated around 15,000, the festival celebrates its thirtieth anniversary and Hamp celebrates his 90th birthday. He promised when he sponsored the festival to attend every year he is able.

1999 — Hamp is scheduled to attend what has become his festival for the fourteenth year in a row. The festival continues to grow.

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Lionel Hampton, seen above practicing at his studio, and his jazz festival at the University of Idaho have seen some of jazz music's all-time greatest performers. Among some of the great to play with Hampton include Herb Ellis, Lou Rawls, Dizzy Gillespie and Diane Reeves.

# Welcome to the Lionel Hampton Jazz Fest



**W**elcome to the "World's Number One Jazz Festival!" It is a special privilege to welcome back to campus living legend and musical pioneer, our own Lionel Hampton.

This year we celebrate the 32nd anniversary of one of the University of Idaho's greatest traditions-- the Lionel Hampton Jazz Festival, featuring jazz legends who come to Moscow to share their talents. During the four days of the festival, elementary, junior high, high school and college musicians learn from the world's finest and participate in workshops and clinics. The jazz artists teach master classes by day and perform at night; each concert is an experience in jazz at its very best.

Not only will you meet some of the brightest stars in jazz today, but also those destined to be stars tomorrow. We are pleased that jazz is alive and well at the University of Idaho. Please enjoy your time with us.

Robert A. Hoover  
President, University of Idaho

**I**t is a great privilege for me to introduce you to the University of Idaho Lionel Hampton Jazz Festival heralded by many journalists and artists as the "World's Number One Jazz Festival!" The Lionel Hampton Jazz Festival was the first festival in the world to be named in honor of a jazz musician.

The Lionel Hampton Jazz Festival is in its 32nd year and will be the largest ever with some 850 entries and over 16,000 students from the United States and Canada participating.

We give a special welcome from Lionel Hampton to the thousands of University of Idaho students and to the thousands of special guests on our marvelous campus. Please try to enjoy at least one concert at the festival and try to hear some of the student groups on one of the days of the festival.

Thanks for being here at the University of Idaho to enjoy the "Residential Campus of Choice" for generations to come.

Dr. Lynn J. Skinner  
Executive Director, Lionel Hampton Jazz Festival

**T**he Student Union has the good fortune to serve as one of the workshop and performance sites for the Festival. We hope your experience while with us is productive and satisfying. We urge you to explore the building and partake of the services and programs available.

The Food Court offers a variety of food options including Burger King, Taco Bell, Starbucks, Pizza Gusta, Sub Connection and The Rice Bowl. Recreation opportunities include bowling, billiards and a video arcade in the basement. You will find a copy center and a hair stylist close by.

Make time to examine the second floor photography exhibit as it features the headliners from the 1998 festival. The first floor gallery showcases "Family Stories," the work of Idaho art teachers. The outer wall hangings are the work of selected students from the Art Department's foundations drawing class.

The most notable thing about our Union and the University of Idaho are its people. Don't hesitate to ask directions or questions as you navigate the crowds and confusion.

Ben Rush  
Student Union Board Chair

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University of Idaho

# Lynn Skinner: the father of the Festival

By Sean Campbell  
University of Idaho Argonaut

In the familial history of the University of Idaho's Jazz Festival, Lionel Hampton is the granddaddy of them all. But Dr. Lynn Skinner is the father.

Skinner has been the driving force behind the Festival for 28 years now, cajoling, developing and overseeing the growth of what has become a worldwide family of jazz.

Starting from the root level helping out in any way he could, Skinner took on the role of Jazz Festival director in 1971. He has developed quite a tenure considering he believed the role would only be a one-year position.

As the years eclipsed one another, Skinner has become the soul of the festival, a soul rich with passion for music and people.

He has scaled the ranks of music academia, mastering eight different instruments in receiving his M.A. in performance and delivering an encore by picking up his Ph.D. in music education and composition.

Aside from his tremendous resumé as a musician and teacher (both in public schools and universities), Skinner derives pleasure in seeing music touch people.

"The aesthetic value of touching a life, a soul, the inner part, is tremendous," Skinner said.

This majestic quality music has over people is what drives Skinner each year. "The purpose of the festival is to help young people under-

stand America's classical music, jazz," he said.

When Skinner speaks about how children are involved in the Jazz Fest, his voice grips at your nerves like a vise. He is emphatic about how important kids are, but he is not just talk.

In fact, a great deal of the festival is devoted to student performances and workshops. Countless artists will not only fascinate throngs of onlookers each night, they will spend time workshoping and tutoring children from schools in the surrounding area.

Skinner's goal of reaching the children has had a phenomenally successful outreach — 26,000 schools.

For Skinner to realize his purpose, a great deal of planning and effort is required. Artists must be evaluated, contacted and booked; gifts must be collected for the gift donation program. Fundraising is an ongoing process of persuasion. Public relations strategies must be created and put into action, and of course, the media must be appeased.

As Skinner gears up for what he knows will be 20- to 22-hour work days leading up to and during the festival, it is no surprise he claims his job never ceases. He has already begun preparing for next year.

Few would even apply for a job with such demands, depositing the application in the garbage, but Skinner embraces it.

"There is nothing like it. There's never a moment of dullness."

Skinner's embrace is neither false nor overwhelming, but genuinely encompassing like the comfort of a father's hug. He is constantly trying to make the musicians' experience greater, hoping he can make a difference in their lives, too.

As you enter his office on the third floor of the Lionel Hampton School of Music, a small glimpse of the musicians he has influenced smile at you from the collage of framed pictures that adorn his walls. Stacks of CDs from musicians who hope to one day play at the Jazz Fest nearly hide the piano they rest on. Both obscure and established artists jump at the chance to play.

Amidst the hordes of CDs and pictures, his four-foot-tall bronze statue of Lionel Hampton stands out like the rising sun. Skinner's feelings for Hampton run deep with respect and love.

Skinner is profoundly committed to this man and what he has meant, not only to the UI and the music department, but to the world of jazz music.

"I am so grateful to that man; it is a privilege to honor him. The festival takes on a whole new meaning," he said in a voice that dripped with emotion.

The admiration Skinner has for Hampton and the plethora of other musicians who will descend upon Moscow for the Jazz Festival ensure a fantastic line up.

"The mix of artists will be musically mind boggling. No one will feel cheated."

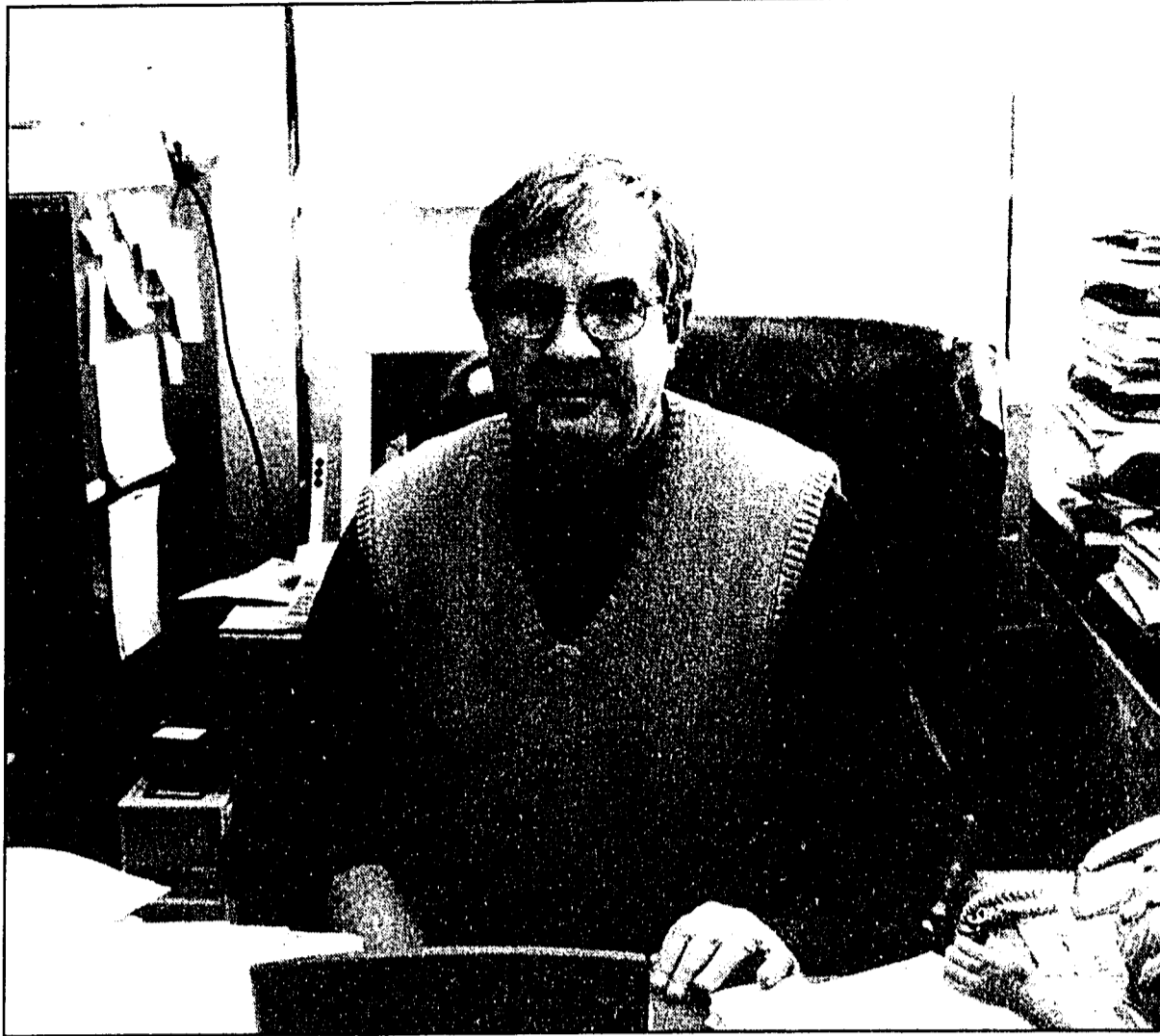
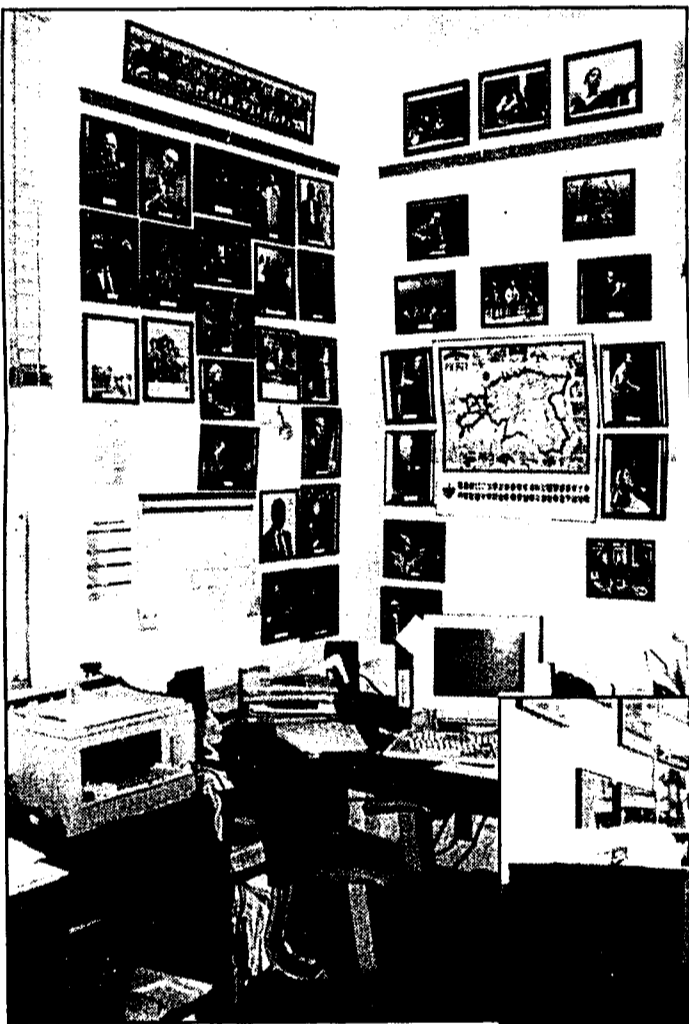


