

THE ARGONAUT

Wednesday, February 21, 2007

The Vandal Voice Since 1898

Volume 107, No. 43

Putting Akey's money where his mouth is

By Abbey Lostrom
Argonaut

A \$1 million buyout in Robb Akey's contract might provide an extra incentive for the new football coach to stick to his promise to stick with the Vandals.

The contract, which is expected to be approved by the Idaho State Board of Education at its meeting Thursday in Boise, will pay Akey at least

\$1.2 million over five years. The contract will make Akey the highest-paid coach in the history of University of Idaho football, at about \$240,000 per year. The penalties also are so high he will need to think twice about deserting the Vandals. The term of Akey's contract is Dec. 17, 2006, through Dec. 16, 2011. If Akey leaves before or on Jan. 1, 2009, he will owe \$1 million to the university. The penalty will decrease to

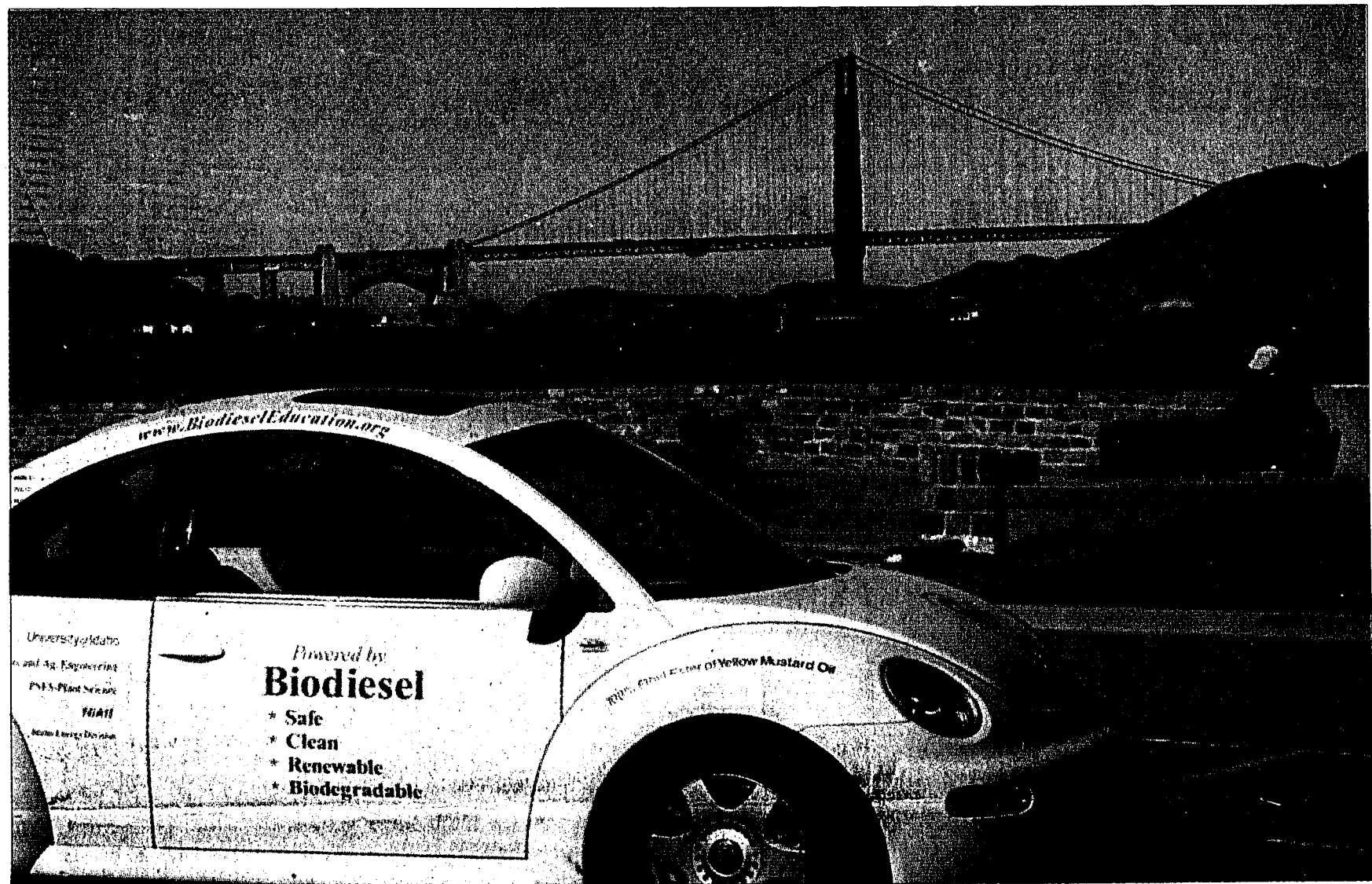
\$750,000 on Jan. 2, 2009, and will decrease further to \$500,000 on Jan. 2, 2010. UI stated in an attachment to the contract that, "Given the university's current need for stability in the football program and other factors, these amounts are a reasonable estimate of the damages the university would incur if the coach terminated the agreement prematurely for convenience."

Akey is the third coach to hold the position within one year. He was hired in December to replace Dennis Erickson, who left to coach at Arizona State. Erickson held the position for just 10 months. He replaced Nick Holt, who now is the defensive coordinator at the University of Southern California. Holt held the position for about two years. "It was done to protect the

University of Idaho from (Akey) leaving," UI Athletic Director Rob Spear said of the buyout clause. "We want him to have great success here." Spear said a vital part of that success is longevity, which has been lacking the past several years. "To coach Akey's credit, he's agreed to (the buyout clause), which shows great commitment," Spear added. Erickson made about

\$215,000 per year with a \$150,000 buyout, while Holt made about \$205,000 per year with a \$30,000 buyout. Spear said he does not think harsher penalties would have prevented the early departures of Erickson and Holt. "I think when an individual makes up their mind to leave an institution, a buyout won't restrict them," Spear said.

See AKEY, page 4



University of Idaho's "BioBug" took a trip to San Francisco last weekend for the American Association for the Advancement of Science national conference, where UI scientists, including keynote speaker Jack Brown, presented their research. The Volkswagen Beetle runs on 100 percent biodiesel.

Growing Idaho's fuel

By Sean Garmire
Argonaut

A five-pound bag of canola seed can be surprisingly productive. It can improve dairy cattle milk output and health, it aids as a plant fertilizer and, of course, it can help cut down America's use of fossil fuels.

But while the fuel is made from inexpensive and readily available food items, like canola or rapeseed, used fryer oil and animal fat, biodiesel is rarely seen at American fuel pumps.

The University of Idaho has several diesel vehicles that run solely on biodiesel, including a lemon-yellow Volkswagen Beetle, powered 100 percent by biodiesel. Friday, the College of Agricultural and Life Sciences took the "BioBug" to an American

Association for the Advancement of Science meeting — the world's largest general scientific society meeting — to present to the scientific community.