Photo by Andy Herrmann

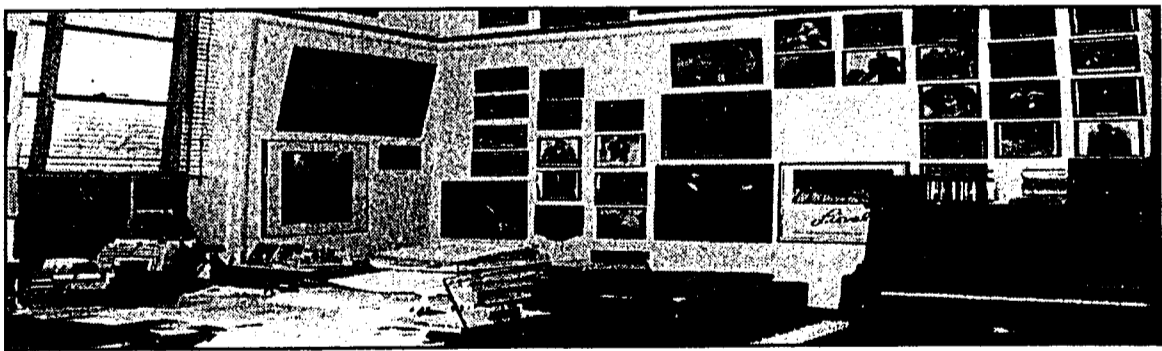
Lynn Skinner puts in many long hours in the Jazz Fest office to ensure the Lionel Hampton Jazz Festival will be a success year in and year out.

## JAZZ FEST OFFICE TOUR



Photos by Cori Keller and Andy Herrmann

The cramped quarters of the UI Jazz Festival office are bursting with memorabilia featuring some of jazz music's great artists who have visited the Moscow area. Dr. Lynn Skinner and his staff work year-round to prepare for the annual event.



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A tribute to the master:

# Hampton constant in changing jazz world

By Heather Frye  
University of Idaho Argonaut

It is a funny thing, jazz. The music, its masters, the very name "jazz" itself conjure an energy, an excitement unlike that of any other musical style known to man. It is neither the roaring, crashing kick of rock nor the prim pleasure of classical music. It is a unique thrill — at once giddy and soulful, a satin riot. It rolls and strolls from the hands and hearts of its masters and steals into the soul of its audience through tapping toes and snapping fingers. It is a madness and a marvel; the defining, delirious, delicious beat of the truly, uniquely American music.

Jazz is, by its very nature, a musical style open to varied interpretation and rapid evolution. Jazz artists are known for open and enthusiastic experimentation with new instruments and techniques. Such experimentation has led not only to generations of great jazz, but blossomed into dozens of other musical styles. R&B, soul, funk, punk, rap, rock, and nearly every other modern musical style is indebted to the jazz and blues pioneers of the early part of this century.

Dr. Lionel Hampton is among the greatest, most accomplished and most esteemed of these legendary pioneers. Here at the

University of Idaho, we are privileged to host a yearly festival in his name, dedicated to jazz, and its past, current and future "giants."

Lionel Hampton is not only a jazz legend, but a living, breathing history of music and black culture in our century. He began his life in Louisville, Ky., in 1908, a time when the South was still reeling from the effects of the Civil War and racial tensions were enormously high. His family headed for the more tolerant North early on in his life, settling in Chicago. As a child, Lionel was sent to Kenosha, Wis., where he received schooling and studied music (in particular, the snare drums) under the watchful eye of strict Dominican nuns.

When he completed his education, Hampton returned to Chicago where he thrilled to the percussion styling of his idol

J i m m y Bertrand and played his own snare for a slew of different

bands. He picked up other instruments during this time, such as the tympani and the marimba, but the drums remained his signature instrument.

Hampton packed up his sticks and headed west in 1928. Two years later he met Louis Armstrong who would, in an off-hand moment of casual improvisation, change not only Hampton's life and career, but also jazz history.

Hampton was playing percussion for "Satchmo" at the Cotton Club gigs. Impressed, Armstrong invited Hampton in for a recording session and, spotting a set of vibraphones, invited Lionel to try his hand. Hampton, a master at the drums and a fair hand at the keyboards as well, snatched the opportunity and in an instant marked his place as the reigning "King of the Vibraphone."

Hamp, as Lionel soon became known, thus embarked upon a prolific career that spans over more than six decades. A few years after his escapade with Armstrong, Benny Goodman came to see him at the Paradise Club in Los Angeles. To make a long story short, the Benny Goodman trio became a quartet. Hamp was thus launched into the mainstream eye due to the brilliance of the quartet's music and

the fact that it was the first racially integrated group in the nation.

In the 1940s, Hampton left Goodman to form his own big band and compose many of his signature songs he still plays today. Over the years he has met and played with so many jazz musicians large and small, that to list their names together would literally be the entire history of jazz. He is even noted as being the one to discover a few jazz greats including Dinah Washington, who he met and named while she was working the powder room at the Regal Theatre in Chicago.

So prolific is his career and so profound is his influence on jazz and music, Lionel Hampton has been recognized across the world with numerous prestigious honors. He was bestowed with the Papal Medal, the Austrian Honor Cross, copious presidential awards and the National Medal of the Arts among others. Hampton is a devoted public servant as well. He is politically active

and a long time contributor and supporter of public housing. He has given countless hours to raising millions for charity as well.

But Hamp claims that of all the honors he has received, none pleased him so well as when the University of Idaho gave his name to both its jazz festival and music school. During the last week of February every year, Lionel Hampton takes time out of his busy life to support and perform in the Jazz Festival that bears his name. And every year, thousands flock to the University of Idaho to thrill and honor Lionel Hampton and his fellow musicians. Children from all over the country come to compete for the chance to play beside the jazz legend during the "Giants of Jazz" finale concert.

Over 90 years old, Lionel Hampton sustains his legend by playing long, energetic sets to his fans. He is an inspiration and a wonder, worthy of the reputation he bears. Each year at the Jazz Festival promises to be more exciting than the last as we are introduced to future jazz giants and reacquainted with our old familiar favorites. As we enter into this, the last Jazz Festival of the millennium, we again salute Dr. Lionel Hampton for his integral part in both the changing face of jazz in this century and in the centuries to come.



## Did you know?

In addition to a long career in music, Lionel Hampton has also been in the movies. In 1955 he played a key role in *The Benny Goodman Story* and in 1957 he co-starred with the legendary Chuck Berry in *Mr. Rock and Roll*. Three years later, director Saul Swimmer cast him in the drama, *Force of Impulse*, which is described as "a superior story of teenage delinquents who run afoul of parents and the law with hot rods, heavy petting, and crime."

Since then, Hampton has stuck to music videos. There are numerous tapes available showcasing his own great brand of jazz as well that he performs with other Jazz Giants. For more information on his video collection, hop on the web and look up [www.eonline.com/Facts/Movies](http://www.eonline.com/Facts/Movies).



## Dee Daniels

### *Fledgling thespian, veteran vocalist*

By Kristi Ponzio  
*University of Idaho Argonaut*

Dee Daniels will grace the stage of Jazz Festival for the eighth time this year, bringing her unique, highly acclaimed style and four-octave range to rap around the rafters of the Lionel Hampton School of Music.

Since her appearance at the festival last year, Daniels has filled her year with travels all over the world. She graced Germany with her jazz when she accompanied the Munich Radio Orchestra with a show consisting of beloved Disney songs. She toured Holland for a Ladies of Swing tour, as well as Australia and different places throughout Canada and the United States. She did several TV appearances as well.

*Wang Dang Doodle*, Daniels' current project, is a play with a musical theme she performs in.

"I love the play and being on stage," said Daniels, who is just dipping her toes into the theatrical side of show biz with *Doodle* as her acting debut. *Doodle* is about a "rent party" taking place in Harlem in the 1930s. These rent parties were common in Harlem where tenants in an apartment building would all get together and charge a small fee per person for a night of entertainment.

With Gospel at her roots, Daniels' music has evolved through the years. She started out playing piano and singing for her stepfather's church. After that her music turned to R&B and rock.

"I was doing shows almost every night and to keep from becoming bored I started to improvise," said Daniels. "Before I knew it, reviews were calling me a jazz singer." Her jazz career started in 1982 when she was in Europe. Since then she has recorded eight albums and is in the preliminary stages of putting together a ninth.

The enjoyment of the Jazz Festival, for Daniels, is more than just performing and being on stage.

"I think the festival is interesting and unique because of its student competition," she said. Daniels enjoys

watching students from all over the U.S. and Canada enjoying the rich history and the poetic, artistic outlet jazz music provides.

To Daniels, performing in a small community like the Palouse provides a relaxing atmosphere gives her greater musical expression than anywhere else. When first invited to the festival, Daniels was surprised at the richness of jazz music the small community provides. "It was a good surprise ... as long as they keep inviting

*It was a good  
surprise ... as  
long as they  
keep inviting  
me to come, I  
will be here.*

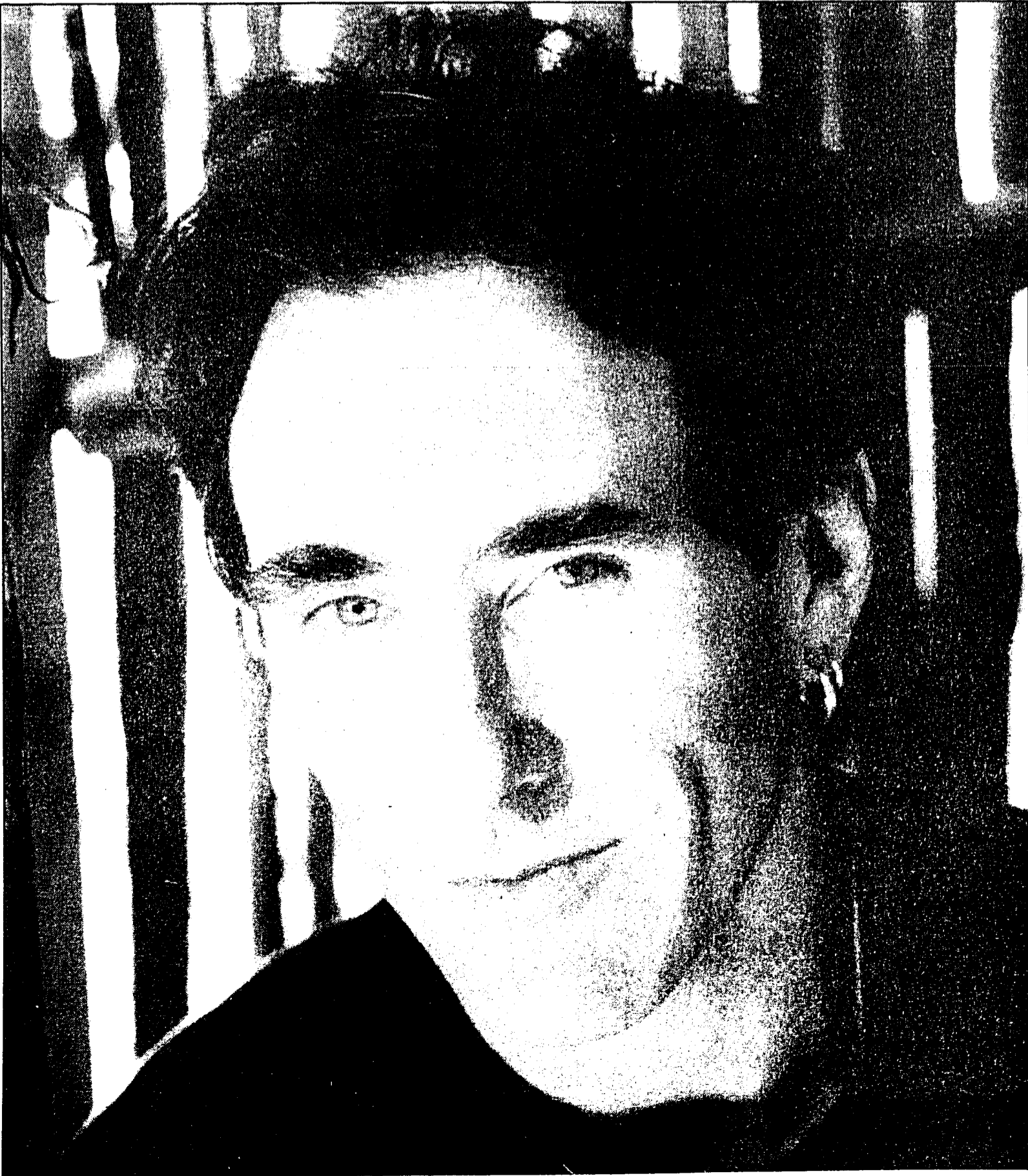
me to come, I will be here."

Jamming with her colleagues is another element of the Jazz Festival that keeps Daniels coming back. She gets to see musicians she has worked with in the past and enjoys the talent of professional musicians she has yet to meet.

A big part of the Jazz Festival is shared learning. During her stay, Daniels will teach workshops where she will share her knowledge and a sing a ditty or two.

"I really enjoy teaching the workshops because I can interact in an intimate atmosphere with students, and the receptions at night after the performances are very informal," Daniels said.

Today Daniels home is in Vancouver, British Columbia, and she is widely recognized for her vocal clinics. Whether accompanying herself on the piano, or fronting a trio, big band or symphony orchestra, Daniels' voice can always command the audience's attention.



## Brian Bromberg

### brings his bass to Moscow

By T. Scott Carpenter  
*University of Idaho Argonaut*

When Brian Bromberg first began playing the drums at the age of 13, it soon became obvious that he had natural rhythm. His father was a drummer, his brother was a drummer; music was in his blood.

Now he plays the bass.

"The drums still feel more natural to me," Bromberg said. His decision to take up the acoustic upright bass stemmed from his discovery that not only did he possess natural rhythm, but natural melody too. He has since become a master of a variety of acoustic and electric basses including fretted, fretless, piccolo, upright and synth.

Fortunately for Bromberg, his childhood did not involve the tired cliché of the successful father desperate for a son to follow in his footsteps. His father was very supportive and he allowed Bromberg to choose his own path.

That path has merged frequently with other jazz greats such as Stan Getz, Dizzy Gillespie and Richie Cole, to name a few. Bromberg had begun touring with legendary musicians such as these by the age of 19.

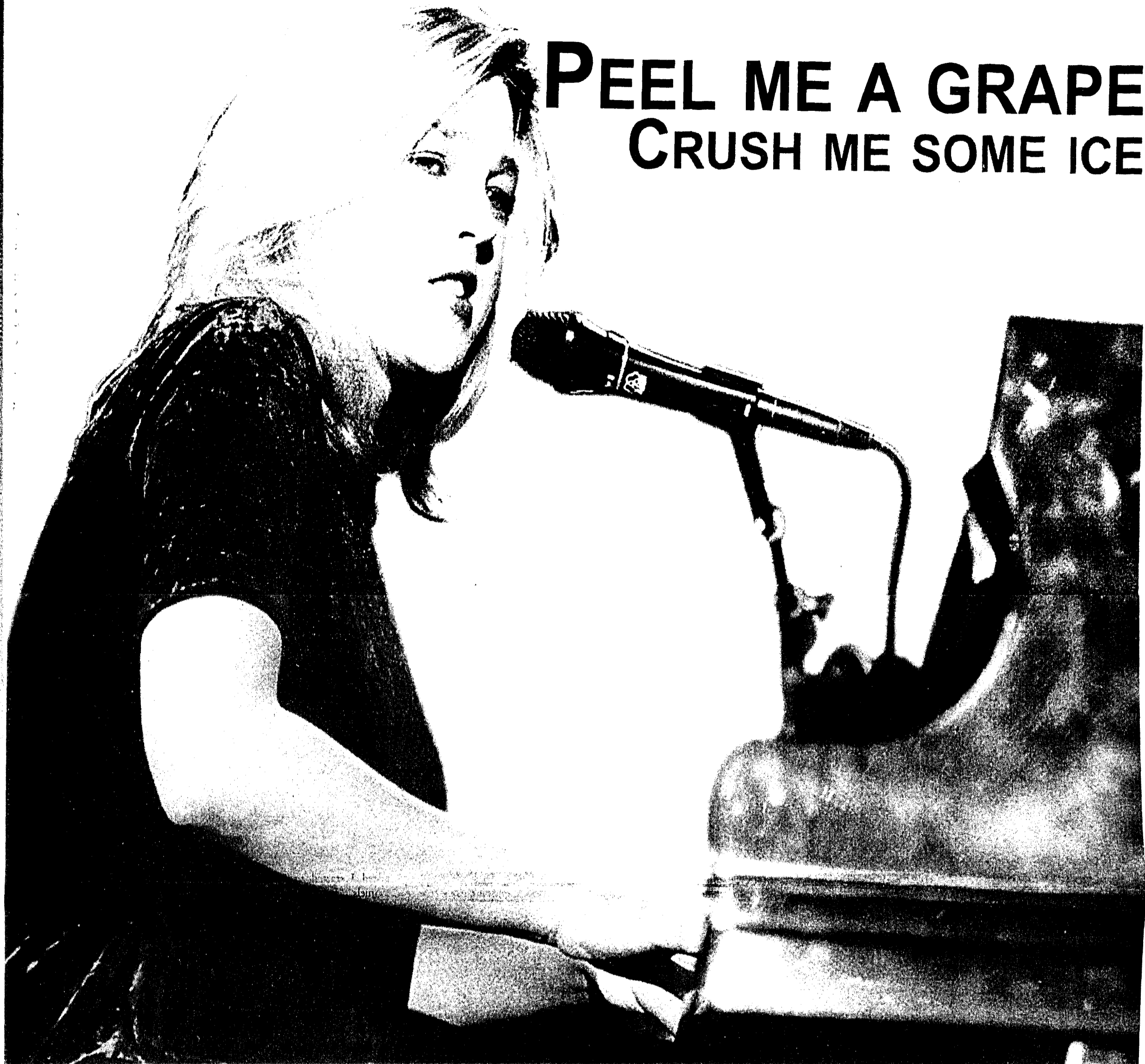
"I just went to an audition [for Stan Getz's band] and got it," Bromberg said. "I was pretty surprised." Before the audition, Bromberg felt he was in slightly over his head, and that he wasn't any better than any of the other musicians auditioning.

He almost did not go at all because his father had recently suffered a stroke. Bromberg felt he should stay with his father and take care of him, but his father felt otherwise.

"He told me if I did not go, he would kill me," Bromberg said.

Now 38 years old, Bromberg has achieved a professional status usually bestowed upon musicians in their 50s and 60s. His most recent album, *You Know That Feeling*, showcases his incredible talent at bringing the bass to the foreground as a solo instrument. He is lucky enough to be able to produce his own albums, a freedom he finds essential to the process.

Bromberg has become a regular favorite at the Lionel Hampton Jazz Festival. He will perform Wednesday at the International Jazz Concert and Saturday at the GTE Giants of Jazz concert.



# PEEL ME A GRAPE CRUSH ME SOME ICE

## Krall to crush hearts, croon to Moscow masses

By Latisha Taylor  
University of Idaho Argonaut

The Lionel Hampton Jazz Festival is about to present the "Madonna of jazz vocals," Diana Krall.

"Perhaps the greatest jazz vocalist of all time," comments Professor Lynn Skinner at the mention of her name. She will be playing the GTE Giants of Jazz concert Saturday in the Kibbie Dome.

Diana Krall, otherwise known as "the young lioness of jazz" (she has many nicknames), is here to tantalize us with her talent, mesmerize us with her lyrics and send us home begging for more.

The young jazz artist has established success and recognition in a field that normally takes years to acquire.