The keynote presenter for the biodiesel program at the conference was Jack Brown. Brown, a UI professor of plant breeding and genetics, spoke passionately about his work with the biodiesel program. He has led research in the development of the oil-bearing plant seeds, and has personally worked to engineer an entirely new species of mustard for oil production.

UI's research comes at a time of great debate about the importance of finding alternatives to burning fossil fuels. Recent findings by the Intergovernmental Panel on Climate Change state that global warming is unequivocally related to burning fossil

fuels, and nations around the globe are seeking new ways to fuel the world.

Biodiesel is essentially carbon neutral, meaning that the amount of atmospheric carbon the plant takes in to create its energy is the same amount that is released when it is burned. Like petroleum-based diesel, biodiesel is 30 percent more efficient than regular gasoline in an engine. It works very well as a lubricant in the engine, and has very low greenhouse gas emissions when burned (soy oil has the most, with a relatively high nitrogen oxide content released).

Yet, while it may seem that the use of vegetable oil to power a car is a major new milestone in scientific discovery, Brown said biodiesel is as old as the diesel engine itself.

Inventor Rudolf Diesel built the first diesel engine in the late 1800s.

The engine was a revolutionary design at the time. However, perhaps more inventive than the device itself was the fuel that powered it. Diesel intended his new engine to run on vegetable oils.

At the same time, the petroleum industry was rapidly developing a new fuel economy in the United States and was producing petroleum diesel as a cheap byproduct in its refining process. Fossil fuel was cheap, and soon vegetable oil fuel was left behind for more inexpensive fuels.

So, if the diesel engine has a history of biologically sustainable fuels, then why isn't biodiesel more available now? Brown said it is more than

See BIODIESEL, page 4

ASUI Senators propose a new way to vote

By Christina Lords
Argonaut

How students cast their vote in student elections may change this spring if ASUI passes a bill Wednesday that would establish the use of the Punchscan voting system.

The Punchscan system uses a two-sheet paper ballot in which the voter would use a bingo-style dauber to select his or her candidate. The dauber marks through the two copies of the ballot. One sheet is shredded and the other is scanned and given to the voter as a receipt. Voters can verify their vote online after they have voted.

The ballots would still provide a space for write-in candidates.

"The biggest thing people don't know (when they are voting) is making sure their vote is being counted," said ASUI Sen. Justin Kempf.

Kempf said the Punchscan system is relatively new, and is being tried out at other universities across the United States and Canada.

ASUI Sen. Jeffery Kempf said promoters of the Punchscan system are trying to use the system in national presidential elections.

"It would be cool to be a part of a university that tried it out," Jeffery Kempf said. "It would be cool to look back and say the University of Idaho did that."

Justin Kempf said a drawback to the new system could be the lack of an online voting option.

"The only way students will be able to vote is at the poll stations," Justin Kempf said.

ASUI Sen. Garrett Holbrook said he also sees not having an online voting option as a problem.

"People that are going to vote are going to vote, but I think we'd also have to set up more available polling stations for students," Holbrook said.

Each polling station would require one notebook computer, one electronic scanner, one shredder and the bingo-style daubers. If the bill passes, all of the equipment would be provided by the Punchscan proponents at no cost to ASUI or UI students.

The Punchscan proponents would also provide training sessions for poll workers, and provide poll workers from the Punchscan team to provide technical support during the student elections.

"If the bill passes they'll pay for (the Punchscan system) for the first time," Jeffery Kempf said.



Kentaro Murai/Argonaut
Paul Weston runs to the finishing point of the 5k Red Dress Run Saturday at the Palouse Mall parking lot.

Runners race in red for heart disease

By Cyrilla Watson
Argonaut

The Palouse Empire Mall transformed from a shopping center to a track Saturday, as people gathered to raise awareness about heart disease while also raising their heart rate.

The first Red Dress Run was sponsored by the Gritman Medical Center. It included a 5k outdoor run/walk and an indoor walk throughout the mall.

Approximately 100 people participated in both the outdoor and indoor activities. At the start of the outdoor walk/run, the participants could be seen jumping up and down pumping themselves up.

Kristi Holden, an employee at Gritman Medical Center, helped organize the event. She said originally they wanted to have a fundraiser for the Cardiac Rehab Department, but decided to keep it as an awareness event for heart disease.

Holden said she was happy with the turnout of people and looks forward to seeing more participants next year. For the outdoor run/walk, awards were given to the first male and female to cross the finish line,

along with the youngest male and female. The awards were red socks and bags.

"An interesting thing is some people don't even think about it at all!"

Dr. Janice Boughton
internist at Palouse Medical P.S.

Boughton, an internist at Palouse

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a look INSIDE

ARTS&CULTURE

Simple etiquette tips for dining out in any situation and Students for Humanitarian Aid prepare for Culture Shock.

OPINION

The editorial board thinks more scholarships will help students and Travis wants to privatize the government.



SPORTS&REC

UI track and field athletes posted more than 15 personal bests at home meets this weekend before heading to conference.

on the WEB

Comments are working again! Come tell us what you think of our content at www.uiargonaut.com

Correction

In Tuesday's article "Wrigley recites," the year Robert Wrigley began writing poetry was misstated. He began in 1972.

WeatherFORECAST

Today: Partly cloudy, Hi: 41, Lo: 32. Thursday: Rain/Snow, Hi: 39, Lo: 33. Friday: Snow showers, Hi: 37, Lo: 28.

UniversityAVE.



by Paul Tong/Argonaut

Discover at the Idaho Commons & Student Union Life

Volunteer on campus with... KIDS ON CAMPUS Thursday, Feb. 22 from 9-11am

Email Katie Kinsey at kins0925@uidaho.edu if interested!

FREE LECTURE! Nationally renowned activist, author and speaker PAUL LOEB: 'Soul of a Citizen' March 1, 7 p.m. — Admin Auditorium

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ENJOY FRESH SNOW in the mountains... AVALANCHE AWARENESS CLINIC Class: February 22, 6:30pm SRC Classroom. ASUI SKI TRANSPORTER Purchase tickets by Thursday

CRUISE THE WORLD Cruise the World with Passports to Adventure Sat. March 3 11am-5pm SUB International Ballroom

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CampusCALENDAR

Today: Assessment Series Workshop 'University Matters' 3 p.m., 'Classical Mythology Dionysus' 5 p.m., 'Classical Mythology Foundation of Athens' 6 p.m. Thursday: 'Mostly Moscow' 7:30 p.m., Lionel Hampton International Jazz Festival 7:30 p.m., 'Remembering Highlights of the Jazz Festival' 8 p.m.

MBBB Seminar Series 'Role of miRNAs in Plant Stress Responses' 12:30 p.m., 'Classical Mythology Dionysus' 5 p.m., 'Classical Mythology Foundation of Thebes' 6 p.m., LunaFest Women's Film Festival Kenworthy Performing Arts 8 p.m., Centre 7 p.m., Lionel Hampton International Jazz Festival Kibbie Dome 7:30 p.m., Public Lecture 'Evolution and Creation: Conflicting or Compatible' McClure Hall Room 209 8 p.m., 'Remembering Highlights of the Jazz Festival' 8 p.m.

LocalBRIEFS

High school art exhibit open through March 2. The 16th annual University of Idaho high school art exhibition starts today and goes through March 2 in Ridenbaugh Hall on the UI campus. This year's theme is "Dreams and Schemes." An awards reception for students will be held from 4-6 p.m. Friday in the Ridenbaugh gallery.

Campus parking, streets restricted for Jazz Festival. Several streets and parking lots on the UI campus will experience restrictions during the Lionel Hampton International Jazz Festival Feb. 21-24. The campus will host more than 18,000 visitors during the festival, many of whom will be transported by bus or van. The Idaho Office of Parking and Transportation Services asks drivers to avoid traveling on Deakin Street, in front of the Student Union Building and UI Bookstore.

Transit stop will be moved to the bus cut out on Railroad Street, behind the LDS Institute. Portions of the SUB parking lot will also be closed. The blue gravel parking lot west of the Kibbie Dome will be closed for general parking. The red paved parking lot west of the Kibbie Dome will be available for general parking.

Success by 6 offers free preschool for children 3 to 5. Free preschool classes are being offered by Success by 6 of the Palouse. Registration is now being accepted for children ages 3-5 who are not attending another preschool. Organized according to age group, one morning and one afternoon class will be held on Tuesdays beginning March 6 in the Success by 6 of the Palouse Center at 110 S. Jackson in Moscow.

CrosswordPUZZLE

Crossword puzzle grid with clues. ACROSS: 1 Confess, 5 Tiny victory margin, 9 Pays attention to, 14 Actress Teri, 15 Pot starter, 16 Of long ago, 17 Machu Picchu builder, 18 Iranian currency unit, 19 Old-time actress Pola, 20 Jumping game, 22 Agitate, 23 Snaky shape, 24 Long, long time, 25 Take the plunge, 26 Handle rudely, 27 Familiarized with new surroundings, 31 Visual aid, 34 Leisure, 35 Bathe, 36 Dilapidated cars, 37 Idi of Uganda, 38 Plato's prized pupil, 40 Guitar ridges, 41 Whiffling, 42 Whisky, 43 Johnny of "Sleepy Hollow", 44 Untruth, 45 Sound of a leak, 48 Means of entry, 51 Produce, 53 Advancements, 54 Exploited laborer, 55 Lotion additive, 56 Speak spectacularly, 57 Sea eagle, 58 Eccentric one, 59 Luster, 60 Equal, 61 Breaks off. DOWN: 1 Nimble, 2 Wind indicators, 3 Killer whales, 4 Swaddle, 5 Constricted, 6 Leek's cousin, 7 Males-only affair, 8 Sushi bar offering, 9 Award recipient, 10 Simple, 11 Brink, 12 Laura or Bruce, 13 State of irritation, 22 Expos, 25 Hang in loose folds, 26 U.S. leaders, 27 Iridescent gems, 28 Prison term, 29 Send out, 30 Lairs, 31 Attired, 32 Fabled also-ran, 33 Rara follower, 34 Arrangement, 36 March Madness sport, 39 Locks, 40 Emancipated, 42 Main meal, 44 Sierra, 45 Permanent place?, 46 Got up, 47 Goes in search of, 48 Intensely eager, 49 Astronomer, 50 Greeting in Genoa, 51 Richard of "Chicago", 52 Garden tool, 54 Vigor.

SudokuPUZZLE

Sudoku puzzle grid with solutions for 2/16. Solutions from 2/16: 9 1 6, 5 9, 4 3 5, 1 8 5 4 2, 4 8, 3 9 2 7 1, 1 6 7, 3 8 2. Solutions from 2/17: 2 9 6 1 5 7 8 3 4, 1 3 8 2 4 9 7 6 5, 7 4 5 3 6 8 9 1 2, 4 5 1 7 3 2 6 8 9, 8 6 2 9 1 4 3 5 7, 9 7 3 5 8 6 4 2 1, 5 8 9 6 7 1 2 4 3, 3 2 4 8 9 5 1 7 6, 6 1 7 4 2 3 5 9 8.

Complete the grid so each row, column and 3-by-3 box (in bold borders) contains every digit, 1 to 9. For strategies on how to solve Sudoku, visit www.sudoku.org.uk.

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Brandon Tolman/Argonaut
Freshman Cody Cook operates the turntable at the Tower's Mocktail Party Saturday night.

Tower Bar brings Mardi Gras to Moscow

By Jeremy Castillo
Argonaut

Under the glow of black lights, dozens of University of Idaho freshmen slammed down drinks in a basement. One floor above, they gambled away chip after chip in a game of Texas Hold'em.

But there was no alcohol involved. They were part of the Tower Bar, an event thrown Saturday night by mentors in the Theophilus Tower to provide an alternative to drinking.

In the corner of the basement, bartenders served root beer, cream soda and mock-tails (mixed drinks sans alcohol) such as strawberry Jello shots, jungle juice and virgin daiquiris.

Refreshments and decorations were purchased with hall funds and a \$100 mini-grant from the ACE-It program, said Larissa Edwards, area resident director for the Tower.

One of the bartenders, Heather Wells, served her own liquid creation: an unnamed mix of orange juice, cream soda and Sprite.

As beverages were poured, she and other bartenders slipped Mike and Ikes into drinks to simulate drugs. After a few refreshments with fake roofies were served, Katie Isaak, UI sophomore and Forney Hall mentor, read facts about date rape and explained the candy in the cups.

"This is to make sure (people know) that drugs are out there and to watch their drinks if they do go out to strange parties," she said.

Upstairs, there was an ongoing poker game on two tables in the first floor lobby.

As antes were raised and chips and cards dropped to the blue and green felt below, players left the table in disappointment until one was left standing.

That was UI freshman and Forney Hall resident Shannon Reagan, who won the tournament and a \$20 gift certificate to the UI Bookstore with a pair of 10s.

"I am surprised," she said. "I haven't played since my junior year of high school so I didn't remember

a thing about how to play. I was surprised to even get to the final table but this is just as good."

During and after the poker game, the basement continued its Mardi Gras-themed festivities. Students donned decorated white masquerade masks, garlands of plastic beads and shirts from last year's Arctic Luau. Some faces, arms and shaved heads sported highlighter drawings that glowed in the black lights.

There was also an open mic for musically inclined Tower residents.

Ryan Thomas of McCoy Hall played the saxophone. He was followed by French Hall's Cody Cook who spun wax on his turntables. The best-received performance was an unnamed group with a hodge-podge of eclectic instruments.

The anonymous band consisted of Justin Swift on acoustic guitar and djembe drum, Jesse Wityczak on accordion and concertina, Andy Martin on tin whistle, Dylan Tracy on mandolin and fiddle and Bob

Carbaugh on guitar and ukulele. Throughout their set, the audience was visibly taken aback by the odd mix of instruments.