"She has an understanding of the piano and the way it works with her voice," explains Skinner. Hear her sing once and you will fall in love with her work and maybe the person you are with.

Diana's passion for her music is like day and night. She plays with the audience, giving them nothing less than a first-class performance.

After her first album for Impulse! Records in 1995, a tribute to Nat King Cole, Krall's career took off and she's been playing catch-up ever since. Nat King Cole has been a role model for Krall since childhood and she recalls the days when mimicking Cole was considered a day well-spent.

Now she will have to live with youngsters idolizing her in the same fashion.

Filling out the trio format is Krall's regular guitarist Russell Malone and bass phenom Christian McBride. Together, the three create a lush atmosphere for her ballad selections and a swinging groove for her upbeat vehicles.

*Love Scenes*, her most popular album may cause exactly what the title states and lead you and your significant other to make scenes of your own. This sensational collection of songs ranges from up-tempo to a slower more lush, romantic tones.

The upbeat tempos of "All or Nothing at All" and "I Don't Know Enough About You" add a delighted twist on the standard ballads. This is a showcase of her dual talents as singer and pianist.

The undeniable highlight of the album is

the confidently seductive "Peel Me a Grape." Krall teases with an assuredness well beyond her youthful age.

Having been a guest at the Jazz Festival for the last four years, she has made a lasting impression on long-time attendees as a favorite performer. While the anticipation of her arrival leaves us sleepless at nights, fans razz up their systems and wait in pure agony for Saturday night.

Born in Nanaimo, British Columbia, Krall was raised around music all her life. Both her parents played the piano. Surrounded by musicians, she studied classical piano but began playing jazz in the school band with bassist-teacher Bryan Stovell.

Diana's first gig was at age 15 in a

Nanaimo restaurant and she's been playing there ever since. She was inspired by great artists such as Dinah Washington, Roberta Flack, Shirley Horn, Aretha Franklin and Sarah Vaughan. Fats Walker left the largest impression on Krall, however.

She studied for a while with the Vancouver Jazz Festival scholarship at Berklee College of Music in Boston.

She returned home to British Columbia where she was encouraged to try her luck in Los Angeles, and the rest is history.

Her singing style is relaxed and intimate. She interprets the ballads with warmth and persuasive charm. She lures you in and takes your soul on a journey. Krall's heritage is such that she brings echoes of earlier swinging simplicity to her work.



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# Pianist Hank Jones plays with greats, dazzles current audiences

By Hazel Barrowman  
University of Idaho Argonaut

Hank Jones, a versatile jazz pianist and composer, will be performing Wednesday through Saturday at the Lionel Hampton Jazz Festival.

Jones, who was born in Pontiac, Mich., in 1918, still performs about four nights a week in local venues throughout New York, where he resides. He recently performed with a 40-piece orchestra at Lincoln Center in Manhattan. Jones said all but one of the songs performed there were his original compositions.

"I would like to see more jazz festivals like this around the country," said Jones. He said there are many truly fine musicians and artists at the

University of Idaho each year.

Jones has performed at the Lionel Hampton Jazz Festival in Moscow about every other year for the past eight years. Jones said he enjoys his experiences at the festival because they are a great opportunity to see people he has not seen in a year or so. Jones said he has great respect for University of Idaho's Dr. Lynn Skinner as a fine composer and jazz-conscious individual.

Jones is a diverse accompanist and ensemble member who has played with many jazz legends throughout his career. Dizzy Gillespie, Coleman Hawkins, Andy Kirk, Billy Eckstine, Artie Shaw, Johnny Hodge and Benny Goodman are a few of the artists Jones has played with over the years.

As an accompanist, Jones had a five-year association with Ella Fitzgerald. He said his time working with Fitzgerald was as challeng-

ing as a post-graduate course. Jones said, "I probably learned more than I contributed" during his experiences with this jazz legend. He said Fitzgerald was irreplaceable: "There will never be another Ella."

Jones explained that the nature of being a performer in the jazz music business is that you have to keep moving. "If you stay in one place for too long, people will start throwing rotten eggs at you," said Jones.

Jones was also a pianist for the musical *Ain't Misbehavin'*. He was also the conductor for the musical for about three months after being an understudy for three years. Jones said he had one line in the play that was probably one of the most memorable: "One never knows, do one?" said Jones with a laugh.

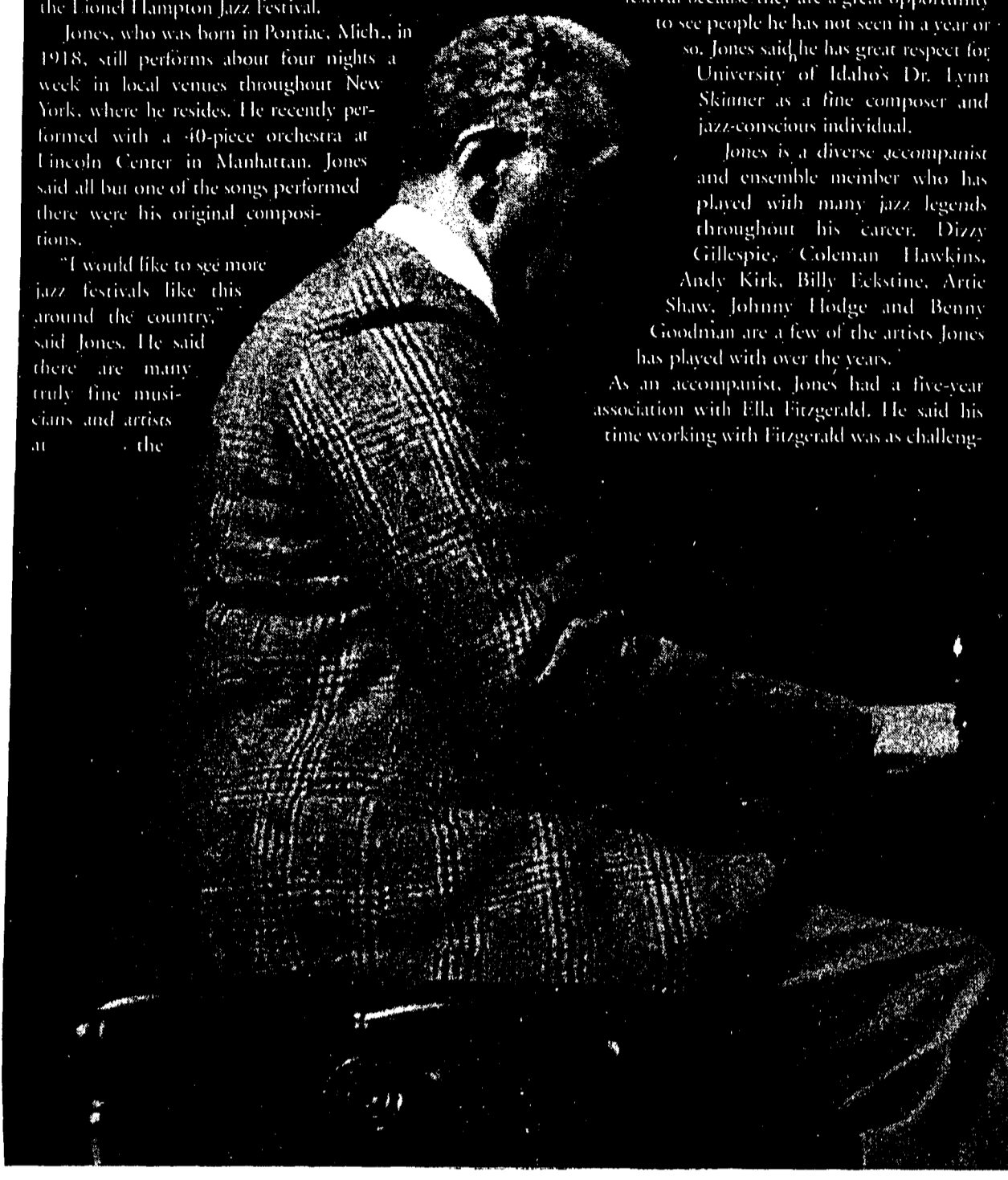
Hank Jones has definitely not been musically stationary. As well as being a 15-year member of the CBS Orchestra, the range of Jones' work is extended by his performances with Patti Page, Julie Andrews, Andy Williams, Barbara Streisand, Harry Belafonte and many others.

Favors, one of Jones' most recent albums, is a live recording of the Fifth Hank Jones Piano Workshop with the Winds Jazz Orchestra held at Osaka College in Japan. Jones holds recitals at Osaka College almost every year where he plays a role in guiding and advising students and teachers of jazz by conducting specially arranged master classes twice a year. Jones was inaugurated in 1992 as guest professor by the Osaka College of Music when it founded its junior college class for jazz majors.

Jones has several recordings under PolyGram's Verve label: *Handful of Keys* (a tribute to Fats Waller); *Upon Reflection* (dedicated to brother Thad); *When There is Love* (a duet with Abbey Lincoln); *Steal Away* (with Charlie Haden) and *Sarala* (traditional Mandingo music collaboration with Cheick-Tidiane Seck).

For the future, Jones said he would primarily like to continue "breathing in and out" as well as some solo and combination work, recordings and of course concerts.

Sample the music of this living legend at [www.verveinteractive.com](http://www.verveinteractive.com).



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# School of Music primed for Jazz Fest

By Todd Mordhorst  
*University of Idaho Argonaut*

While many people on campus and in Moscow sit down, relax and enjoy the entertainment this week, there are hundreds of people scrambling around behind-the-scenes to make the Jazz Festival successful.

The Lionel Hampton School of Music devotes a lot of time and effort to the festival and they also reap many benefits from the event. The Jazz Festival has helped make Idaho one of the more prestigious music schools in the country.

Nearly everyone in the music department plays a role in the event. Classes in the music department are canceled for the three days as students and professors are involved with everything from workshops to concerts.

Many students volunteer their time, helping at different venues

driving musicians to different sites around campus. Kim Rigg, a sophomore music major, is performing in two concerts for the Jazz Festival. She said her professors are extremely busy and there are plenty of opportunities for the students to be involved.

There are around 200 students in the School of Music. They are required to audition in front of faculty members before enrolling at UI. Many high school students will audition during the Jazz Festival in hopes of being accepted to the school for next August.

Music professor Robert McCurdy said the students in the school have a great opportunity to interact with world-class musicians and attend workshops at the festival. McCurdy has been involved with the event since its inception in 1982 and has seen it grow not only in the number of participants, but also in notoriety.

"The Jazz Festival definitely gives the University of Idaho an advantage over other schools that don't have this type of event. It is a benefit both to the School of Music and the university as a whole," McCurdy said.

He explained the festival is a university event, not a School of Music event. Of the 23 professors in the school, about five are involved with jazz and are directly involved in the event. Most of the other professors in the school are involved in some aspect.

He said the festival gives people an opportunity to see Idaho's campus, if nothing else, as concerts and workshops are held all over.

McCurdy directs two jazz bands that will perform three times during the week. He said for him, the concerts are no different than the other seven or eight throughout the year, but the students especially enjoy the Jazz Festival.

No other event on campus creates the noise, literally, that the Jazz Festival does. The School of Music makes a lot of sacrifices and does a lot behind-the-scenes to make the event happen for the benefit of the entire university.



LIONEL  
HAMPTON  
SCHOOL OF MUSIC

## Volunteering hard but fun

By Beth Green  
*University of Idaho Argonaut*

Work for eight hours, starting at 6:45 a.m., and all you get is a concert ticket. OK, so it is to the Lionel Hampton Jazz Festival, one of the three largest jazz festivals in the world, and the tickets cost somewhere in the \$18 to \$25 range—not small peanuts to a college student.

Many people volunteer for the festival each year to earn their tickets, though not as many as Dawn Hoffer would like.

Hoffer is the volunteer program coordinator for the Jazz Festival, a title she has enjoyed for two years. She has been working out the subtleties of this year's need for volunteers since the last Jazz Festival, and has been working "hard-core" since early in October.

Hoffer's job is to solicit the services of about 500 volunteers for the festival. As of last Wednesday, she was missing about 320 of them.

Volunteers do every thing from driving to Spokane to pick up the artists, to registration, to crowd control. There are day-shift site managers at the festival, working as stage crew, doing registration paperwork and being judges' assistants. Then there are drivers, who may be asked to drive all the way to the Spokane airport, or perhaps just around the Moscow-Pullman area to pick up artists from their lodgings. The night

crew is in charge of striking the set from the evening concert and setting up for the night concert.

Volunteers get tickets, the number of which depending on how much and what they do. The day crew gets a ticket to the Wednesday opening ceremony, and another ticket for each eight hour day. The long distance drivers get a ticket per drive, and the shuttle volunteers are allowed to sit in the crowd the night that they work. The night crew earns one ticket for each shift.

At bare minimum, Hoffer said 200 volunteers are needed for the day shift and 300 for the night shift.

This will be the fourth year Hoffer, a music major, has volunteered for the festival, but she has been involved in the festival since her high school years.

It is an unspoken rule that music majors volunteer, Hoffer said. "Most of them will do it and those that don't will get the evil eye from me and the others," she chuckled.

Hoffer's assistant, Brian Gunter, said that volunteering for the Jazz Festival is "an incredible opportunity that too many people take for granted." Gunter said as a musician he is in awe of all the big name musicians he gets to see when he volunteers.

It is not necessary to be a student to volunteer, all that needs be done is show up at 6:45 a.m. on the day you wish to work.

## UI boasts own jazz musicians

By Mandy Puckett  
*University of Idaho Argonaut*

Lionel Hampton School of Music students will not be sitting on the sidelines during the Jazz Festival.

Performance groups and soloists from the music school will be performing mostly on Thursday. Thursday is "college day" with college groups coming from all over the Northwest and as far away as North Dakota. Although University of Idaho students cannot compete, they will be critiqued during the competitions.

Groups like the jazz choir and jazz band will have afternoon concerts on other days during the Jazz Festival. The jazz choir will begin their performances on Tuesday night at 8 p.m. at Hamp's Gala Concert in the Administration Building auditorium.

Petra Rogers, a 21-year-old senior majoring in zoology, is a member of Jazz Choir I. She is excited about performing at the festival.

"Performing at the jazz festival is a great opportunity. I'm not competing, but I am proud to serve as a role model for young musicians throughout the Northwest and the nation," she said.

Like many students in the music school, Rogers is also a volunteer for the festival.

"I will spend most of my time volunteering for the festival," Rogers said. "This service is a source of great personal achievement as well as a benefit to the university and the community of Moscow in general."

The performances, including those being critiqued, will be open to the public.

# Musical stylings of Lou Rawls sure to please all



By Heather Frye  
University of Idaho Argonaut

Even if Lou Rawls' name does not strike a familiar chord, his voice surely will. His silky-smooth lion's purr vocals have been titillating American ears since the 50s. His music is hard to classify. It transcends the gap between gospel, blues, jazz, R&B, and even rap.

Rawls has enjoyed a successful and prolific four-decade career. However, like many artists, Rawls came from humble beginnings and worked his way to the top.

Born in 1935 Rawls grew up in Chicago's tough south side neighborhoods. Placed in his grandmother's care at an early age, Lou began singing gospel in Baptist church choirs, an influence that has remained with him throughout his career. In the early 1950s, Rawls linked up with the legendary Sam Cooke (a high school classmate of Rawls') and headed west, still singing gospel.

In 1955, Rawls took a short leave from his singing career to serve his country. He enlisted in an Army paratrooper team, the Screaming Eagles, did a three-year tour of duty, and made Sergeant before rejoining Cooke and The Pilgrim Travelers on the glitter trail. Rawls narrowly escaped death when a bad car accident in 1958 threw him into a weeklong coma. Upon recovery, Rawls had a new lease on life that is with him to this day.

"I really got a new life out of that," said Rawls in a prepared statement, "I saw a lot of reasons to live. I began to learn acceptance, direction, understanding, and perception—all elements that had been sadly lacking in my life. I might have lived long enough to learn all this in the long haul but I would have been just another soul taking up time and space for a long spell before I learned."

Success came in 1959 when a producer at Capitol Records caught Rawls' act at a Los Angeles coffee shop. He cut an audition tape and was quickly signed. Over the past forty years, Rawls has enjoyed a fairly steady success. Influenced by the great black baritones of the 40s and 50s, the doo-wop teams of the early 50s, and his R&B contemporaries, Rawls combined these elements with his own smooth style. The combination and dedication paid off garnering him a sizeable following, multiple Grammy nominations, awards, gold and platinum albums and the respect of his peers. Said Frank Sinatra of Rawls; "[He] has the classiest singing and the silkiest chops in the singing game. I love him!"

Rawls is known for his hip monologues that are the predecessor to rap by over thirty years. He claims that working in small, cramped joints was the inspiration for these "raps."

"So you were standing right over the cash register and the crushed ice machine. You'd be swinging and the waitress would yell, 'I want 12 beers and four martinis!' And then the dude would put the ice in the crusher. There had to be a way to get the attention of the people. So instead of just starting in singing, I would just start in talking the son," said Rawls. These monologues became so popular, Rawls cut them into one of his albums, a move that won him two more Grammy nominations and his first Grammy.

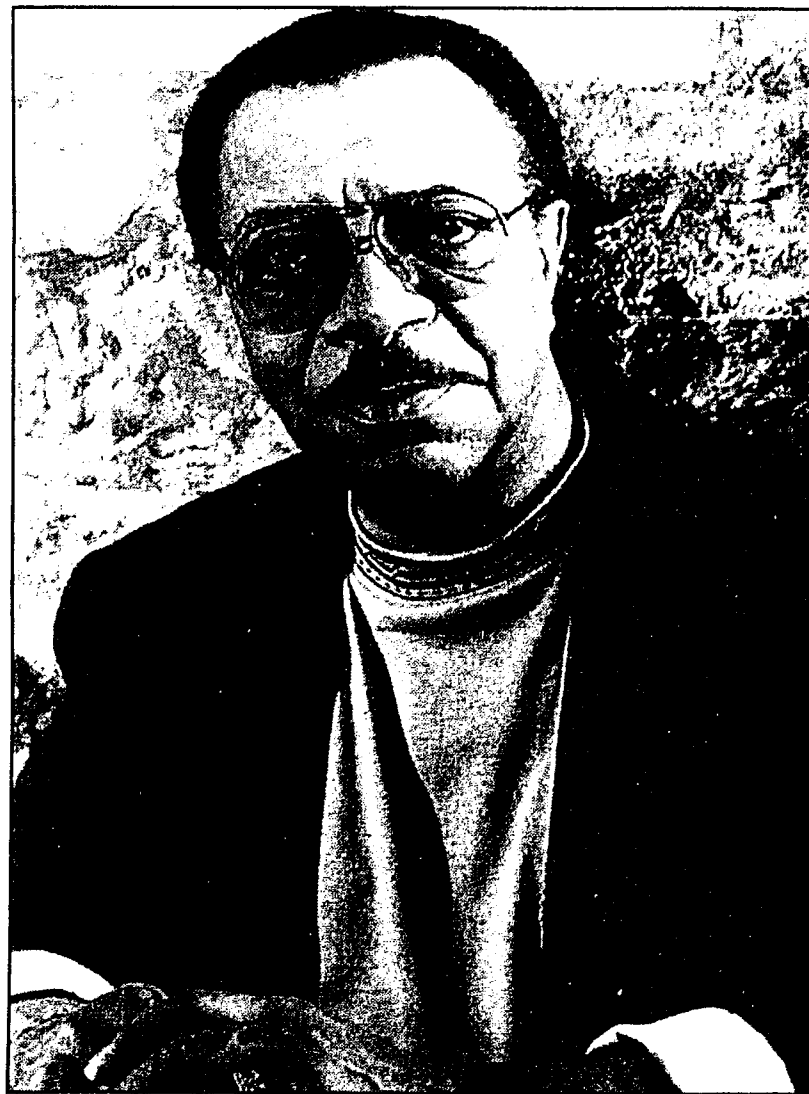
When America succumbed to the disco beat during the seventies, Rawls, unable to sacrifice snazzy, meaningful lyrics for fame, dropped out of the popular scene. However, his cool, class, and integrity paid off. In 1976 Rawls became the corporate spokesman for Anheuser Busch, the world's largest brewery. In 1980, he led the company in sponsoring two events that continue to this day. Rawls serves the armed forces each year by coordinating and performing in a series of concerts on military bases around the world. In addition, his benefits have become some of the largest sources of income for the United Negro College Fund.

Lou Rawls is still active today. In addition to joining us for our Jazz Festival, he has been working in television (as the singing voice for Garfield and singing the main title track to Disney's "Jungle Cubs" and "Rug Rats"), producing a new album "Seasons 4 U", and touring around the world. His stunning and sultry four-octave voice and classy style is a welcome and wonderful addition to our Jazz Fest.

Rawls will be playing on Feb. 26 at the All Star Concert, which starts at 8 p.m.

## Did you know?

Lou Rawls wrote and was the original performer of "Wind Beneath My Wings," which later became a smash hit for Bette Midler. This song also reached beyond planet earth as the first African-American astronaut in space, Lt. Col. Guion Bluford took the Rawls version of the song with him into space on the 1983 Space Shuttle voyage.