"That was pretty cool," said Torrey Ikeda, French Hall resident and freshman from Lihue, Hawaii, who wasn't expecting to see the ukulele onstage. "I was surprised to see them incorporate that into their music. That was just incredible."

Overall, the feedback about the Tower Bar was positive both for those in attendance and those who put it together.

"It's a great thing to see all these people are here and not getting smashed," said James Schanke, senior and mentor for Neely Hall. "A good thing too is they're not rotting away in their room since a lot of people are gone."

Attendance numbers exceeded expectations, as the event was held right before the Presidents Day holiday.

"It was awesome for a three-day weekend," Edwards said. "I am super happy with the turnout."

From rodeo queen to ASUI senator: Tricia Crump's story

By Jeremy Castillo
Argonaut

When 12-year-old Tricia Crump was in rodeo queen pageants in her hometown of Pocatello, she had no idea how far the skills she learned would take her.

Now, she's 18, a University of Idaho freshman and ASUI senator. But the skills she learned in her adolescence are still useful today.

"When cowboys and cowgirls are too busy to talk to the media or the audience, that's what the rodeo queen is there to do," she said. "So that's really what's entitled me to a profession in public speaking because I've had to get in front of so many crowds. And I realized how much you can influence somebody just by communicating and speaking with them."

That observation came with her to college. One of her goals as a senator is to reach out to other students through ASUI.

"I think representation is really important," she said. "I really want the UI students to feel like we're representing them to the best of our abilities. A lot of it is getting out there and speaking to the students. By going to activities around campus, you can reach an array of students to speak with."

For Crump, even classes are a venue to talk to her peers.

"I think Core is really important because I've met students from all over campus," she said. "It's freshmen and there are a few sophomores, so it's not just (people from) my comfort zone."

As a member of the Delta Gamma sorority, it would be easy for Crump to stick with people she knows. Her willingness to interact with any type of student helps her communicate with her non-Greek living groups, Houston and Hays Halls.

"I definitely discovered that as a senator you have to be well-rounded," she said. "You can represent the group as a whole by listening to them. I've went in and talked

to my living groups on an individual note, not just saying 'I'm your senator.' Getting to know them helped me a lot, not just professionally, but hearing what they have to say. I think it gives them a little more respect for us and what we're doing."

Being from a sorority, Crump said she felt some resistance from residence hall students. But she's trying to chip away the negative feelings through communication.

"I don't try to press that I'm from Greek life so they realize I'm a person and a student, not my living group," she said. "I don't think our living status should play such an important role of who we are on campus. ... We all have the same classes. We all go to the same college."

Another goal Crump has for her term is getting ASUI more exposure.

"I think there's an imbalance in the Senate of Greek houses and residence halls because advertisement isn't as strong as it could be," she said. "I think it would be good if we advertised what we do as senators about a month before looking for new candidates. Posters could obviously help, not only saying when the elec-

tion is but it's open for people to run."

Crump admits she had "slim to no" knowledge of the Senate before throwing her name in the election ring. Most of her information came from Michelle and Sarah Kido and Crystal Hernandez, her housemates and fellow senators.

After finding out what ASUI did, Crump and Ashley Cochran decided to run together, campaigning as partners through word of mouth and on Facebook.

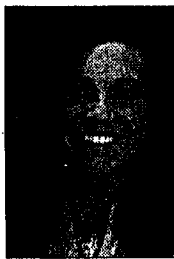
But the possibility of only one being elected was always a factor.

"I thought about that and we're good enough friends to have been able to deal with that," Crump said.

"Obviously it would be hard, ... but I would have ran in the next election if I didn't get in this time."

Even though she was elected into the Senate, Crump, an agricultural business major, had a contingency plan.

"I really want to get involved with the Collegiate FFA and be an ambassador for agriculture," she said. "That's an opportunity I could have had if I didn't have ASUI. Obviously, the Senate was important to me and I wanted to be a part of it. But there are more ways to get involved on campus."



Tricia Crump

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ASUI conducts letter-writing campaign

By Christina Lords
Argonaut

ASUI will offer University of Idaho students a way to sound off to their respective Idaho legislators about allotting more money for needs-based scholarships for college students.

Members of ASUI will conduct a student letter-writing campaign to the legislators, asking them to approve an appropriation to set aside more money for the scholarships. Tables will be set up outside of the Idaho Commons today and Thursday from 10 a.m. to 1:30 p.m. Snacks and cocoa will be provided for any student that participates.

"What we're trying to do is get people involved with the legislative process," said ASUI Vice President Travis Shofner. "The point of this is to get other students to tell legislators that this is important."

Shofner said \$38 million of leftover budgeting could be put to use as scholarship money to help students pay for college. The \$38 million could be broken up into \$2 million pay increments per year, he said.

The \$38 million is a one time appropriation of the state budget proposed by Gov. C.L. "Butch" Otter. Legislators will vote, and be able to change the amount of money in the appropriation that universities and colleges will actually receive.

"This will go before the Joint Finance and Appropriations Committee late next week or the week after," Shofner said. "This money would be only for Idaho students, and they would have to qualify to show need."

The letter-writing campaign stems from a visit made by 21 members of ASUI to Idaho's capitol building in Boise last month. The members spoke on the behalf of UI concerning salary quality for faculty and staff.

Now the members of ASUI are asking for student response and participation.

"A person could write a card or letter to their legislator to support the idea of more scholarship money for students," said ASUI Senator Garrett Holbrook. "We want to show legislators that students care and really want and need support. We want to give students a plan of action."

Shofner said all of the paper, envelopes and postage will be paid for by ASUI. All information regarding which legislators would be appropriate for students to contact will also be provided, he said. All of the cards and letters will be sent by members of ASUI.

"We want to get personal accounts of students who need money like this," Holbrook said. "This is a great opportunity to show legislators that this something that constituents of their districts really want."

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BIODIESEL

from page 1

a history of inexpensive fossil fuels, it is also a matter of agricultural space.

The United States uses 55 billion gallons of petroleum diesel in total each year, with 33 billion gallons used on roads. However, the United States only produces 3.6 billion gallons of oil from soy and 400 million gallons from canola, which could only replace 12 percent of the diesel used, were it not for the fact that the nation consumes 80 percent of that oil for food and food preparation. This leaves behind only a fraction necessary for fuel.

"The market for biodiesel is almost infinite," Brown said.

Simply put, he said, the demand for biodiesel exceeds America's capacity to produce it.

Rather than replacing diesel fuel entirely, Brown sees biodiesel as a stopgap measure that could be utilized in conjunction with other fuel sources. Brown said he foresees a car that uses multiple energy sources for power in the future.

"In the next 20 years," Brown said, "I suspect we're going to have to combine solar, atomic, wind, geo, as well as other liquid fuels (for energy)."

While biodiesel is currently available for public use, 100 percent biodiesel, or B100, is hard to find and more expensive than straight diesel.

According to Brown, pure biodiesel costs about \$2.60 per gallon to make. Primeland Co-op of Lewiston is a local company that sells biodiesel. The most common, a 5 percent biodiesel known as B5, can be found in all the clear diesel they distribute. However, the company also sells other blends.