## Moscow awaits Grady Tate

By Ben Morrow  
University of Idaho Argonaut

The Lionel Hampton Music House is buzzing with activity, students getting ready to perform, filing papers, driving the stars of jazz around in vans... One of the most exciting parts of it all is the fact that so many of these stars come every year and grace Moscow with their musical musings. One such musician who will be playing is drummer and singer (a rare combination) Grady Tate.

Tate was the "big man on campus" as far as studio sessions go in the '60s and '70s and recorded with copious performers.

Remember that great hit song "Respect"? The one with the spell-out and all the snazzy singing? That was Aretha Franklin, of course. She also made it on the cover of Time magazine in 1968 and the Rock 'n' Roll Hall of Fame in 1987.

These are pretty impressive accomplishments, especially for someone who started out singing in her father's Baptist church. But, despite the impressive resume, her crowning achievement is by far her cameo appearance in one of the greatest movies ever, The Blues

Brothers. Singing the hit song "Think," Franklin spoke out on Matt "Guitar" Murphy's abusive and irresponsible tour schedule.

Yes, the "Queen of Soul" definitely had a huge impact on the music world and, with her ever-soulful funky rhythms, is a musical milestone in America. Now, remember Grady Tate? Yeah, he played with her.

Tate also played sessions with Jimmy Smith, Sarah Vaughn, Stan Getz, Tony Bennett, Zoot Sims and Ella Fitzgerald, the "First Lady of Soul." Fitzgerald had her first hit, with "A-Tisket, A-Tasket" after signing on with Chick Webb, and then went on to win 13 Grammys, including Best Female Vocalist three years in a row. The pulse behind her power? Obviously one Grady Tate.

Tate currently teaches music at Howard University in Washington, D.C., and, despite his impressive track record with drums, Tate went on to carve out a spot for himself as a jazz vocalist, too. Two of his albums, TNT: *Grady Tate Sings*, and *Body and Soul*, are available now.

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## What, if anything, would you like to see in future Jazz Festivals?



"Well, eventually people like Lionel Hampton aren't going to be around. Maybe some newer artists ... more contemporary jazz people like Kenny Wayne Shepherd."  
—David Tibbals  
WSU Vet School



"More volunteers and more parking."  
—Melissa Villarreal  
Music major



"More old-style stuff ... not fluffy ... I don't like the style that they call 'jazz' anymore."  
—Shannon Granger



"If there was somebody really famous there, that would bring more people in."  
—Matt Slater  
Freshman



"More volunteers."  
—Patrick Barclay  
Music major



"Nothing. I liked it [last year]."  
—Sarah Corbett  
Sophomore, family and consumer science



"I like it just the way it is."  
—Paul Koetz  
Soil conversationist



"I really like the workshops they have."  
—Megan L. Larson  
Freshman



"A web page would be interesting ... to bring more attention to it."  
—Bonney Whitehead  
Sophomore, special education



"Make it a little easier to get in."  
—George Hemmings  
Junior

Interviewed by Aaron Schab  
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| <i>Dee Daniels</i> | <i>Diana Krall</i>    | <i>Lionel Hampton</i> | <i>Daryl Gilmore</i>   |
| <i>Hank Jones</i>  | <i>Brian Bromberg</i> | <i>Nick Nash</i>      | <i>Anne Winchester</i> |
| <i>Grady Tate</i>  | <i>Lou Rawls</i>      | <i>Lucille Hunt</i>   | <i>Jeff Oleson</i>     |

The Argonaut would like to extend a special thanks to Dr. Lynn Skinner and the dedicated staff at the Jazz Festival Office for all of their time and effort.

# THE BAR GUIDE



**MINGLES** Bar & Grill

Brand New 22-foot CHAMPION SHUFFLEBOARD Table (to accompany our 17 pool tables)

- \*Come try our "Popular" Nachos, Buffalo Wings, Gourmet Burgers
- \*Drink Specials everynight!
- \*Everyday pool \$1.00 until 6 pm.
- \*Sat./Sun Brunch 9:30 am. - 4 pm.
- \*Come watch NBA & College Basketball on our Big 52" Screen & Satellite Feeds.

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Downtown Moscow

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Family Mexican Restaurants & Cantina

**Monday Only**

Lime Blended Drink Special (12oz)

|          |        |
|----------|--------|
| Reg.     | \$2.00 |
| Flavored | \$2.50 |

883-0536

"Live" Rock and Roll  
**CJ's**  
Thurs, Fri, and Sat. nights  
doors open at 6:00

**Dutch Goose**

**Monday:** 2 for 1 Burgers from 5 to 9pm

**Tuesday:** From 8pm \$1 Wells & \$5 Micro Pitchers

**Wednesday:** \$3.50 Pitchers of Bud & Bud Lite .25 cent Wings from 5pm 'til they're gone

**Thursday:** From 8 to 10pm \$1 Pints - All 12 beers except Guinness

**Friday:** Guinness Happy Hour from 3 to 7pm 7 to 11pm Deal Wheel - every hour spin the wheel for a new drink special

Come & try our "Goose Juice" - \$3.00 for a 32oz Pitcher!

# MOSCOW

The best of music,  
munchies and mead

## There's more to Moscow nights than jazz

By Sean Campbell  
University of Idaho Argonaut

Ahhh, the wonders of jazz music: saxophone players dancing with their horns while their mouths manipulate sexy sounds, sultry taverns dripping with sensuality and, of course, booze.

It is almost as if they go hand-in-hand like lovers. Bourbon on the rocks and the soft whisper of some beauty in a jazz club bring out the romantic in us all.

As enticing as this image may be, don't expect any new bars to spring up with a jazz aura any time soon on the Palouse. As Lionel Hampton and a throng of other jazz musicians descend upon the snow-cruised fields surrounding Moscow, there are a few local establishments that offer a place to relive the highlights of that night's festival performance or provide a change of pace.

If conversation with friends after the festival is what you are in search of, the Garden Lounge may be just the place for you. Broken up into several levels, you may find yourself warming up in front of the fireplace over a few rum and cokes or nestling into the soft comfort of the many plush green benches that rest in the upper level.

The service is warm and inviting while the drinks are refreshingly strong.

Just down the street from the Garden lurks John's Alley. A haze of smoke envelops you as you swing open the heavy entrance door while a formidable group of locals holds down the barstools.

Live music is a mainstay on weekends at the Alley and two jazz bands will wail this weekend. For only \$3 you can round out your evening of jazz with New York Jimmy and the Jive Five on Friday. Departure Ensemble will make an appearance on Saturday and myriad domestics and micro-

brews offer a tasty treat to quench the throats of concert-goers while they drown their ears in jazz.

The allure of billiards will draw the pool sharks to Mingles. The green carpeted tables sprawl out over the floor like a field of mint while an arsenal of video games that will suck you dry of the change you were saving for a late night hot dog whir in the back.

Mingles is the place to go if you are interested in saving cash as each night offers a different drink special. Domestic pints and Jack Daniels are the treats on Fat Wednesday while Kamikaze's are poured like water on Thursdays for a mere \$2.50.

Tea specials are the ticket on Fridays, but no crumpets are served, only Long Island, Long Beach and Electric Iced teas, a steal at \$3.00. And of course Saturdays are bartender's choice (tip them well).

Speaking of bartenders, if you are looking for disdain and aloofness, mosey on down to Cadillac Jack's (CJ's). The drinks are stiff but the bartenders who serve them are more so.

CJ's does offer a sultry dance atmosphere highlighted by the ear-shattering music of the Assaultants, a band that has been strutting its combo of covers and original tunes on weekends and ladies' night (Thursday).

Friday nights feature \$5 bottomless drafts and, of course, a barrage of drunkenness that rivals Animal House. Saturday night melts into the same light or lack thereof with \$3 pitchers.

Below CJ's, in the aptly-named the Underground, a dance craze is developing. Each Friday, Latino Night draws out hordes of people looking to get down. The bass billows like a cloud, raining down a storm of maracas, drums and spicy lyrics,

inciting those in attendance into frenetic dancing. Or maybe it's the tequila shot specials.

The Underground is not only a dance hall but also functions as a comedy center on Thursday evenings. The talent is unpredictable, unlike the \$5 cover that hangs over your head when you are looking for a laugh.

On the outskirts of town, on your way to Lewiston, the Plantation hides in the shadow of the Chinese Village. Resembling a vast recreation room, patrons are treated to reasonable pitchers (\$5) and a plethora of toys: shuffleboard, Ping-Pong and foosball.

No rundown of the Moscow night life would be complete without mentioning the Corner Club.

Affectionately tabbed the "Club," a strong dose of testosterone resonates inside like a locker room. Images of Vandal athletes of yesteryear adorn the walls and the wood block-like tables, a reminder of the prestigious status of this sports bar.

Cheap beer and a spider-like web of conversation attracts people out to the Club. For only two bucks a 32-ounce tub of beer can be yours. The excess that spills onto the floor, along with tobacco spit, is free.

Although only someone fresh out of the hoosgow would ever confuse Moscow with "the city that never sleeps," there still lurks a small faction of the disciples of the late '80s who like to consider themselves world-class, professional partygoers.

For those who share this sentiment or just want to wrap up their jazz festival evenings with a little spice, the Moscow night life has something to offer everyone.

## Local restaurants ready for the big crowds

By Stephen Kaminsky  
University of Idaho Argonaut

The Lionel Hampton Jazz Festival is coming and the restaurants of Moscow are ready. Local restaurants are gearing up for the crowds of hungry Jazz Fest goers. Moscow has a wide assortment of places to eat, each with its own distinct characteristics.

At Chang Sing, a Chinese restaurant situated downtown on Highway 95, business increases anytime there is a special event in town: daytime football, Moms' weekend at UI and WSU, and of course, the Jazz Festival.

"The Jazz Festival is good fun," says Shirley Eng. "It increases business so long as it isn't raining." The normal clientele consists of mostly college students and locals' families, but also people passing through from Boise.

Branegan's, an eatery with a sports theme, is located on the Moscow-Pullman Highway. It's a popular eatery for people attending the Jazz Festival because of the great food and location.

"Buses of children unload and walk up and down the strip," says Arick Branen. "We're swamped." He also says locals avoid going out to eat because of the crowds. Branegan's serves Italian food, especially pizza, and also has a salad bar. Multiple televisions are always showing sporting events.

Tater's, located in the Palouse Empire Mall, serves up food for hungry mall goers. At Tater's they see mostly the children who unload from buses in addition to the students and families who normally visit. Kay Hult has seen 20 years of Jazz Fest at Tater's and says it's good for business.

Famous in Moscow for its Italian food and beer served in huge glasses, Gambino's restaurant is near campus on Sixth Street east of the Student Union Building. "Pops," the owner of Gambino's, has been in business for 21 years. The restaurant sees up to a 25 percent increase of customers during the Jazz week.

The Jazz Festival brings in people from out of town, as well as local patrons. "We see people who've come here before," Pops

says. "It's very exciting." He's seen people come back every Jazz Festival for six or seven years running.

Gambino's offers pizzas, pastas and other Italian dishes at reasonable prices. Many people have a "fishbowl," which is a glass full of beer sized and shaped to look like a fishbowl.

The Camas Winery, located at the northern end of Main Street, is Moscow's only winery.

In a glass case near the cash register is a bottle of champagne Lionel Hampton signed at a previous Jazz Festival. Stuart Scott, the proprietor, says the jazz is good for local businesses and for Moscow in general.

The winery produces 23 different varieties, including some rare types like hopped mead, purple plum wine, elderberry wine and a grape cherry blend. Newly released is sparkling burgundy. The Camas Winery is one of two wineries in the world Scott knows of that produce this variety of wine. The winery allows patrons to try the wine before they buy in the tasting bar.

## Jazz Fest music to merchants' ears, bank accounts

By Cody Cahill  
University of Idaho Argonaut

When Lionel Hampton and his jazz comrades have bellowed their final tune and the melodic hymns of the legendary musicians are but an echo resonating in the wind, local businesses, exhausted from a week-long parade of music-loving customers, will remain busy tallying up the earnings the 1999 Lionel Hampton Jazz Festival brought in.

And if jazz aficionados who see the '99 Festival want to ensure they will be around for the melodious treat for years to come, it is best to be on the phone with a reservations representative while visions of the 91-year-old jazz legend are still dancing in your mind. Local motels are usually booked solid for months—sometimes years—in advance.

"Usually folks who enjoy and want to come back for the next year's festival will make their reservations for future festivals

while they are still in town," said Eric Branson of the Hillcrest Motel.

The Best Western University Inn's Kelly Bengel said the Jazz Festival weekend is the biggest of the year and rooms have been booked for the '99 festival since 1997.

"We have a lot of the musicians and schools that are performing stay with us, so the rooms usually fill up two years in advance," she said.

Bengel said the University Inn's restaurant, the Pantry, sees a vast increase in business as well; other local restaurants lick their lips in anticipation of the hordes of hungry patrons that will flock to their establishments to eat.

Doug Davis of Branegan's Pizza said they see at least 50 percent more business during Jazz Festival weekend and it takes the entire entourage of employees to keep the customers fed.

"People come from everywhere," Davis said. "We have all our entire staff working

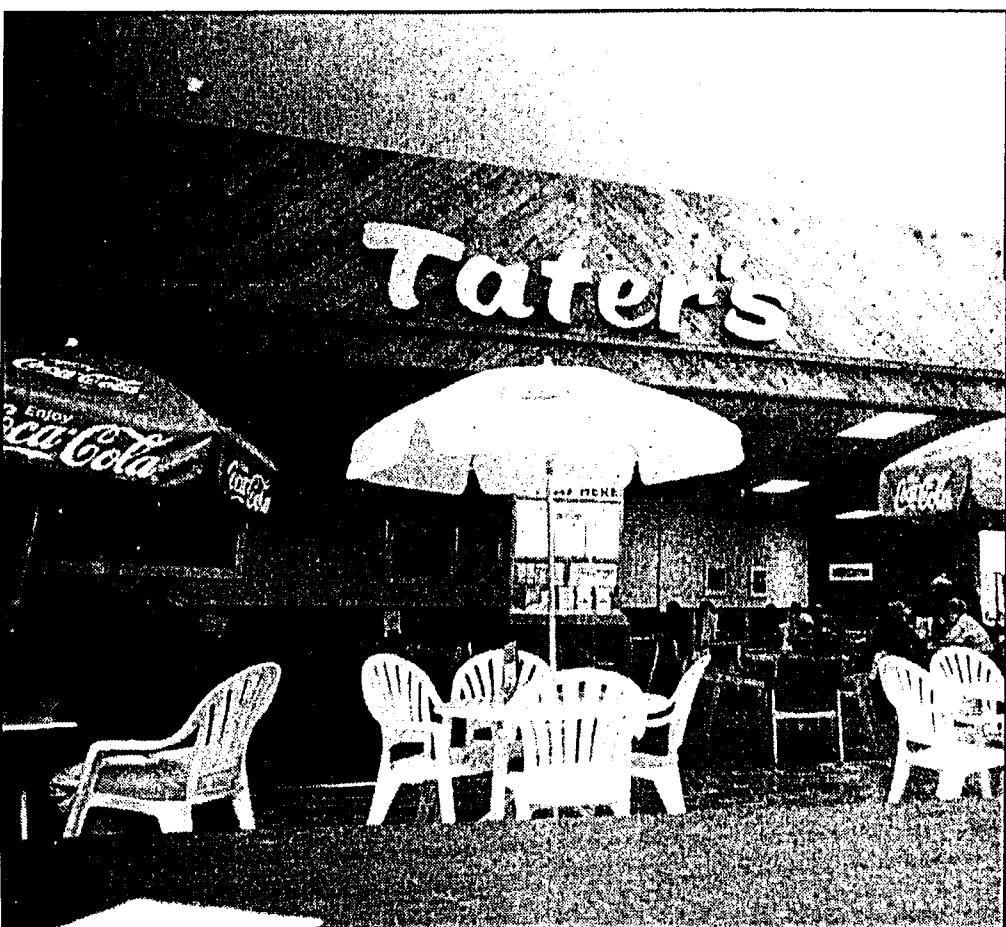
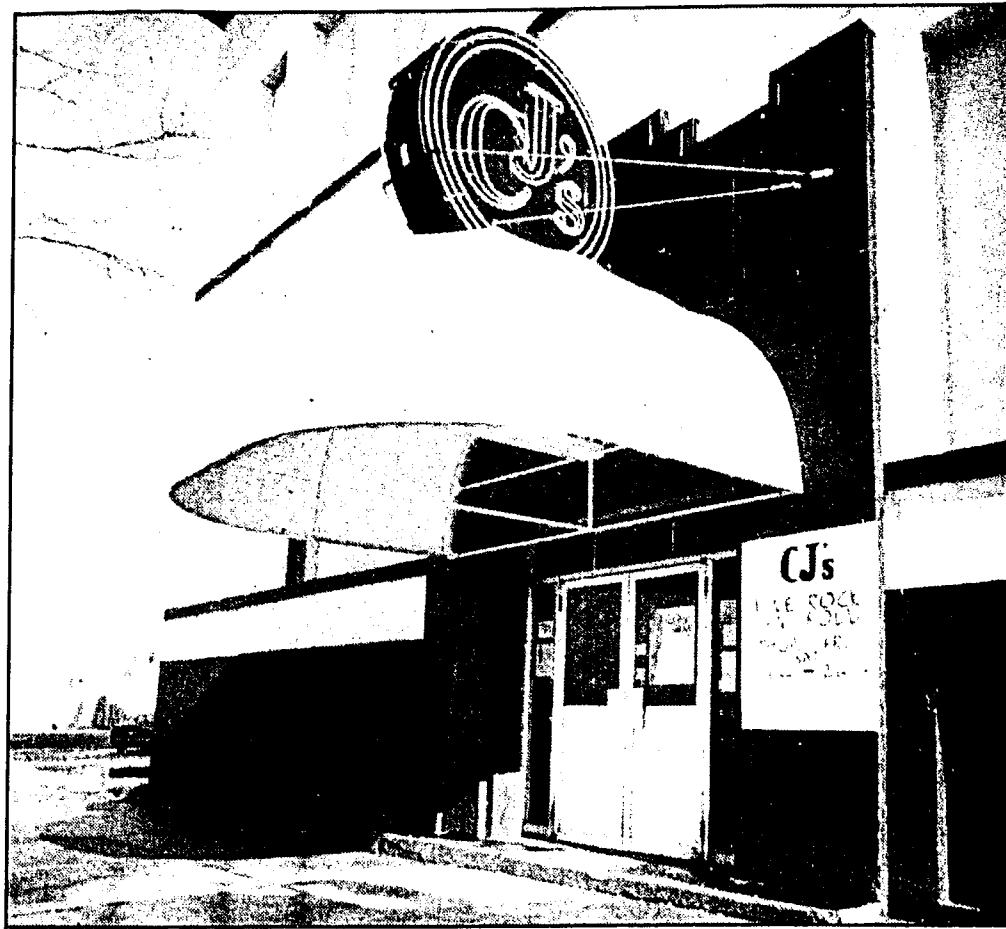
at some point all week. It is our biggest weekend of the year."

The Jazz Festival is not only one of the most profitable times of the year for area businesses, but also one of the most enjoyable.

"One year we had a band come in and play inside the restaurant," said Davis. "It is a lot of fun."

"It is one of our favorite times of the year," said Barb Shaw, manager of the Super 8 Motel. "We always have a great bunch of guests including many high schools who stay with us. The Festival helps us all and we do our best to promote it."

As much fun as the Jazz Festival week might be for local restaurants and hotels, it is undoubtedly even more pleasant when they tally their earnings into the ledgers at the end of the month.



Photos by Mark Tomas

CJ's, Tater's, Mingles and John's Alley offer a variety of pre- and post-Festival entertainment, drinking and dining options.

# C L I N I C S

## Wednesday, Feb. 24

10:00 a.m.-11:00 a.m.  
11:15 a.m.-12:15 p.m.  
12:00 p.m.-1:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:30 p.m.-1:30 p.m.  
1:45 p.m.-2:45 p.m.  
2:00 p.m.-3:00 p.m.

Robert McCurdy, trumpet clinic  
Robert Miller, sax clinic  
Dorothy Barnes, vocal clinic  
Dan Bukvich, drum clinic  
Ray Brown Trio  
Lembit Saarsalu, piano; Leonid Vintskevich, sax; John Stowell, guitar  
Jay Ashby, trombone  
Andy LaVerne, piano  
Al Gemberling, trombone workshop with instruments

Hartung  
Hartung  
LHSM Recital Hall  
Borah Theatre  
SUB Ballroom  
LDS Institute  
Hartung  
Hartung  
Hartung

## Thursday, Feb. 25

9:45 a.m.-10:45 a.m.  
11:00 a.m.-12:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:15 p.m.-1:15 p.m.  
1:30 p.m.-2:30 p.m.  
2:00 p.m.-3:00 p.m.  
2:45 p.m.-3:45 p.m.  
4:00 p.m.-5:00 p.m.