Jeff Hagemann, energy and retail division manager for Primeland, said he sees biodiesel as a boon, not only for the atmosphere, but also for the local farming economy.

"If we can create markets for our agriculture producer, that just strengthens our agriculture customers," he said.

Hagemann recommended a 20 percent blend for any diesel engine, which "is not going to have any adverse affect on the equipment." However,

Hagemann said no diesel engine manufacturers support the use of 100 percent biodiesel, which has higher solvent properties and can corrode the fuel lines and release sedimentation in diesel engines that have not previously used biodiesel.

There are discrepancies among car manufacturers concerning the amount of biodiesel that is acceptable to run. All allow a 5 percent mixture and some as much as 20, but higher concentrations may necessitate minor engine modifications.

Despite what the manufacturers say, the university has not made any special engine modifications to their pickups (which run on B100 and various mixtures). And the university has not experienced any cold weather related problems, but as a safety precaution the vehicles are stored inside to combat any cold-related problems.

In the BioBug's engine, the viscous, yellow liquid is redolent of fryer oil. People often say the smell is reminiscent of French fries, which makes

sense — the oil itself is essentially the same as cooking oil, but with two key additives: alcohol and a catalyst.

The synthesis of the fuel is remarkably simple. Biodiesel can be made from any organic oil, including plant oil and even animal fat. Some species of plant seeds contain more oil than others. Rapeseed bears the highest oil content, with 55 percent. A canola seed contains around 45 percent oil, depending on the strain, and mustard, which contains slightly less, is around 30 percent oil.

The after-oil uses for the seed meal are surprisingly substantial. Mustard seeds have a high content of a chemical called glucosinolates, which gives them their spice. Much of Brown's research concerns the modification of an entirely new strain of mustard, which contains chemicals in the seed husk that will serve as a natural pesticide, an herbicide and a fertilizer.

Brown estimates the market for this mustard meal is large — about 1.5 million pounds are needed by farmers every day. Similarly, canola seed has

uses in agriculture. Oil that remains in the seed renders it high in monounsaturated fats and proteins, which can be fed to cattle to improve milk quality and increase milk yields. Canola meal has been shown to increase dairy cow production by one liter of milk more per cow every day. With 750,000 dairy cows in Idaho, Brown said, that means 1.5 million daily pints of additional milk.

Financers can clearly see the benefits of the research. In December 2006, Brown received a \$2 million, five-year grant from Eco-Energy, a European company which seeks to use millions of acres worldwide to produce biofuels. And in the last 15 years Brown has received around \$4 million in grants for the program.

Brown sees various organic oils as having three primary uses. First oils, such as palm, coconut and animal fat, which are high in saturated fats and are solid at room temperature, will be used for sources that require solid fuels, like ships, some trains and in-home fuels.

Second are the "summer fuels." In warm weather, oils

from soy, cotton seed and corn could prove to be useful fuels, since they are liquid in warm temperatures and only begin to gel when cooled to around freezing.

The last are the oils from canola, mustard and rapeseed. These, Brown said, have a "pristine character," and would be used in 100 percent biofuels. The oils from these plants do not begin to solidify until they are put in cold environments. Rapeseed is perhaps the most desirable, and will not begin to solidify until 12 degrees Fahrenheit. These fuels will likely be more expensive, but are entirely organic, biodegradable and carbon neutral. They are currently used in some national parks and reserves throughout the United States.

The diesel is virtually harmless in the ecosystem, making it perfect for a variety of uses. "If you spill (B100) in a river, the fish will eat it," Brown said.

Ultimately, Brown said there is room for biodiesel for our diesel engines, just not a lot of room at the pumps.

HEART

from page 1

Medical P.S., spoke about the risks of heart disease.

"An interesting thing is some people don't even think about it at all," she said.

Bill Hope, an advertiser for Congestive Heart Failure, said that it is

extremely important to develop healthy eating habits when you are young, but advertisers and doctors tend to focus more on helping those who have already been diagnosed with the heart failure.

Educating yourself about nutrition is beneficial at any age and should be done by everyone, he said.

AKEY

from page 1

Meanwhile, Akey is guaranteed the \$240,000 per year, with an annual base salary of \$155,000 and an annual media payment of \$85,000. His contract also includes several incentives.

Akey will receive a bonus of about \$11,900 if the Vandals become the Western Athletic Conference champions, reach a bowl game or receive a Top 25 national ranking at the end of the season. In addition, he will receive \$5,000 if he is named the WAC coach of the year or if a bonus is warranted by the academic achievement and behavior of the team.

The state board also will be reviewing and approving the contracts of Boise State coach Chris Petersen and Idaho State coach John Zamberlin. The Broncos are renewing Petersen's

contract, while the Bengals hired Zamberlin in December.

Petersen's annual base salary is less than Akey's at \$150,000 for 2007. However, Petersen's annual media payment, which does not come from state funds, is \$750,000, giving him \$900,000 for the year.

Also, Petersen's total salary will benefit from merit raises resulting from the Bronco's performance each season. Eight wins will yield a 5 percent increase in total salary, 10 wins will yield a 10 percent increase and 12 wins will yield a 19 percent increase.

And while Petersen's contract is the same length as Akey's at five years, his buyout starts at \$750,000.

Zamberlin's annual base salary is \$100,000. His supplemental compensation includes \$20,000 for media appearances and a courtesy car, if available. His contract length is three years, and his buyout starts at \$10,000.

Florida teen's persistent hiccups remain a mystery

By Owen Moritz
New York Daily News (MCT)

NEW YORK — Florida teen Jennifer Mee has had the hiccups for four weeks. And no one knows why. Even worse, no one knows how to stop it.

The 15-year-old freshman started hiccuping on Jan. 23. She is hiccuping close to 50 times a minute, stopping only when she's sleeping.

She's had blood tests, a CT scan and an MRI. The teen recently had strep throat, and an MRI showed a vertebra compression, her mom said, but doctors still aren't sure what's causing the painful hiccups.

Drugs haven't worked. Neither has holding her breath; putting sugar under her tongue; sipping pickle juice; breathing into a paper bag, and drinking from the wrong side of a glass.

Not to mention people trying to scare the daylight out of her.

The teen said she's surprised by the volume of suggestions she's

received — although so far nothing has worked.

"I knew it was going to come to this, but not this far, where everybody is spending so much (time) to find out what is the matter with me and is trying to help me," she said on NBC's "Today" show.

There's been so much interest in Jennifer and her predicament that rival networks tried to woo her for interviews.

When "Today" brought the girl and her mom to New York, representatives of ABC's "Good Morning America" called their home 57 times on Sunday and slipped notes under her New York hotel room door, the family said.

"They kind of made me feel guilty," Rachel Robidoux, Jennifer's mother, told Florida's St. Petersburg Times. "But I felt it wasn't right to ditch the 'Today' show."

Spokesmen for both ABC and NBC did not immediately return calls seeking comment.

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- is a primary cause of heart attack and/or stroke.
- Watch your weight — obesity is a major factor of heart disease.
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EMPLOYMENT

Job 385 IT/Computer Support
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Rate of Pay: DOE
Hours/Week: part-time and full-time hours available
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EMPLOYMENT

Job 379 Clerical Support - Nutrition Services
The individual in this position is responsible for maintaining and updating data, answering phones, completing necessary paperwork, and filing information for the nutrition services department. Candidates must have a high school diploma or equivalent, must be detail orientated, organized, and flexible to the changing needs of the work environment. College course work or degree in business or a related field is preferred. Previous experience is not required, however prior clerical and computer experience is preferred.
Rate of Pay: DOE
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EMPLOYMENT

Arts Assistant Job #384
Will design and maintain databases of artists, volunteers, vendors, etc.; develop and produce materials such as calendars, flyers, registration and program materials; organize and maintain department records, files and the Moscow Arts and Culture Alliance website.
CLOSING 3/2/07 Possess any combination of education and experience equivalent to graduation from high school supplemented by course work in office management, secretarial and computer training, and two years increasingly responsible secretarial or administrative office support experience.
Rate of Pay: \$12.35/hr
Hours/Week: Flexible up to 15 hrs/week
Start: after March 2, 2007
Job Located in: Moscow

EMPLOYMENT

University of Idaho Technical Writer/Database Developer, Adult, Career and Technology Education. PT @ \$8-\$11/hr. Requires good knowledge of: MS Access relation at databases; MS Access relational database development (programming skills not required). Must possess: the ability to write well; some technical writing skills. To apply visit www.hr.uidaho.edu, Current Job Openings, Temporary/Student announcement #23059045967 by 2/20. AA/EOE

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WRITE DOWN YOUR DREAMS THIS WEEK



University of Idaho

OurVIEW

Debt leads to less success

As you read this, turn to a nearby student and ask how many loans he or she has. The answer will be sobering at the least.

It seems a sad but accepted truth of modern postsecondary education that students don't just graduate with a diploma anymore. Along with that piece of paper comes moderate to severe debt from student loans.

You may recall that some weeks ago, this page exhorted legislators to realize how dire some students' financial needs are and approve Gov. Butch Otter's request for money for needs-based scholarships ("State, Otter could help patch up campus," Jan. 26). If the University of Idaho administration and undergraduate senators didn't convince them, perhaps this week's ASUI letter campaign — providing space and materials today and Thursday for the general student body to write their legislators about this issue — will.

Graduating with sizeable debt is a scary thing. It means graduates, no matter where they go, will lose a significant part of their salaries — which usually aren't high for people just out of college — that could be put to better use. Students with debt will have a harder time building savings.

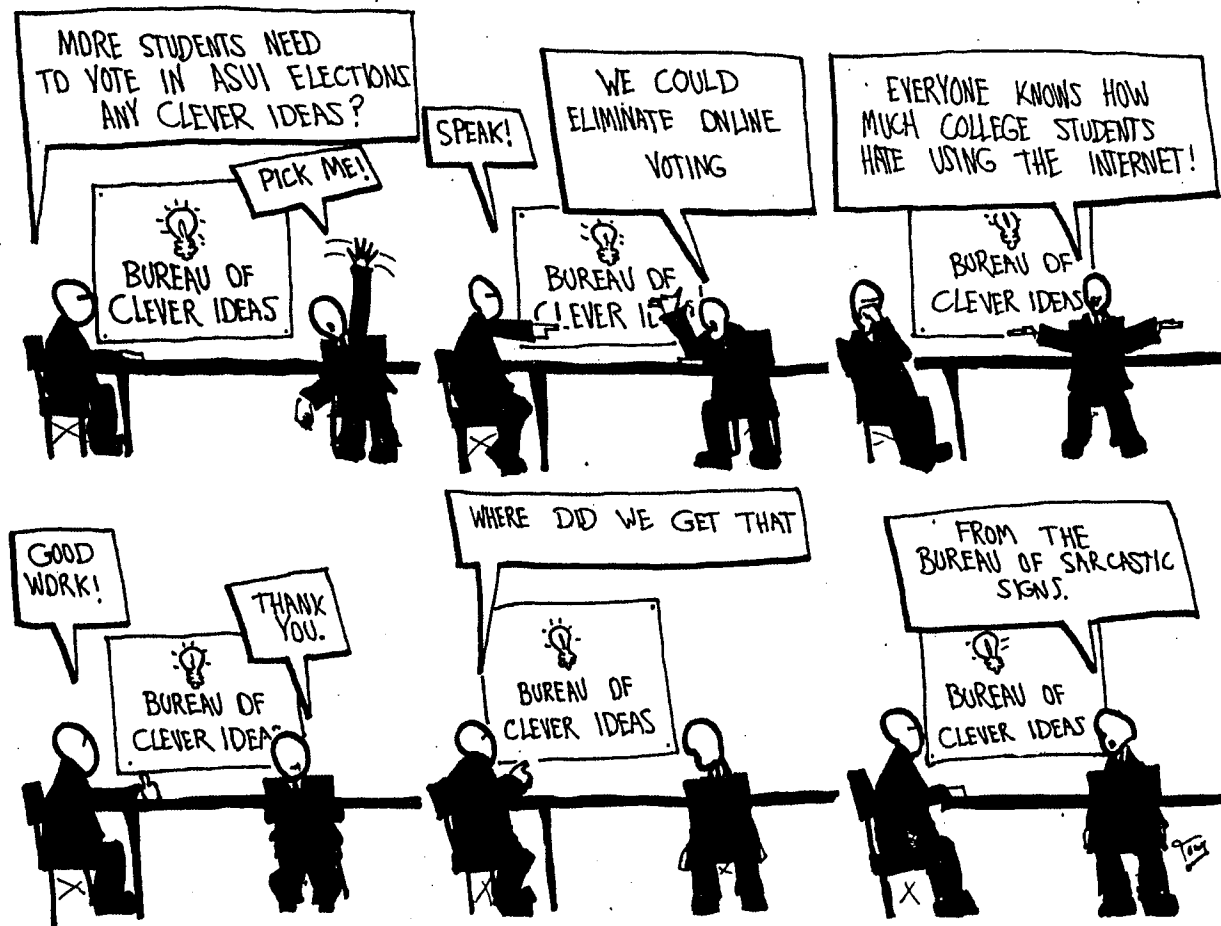
Concerned about their finances, they'll likely take less risks and climb the career ladder slower. Scholarships, rather than loans, would be a start toward preventing those problems.

Scholarships wouldn't just produce results after school. In a time when most colleges in Idaho and the Pacific Northwest are facing student-retention problems, any way to attract and keep said students is vital. Need-based scholarships would by their nature target the segment of students who otherwise would not attend college at all.

And they'll apply to those students-on-hold who attend one or two years of school, then drop out to build up their bank accounts again. Many of them might be in school today if they had just one more source of income.

Throwing money at education doesn't always solve things. This case, however, is different. Faculty salaries will provide UI with better teachers. Maintenance money will ensure students have a safe campus to attend classes on. But needs-based scholarships will ensure that students keep coming to take advantage of the faculty and campus.