Andy LaVerne, piano  
Brian Bromberg, bass  
Jim Martinez, piano  
Andy LaVerne, piano; Igor Butman, sax  
John Stowell, guitar  
Evelyn White, vocals  
Joe Lovano, sax  
Claudio Roditi, trumpet  
Cedar Walton, piano  
Brian Bromberg, bass  
Roy Hargrove, trumpet

Hartung  
Hartung  
SUB Ballroom  
LHSM Recital Hall  
LDS Institute  
Borah Theatre  
Hartung  
Hartung  
LDS Institute  
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Hartung

## Friday, Feb. 26

8:30 a.m.-9:30 a.m.  
9:45 a.m.-10:45 a.m.  
11:00 a.m.-12:00 a.m.  
12:00 p.m.-1:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:15 p.m.-1:15 p.m.  
1:30 p.m.-2:30 p.m.  
2:45 p.m.-3:45 p.m.

John Stowell, guitar  
Wally "Gator" Watson, drums  
Bill Watrous, trombone; Al Grey, trombone  
Jim Martinez, piano  
Lembit Saarsalu, piano; Leonid Vintskevich, sax; John Stowell, guitar  
Clark Terry, trumpet; Bud Shank, sax; David Friesen, bass  
Lou Rawls, voice  
Andy LaVerne, piano; Igor Butman, sax  
Brian Bomberg, bass  
Ernie Andrews, vocals  
Freddy Cole and his quartet

Hartung  
Hartung  
Hartung  
SUB Ballroom  
LDS Institute  
LHSM Recital Hall  
UI Admin. Auditorium  
Borah Theatre  
Hartung  
Hartung  
Hartung

## Saturday, Feb. 27

8:30 a.m.-9:30 a.m.  
9:45 a.m.-10:45 a.m.  
11:00 a.m.-12:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:00 p.m.-1:00 p.m.  
12:15 p.m.-1:15 p.m.  
1:00 p.m.-2:00 p.m.  
1:30 p.m.-2:30 p.m.  
3:00 p.m.-4:00 p.m.

Andy LaVerne, piano; Christian Fabian, bass  
Chip Defaa  
Dee Daniels, vocals  
Jim Martinez, piano  
Hank Jones, Herb Ellis, Lewis Nash, Christian Fabian  
Lembit Saarsalu, piano; Leonid Vintskevich, sax; John Stowell, guitar  
Ronnie Cuber, baritone sax  
Bill Charlap, piano; Santi Debriano, bass; Grady Tate, drums  
Al Grey and Bill Watrous, trombone  
Brian Bomberg, bass workshop with instruments  
Phil Elwood  
Diana Krall, Russell Malone, Ben Wolfe

Hartung  
Hartung  
Hartung  
SUB Ballroom  
UI Admin. Auditorium  
LDS Institute  
Law School  
Physical Ed. Building  
Hartung  
U Inn Best Western  
Hartung  
Hartung

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# Fest features jazz greats, massive parking problems

By Kami Miller  
University of Idaho Argonaut

The Lionel Hampton Jazz Festival is a great opportunity for performers and audiences alike to indulge their jazzy appetites in the city of Moscow, and more notably, the University of Idaho. However, it is not a good opportunity for parking.

Several streets and parking lots on campus will be restricted during the festival. With an additional 15,000 visitors roaming the campus attending the many concerts, many of the normal lots and streets will be full or congested.

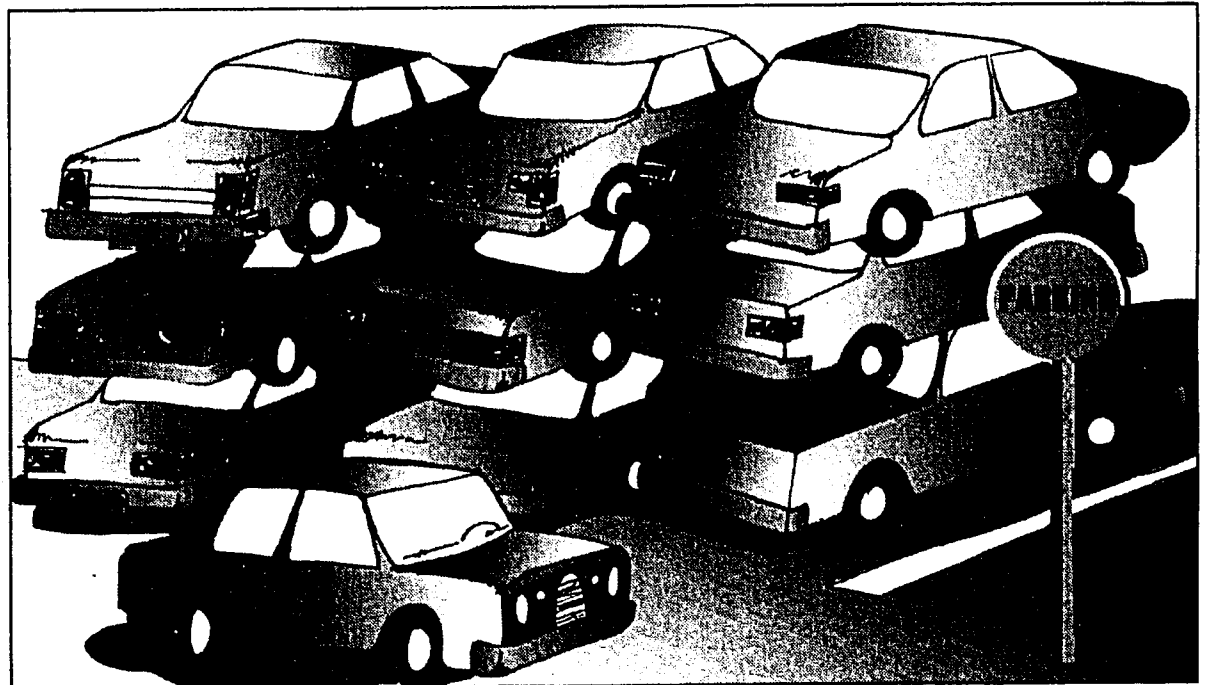
The UI Office of Parking and Information Services is doing its best to avoid major inconveniences to students, faculty and staff, but they

do ask that drivers avoid Deakin Street as much as possible during the fest, especially in front of the SUB bookstore. Deakin Street will be one-way southbound 7 a.m. to 5 p.m. and will be completely closed occasionally to accommodate the 125 buses predicted to stop there. Drivers will be able to access the bookstore post office by way of College and Railroad Avenues behind the bookstore. Portions of the SUB parking lot will also be closed to drivers.

The Administration parking lot will be open every day but Tuesday evening for the Gala Concert in the University Auditorium. The gravel lot west of the Kibbie Dome will be closed all week, as well as the heliport parking lot to accommodate

buses. The paved parking lot west of the Dome will be open and no permits will be required for daytime use.

Kibbie Dome east-end parking lots will be open all day for gold permit parking starting Wednesday. It will close after 5 p.m. every day this week and it will be closed all day Saturday. Loading zone areas for buses will be located near Jazz Fest performance sites, serving to transport visitors around campus and around Moscow. Loading zones will be located on Blake Avenue at the School of Music Building, Nez Perce Drive at the Niccolls Building, Rayburn Street at Memorial Gym and the Agricultural Science Building and Stadium Drive at the Hartung Theatre.



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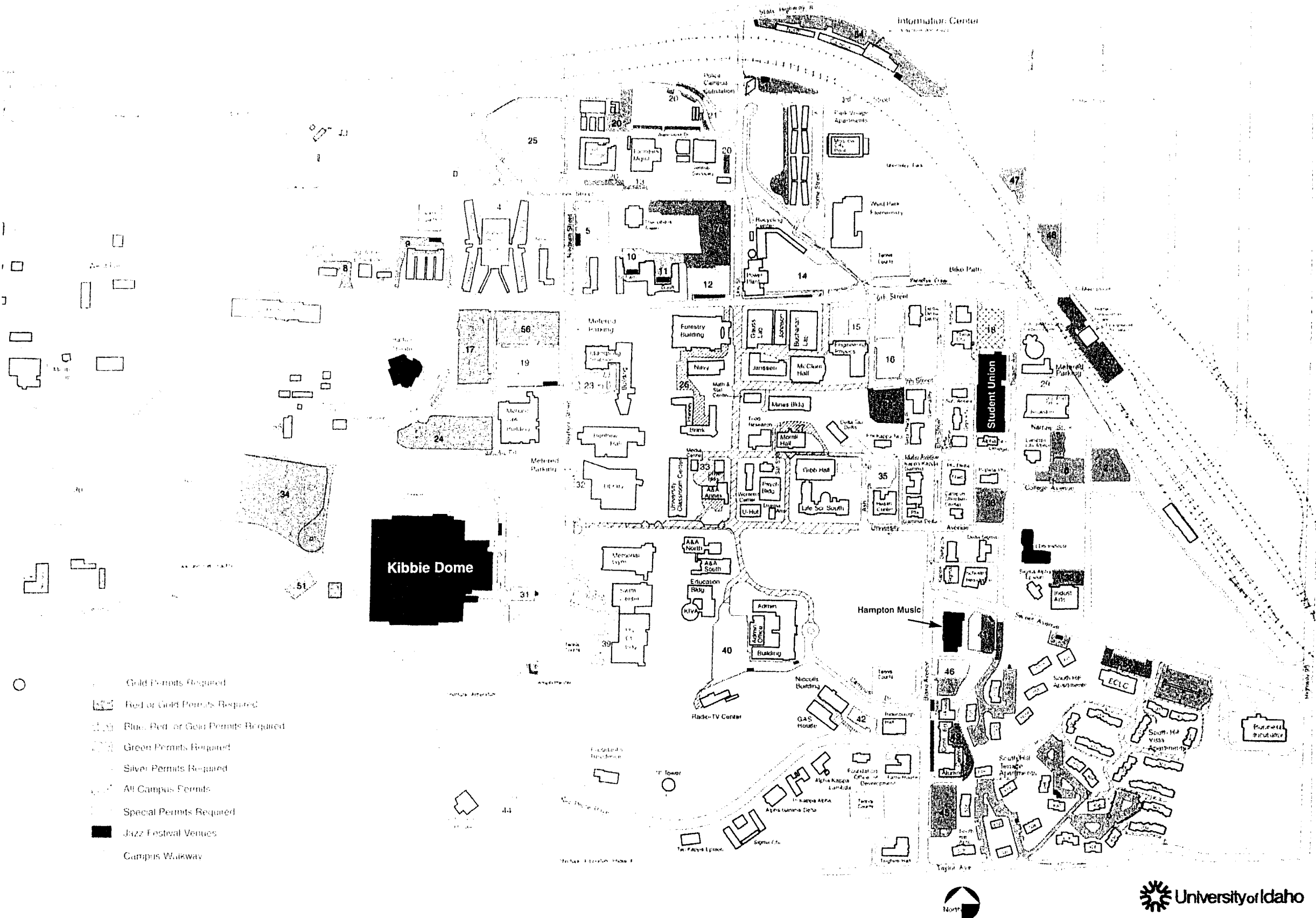
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