— N.P. for the editorial board



Paul Tong/Argonaut

All the fed needs is fat trimming

President Bush submitted his budget proposal to Congress a couple weeks ago. Needless to say, it wasn't well received. It calls for the usual increases in defense spending and decreases in spending for certain social welfare programs that we've come to expect from a Republican president.

What is most surprising about the budget is its forecast for future spending. George's budget buddies have come up with a way to balance the budget by 2011 and create a surplus in 2012, which could potentially exceed \$100 billion by 2013.

Ah, surplus. I remember the last time we had a surplus. A Republican Congress balanced the budget and the first President Clinton took credit for it. If I remember correctly, the \$200 billion surplus at the time was used to repay a portion of the national debt. Most people remember this as the "recession" of 2000.

The national debt is continuing to grow, and will supposedly stop growing — keep your fingers crossed — in 2011. What worries me is what happens after the spending blitz in Washington is over.

The national debt is big, but we've had bigger. At the end of the Second World War, the national debt exceeded 120 percent of the nation's GDP. This amount was paid down to about 40 percent of GDP in the 1970s. Then Reagan was elected president. Reagan, quite brilliantly, literally spent enough "borrowed" money to collapse the Soviet economy. This, of course, was extremely expensive and the national debt grew.

In September 2001, a bunch of religious fanatics attacked the United States, and the American people responded. Islamic extremists knocked down two of our largest buildings, so naturally we invaded two troubled Muslim countries. We might be adding a third soon, as well.

Beside the hubbub of the War on Terror, the subtle importance of the whole debacle is how much it costs. The American war machine, without question the world's most powerful, is very expensive to maintain.

Spending associated with the War on Terror has increased the national debt to over 65 percent of GDP and is continuing to grow.

But in 2011 it will all be OK again. Sort of.

Debt repayment, while necessary for maintaining the value of the dollar, will be detrimental to the economy. Whenever a government repays its debt, its economy enters a recession. It's pretty simple: most public debt amounts to a government

spending money that doesn't exist. Over half of America's public debt is money that the federal government owes to itself. The other portion is owned principally by large banks and a few foreign central banks. To repay the theoretical money, the debt is cancelled out as money becomes available. This causes a recession in the short term because the money that didn't exist is removed from circulation within the economy. More simply, the economy is forcibly right-sized.

Repayment of the current debt isn't as daunting as the debt after World War II. But no matter how you see it, \$8 trillion is a lot of money. I don't know how long it will take to repay the debt, but I think we should focus on ending this debt and repayment cycle.

The federal government is bloated. It has too much to spend money on. Americans should do what a true free market should do and privatize as much of the federal government as is possible. In my mind, the only things a government should pay for are defense, public research, the space program and highway maintenance. Granted, there are a few quirky other

things that need paying for. However, social welfare programs, resource management and education should be paid for privately. Except for higher education; that falls under the public research umbrella.

America's social welfare programs are shrinking as the poverty rate declines. Why not get rid of them altogether? Micro-lending programs in developing countries have made me a believer in for-profit assistance for people making their way out of poverty. According to its proponents, micro-lending is superior to normal social welfare programs in that the money isn't given to the lender freely; it has to be repaid at some point just like the national debt.

Public primary and secondary schools are a good idea, but they too are expensive. The simple truth of the matter, according to test scores, is that private education is superior to public education. Puritans invented public education for the less fortunate, to ensure that all members of society were educated. In essence, those that could pay for their children's education did so; those that couldn't didn't have to.

Somewhere along the line most everyone started attending public schools. Which is exactly the reason public schools suffer. Public schools are inundated with people that shouldn't be there. The quality of public education suffers when people that can afford to pay for it elsewhere are insistent on attending public schools. If those that could afford to attend private schools did so, the burden on public schools would be reduced tremendously, and in turn improve the quality of education for everyone.

The key to controlling the public debt goes beyond just keeping the budget in the black. The American people should reassess what functions their government provides for them. A simple spring cleaning, which probably would be very complicated in actual practice, would do wonders for the federal government and our wallets.



Travis Galloway
Columnist
arg_opinion@sub. uidaho.edu

MailBOX

Thanks for standing up for social justice, Alec

I appreciated the way Alec brought the problem of "faux faux fur" to light in his "Off the Cuff" several weeks ago — thanks for caring about animals enough to want to not wear them! And I appreciated his "Off the Cuff" again last week — thanks for being willing to sacrifice fashion for the sake of social justice! Modern-day slavery is very much a reality, and I would encourage anyone who wants to know more to visit www.iabolish.org.

As for the problem of the pants, I found this Web site, which links to companies that sell American-made jeans, and I'm no fashion plate, but they look cool to me. Here's the link: <http://stillmadeinusa.com/jeans.htm>. I hope it helps.

Cheyenne Smith
senior, English

Raising student fees doesn't make sense

Our school has been facing a decline in enrollment for the last cou-

ple of years and unfortunately our school has struggled to keep its costs low, so those expenses have already been passed onto us students. Our tuition since I started school here has easily risen well beyond the normal cost of inflation.

I just don't seem to understand how ASUI believes that with enrollment down it is a good time to keep adding programs. Simple economics are going to show this doesn't work, asking more money from less people.

This is going to directly affect the amount of financial aid awarded to each student, with a large number of UI students receiving at least some form of financial aid. Unless the University of Idaho receives more financial aid money to disperse among the students, the \$4.50 raise per student (\$75,000 overall) is going to largely be paid for out of the financial aid fund.

If we were to take the \$75,000 and put that towards scholarships, we could help almost 18 people get full-ride scholarships. I'd much rather have my \$4.50 go to help someone else go to school. It seems to me that a college education should be the most important thing that ASUI cares about.

Benji Graybeal
senior, marketing

Increasing minimum wage means less jobs

On Friday, Travis Shofner wrote we should increase the minimum wage. In his article he mentioned how single parents need more money, but how can they get the money when that parent is out of a job? Increasing minimum wage means increasing unemployment. The vast majority of people working for the minimum wage are high school kids or young people first entering the job market. Once people work for a year, they tend to no longer be working for minimum wage.

States that have increased minimum wage are experiencing increased unemployment. Small businesses do not have thousands of dollars lying around. If Congress passes the minimum wage increase, it will also increase the price of everything by a dollar or more. If people want to spend \$8 for a Big Mac value meal, then we should increase the minimum wage. Also, the price of going to see a movie will increase. The price of food in stores will increase. If people want to spend more on everything, then we should increase the minimum wage. Everything else

will increase because of inflation. Increasing the minimum wage will increase the price of stuff and will increase unemployment because businesses will be forced to lay off their workers.

Kevin Cron
senior, political science

UI caught up in another image-wrecking scandal

It appears that the University of Idaho has become entangled in another unfortunate debacle impacting its reputation.

In early 2006, President White announced a strategy to restore UI's reputation, which had declined following UI's \$30 million Boisegate and the \$3 million of public funds spent on three post-scandal investigations. White concluded that by launching a three-year \$900,000 public relations initiative, UI could change its image considering its current reputation for financial mismanagement.

In spite of White's strategy, a devastating fiasco occurred in fall 2006 at the Center for Advanced Microelectronics and Biomolecular

See MAILBOX, page 6

Off theCUFF

Quick takes on life from our editors

Caveat emptor

I went to Boise this past weekend to escape Moscow and do some marathon shopping at a mall that doesn't have a Rite Aid in it. Sales, sales, sales. With President's Day weekend, stores seem to take just about any excuse to put something on sale. Believe me, I'm not complaining but if it's going to be a sale, please be a sale. I went to the grand opening of Sierra Trading Post Outlet store on Sunday but there was nothing "grand" nor "outlet" about it.

Don't boast ridiculously amazing sales if they're just clearance prices that would confuse an amateur into buying something they think is a good deal. It's not good enough. So please, stop teasing consumers and give us a chance to buy ourselves a cheap, but amazing, President's Day present next year.

— Mackenzie

Couch mummy

According to CNN, Long Island police recently found the mummified remains of a man who had been dead for over a year when they entered his home to investigate a broken pipe. The body was sitting upright in front of a TV, which was still blaring since the man's electricity had inexplicably not been turned off. I'm very creeped out by this, but strangely comforted that I haven't been on TV in the last year.

— Alec

The more you know

This week's stories on how easy it is to break past default security on a router should encourage everyone with more than a dial-up Internet connection to learn something about their computers. It seems a shame that the story received such play — changing the default password on one's DSL router should be common sense, not a mystically complex feat of computing.

— Nate

Obama overdose

I've seen a whole lot of Obama in the news lately.

Is anyone else concerned that he hasn't yet completed a full term in the Senate? While I'd still rather see Obama take the White House than some of the other candidates (Democrat or Republican), I'm uncomfortable that there are no other, more experienced candidates that I support.

A country can't run on charisma alone.

— Melissa

The count down is on

Only 17 more days until spring break!

— Cynthia

Don't be mean

It's jazz fest week. You know what that means — every middle and high school student for miles around will be here for three days. Our campus will be taken over by the short.

Be nice to them. Remember how scary college kids were to you when you were a kid.

— Savannah

Slowing down

I'm not sure if anyone else is having this problem, but I have been counting down to spring break almost since the semester started. I don't know if it is early-onset senioritis (I'm a junior), or the need to hope that spring is on its way. March isn't really spring, but the break IS titled SPRING break. Regardless, I can't wait. And then I can work on my countdown till the semester is over!

— Miranda

I like zombies

I had a conversation with a friend the other day about zombies. She's doing a speech for a class about them and told me she's been finding out all kinds of useful information about zombies. This got me thinking about all the crappy speeches I sat through in my COMM 101 class. Seriously, there is all kinds of stuff people can talk about and relate to real life, but for some reason everyone chooses to give speeches about abortions and eating disorders. I know people on this campus are more creative than they let on. Seriously people, school can be fun. Quit being so serious.

— Ryli

Editorial Policy

The opinion page is reserved as a forum of open thought, debate and expression of free speech regarding topics relevant to the University of Idaho community. Editorials are signed by the initials of the author.

Editorials may not necessarily reflect the views of the university or its identities. Members of the Argonaut Editorial Board are Tara Roberts, editor in chief; Nate Poppino, managing editor; and Savannah Cummings, opinion editor.

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The Argonaut welcomes letters to the editor about current issues. However, The Argonaut adheres to a strict letter policy: Letters should be less than 300 words typed.

- Letters should focus on issues, not on personalities.
- The Argonaut reserves the right to edit letters for grammar, length, libel and clarity.
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- If your letter is in response to a particular article, please list the title and date of the article.
- Send all letters to: 301 SUB, Moscow, ID, 83844-4271 or arg_opinion@sub.uidaho.edu.

Sali's argument all wrong

In a column published last Tuesday, Idaho Congressman Bill Sali addressed the issue of the federal minimum wage. Sali, after an awful lot of wrist-wringing, announced that he can't do a darned thing. I call bulls-t.



Tecla Markosky
Columnist
arg.opinion@sub.uidaho.edu

In his column, Sali announces that he shouldn't do anything about the federal minimum wage because it's not in the Constitution. He adds later that even if he could do something, a raise in the federal minimum wage is a crappy idea.

It's in his confusion of two simple words where Sali lost everything. In the piece, Sali fails to distinguish between the terms "can" and "should."

In the context of politics, the word "can" means the ability, power and right. In terms of various political entities, what a political body "can" and "cannot" do is implicit in the Constitution. "Should," a vastly different word, implies a consideration of action based on an opinion or belief.

The devil's in the details, sir.

I agree that an increase in the federal minimum wage is not a great idea. As a nation, we're enjoying a relatively strong economy and relatively low unemployment. There

are jobs to be had and we're experiencing a labor shortage. To address poverty issues, spiking the federal minimum wage is hardly the best remedy. In general, if higher wages are desired, there are two ways for it to come about: a labor shortage or a better-skilled workforce. Sali was straight-up wrong by claiming that it is unconstitutional for Congress to tinker with the federal minimum

wage. They've already done it! Furthermore, the tinkering has not been successfully challenged.

Sali might find Article 1, Section 8, known as the "Commerce Clause," to be of service in figuring out what he can do on this issue. The "Commerce Clause" gives Congress the right to regulate commerce among the states. If this article was broad enough to successfully end segregation — which was a total stretch with a great result — the language of the clause is certainly broad enough to address the matter of a federal minimum wage. Rightly or wrongly, using this clause as the source of its power, the government, particularly the legislature, can legally mess with the federal minimum wage.

Sali subverts his argument further in his final paragraph.

Through windy political rhetoric, he suggests that through lowering taxes and restricting government interference on small businesses, the problem of minimum wage will correct itself. Speaking from a very simplistic economic standpoint, the only thing lower taxes and less government regulation will do is increase profit for business owners. Increased profits do not have a direct effect on wages unless a rising tide truly does raise all boats.

The government is a machine. There is a specific political process, prescribed by the Constitution, to do anything. If procedure is followed correctly, we arrive at the correct result. Sali's opinion, while it might be the favorable result, undermines the process.

I'm not saying that Sali's a bad guy with bad ideas. In fact, until reading his column, I was likely to agree with his stance. But he lost me when he lost track of his job description. The question is not whether or not Congress can raise the minimum wage — it's whether they should. The Constitution tells him that as a congressman, he "can" change the minimum wage and his job requires him to consider whether or not he "should." Sali's column simply proves the importance of constant critical analysis and scrutiny of our leaders. It's our job to sound off when appropriate.



C. Scott Aguilar/Argonaut

Avoiding my civic duty

I'm a registered voter in White Pine County, Nev. This also means I am subject to jury duty in that county.

Let me tell you how jury duty works in White Pine: Before each new year begins, a pool of jurors is randomly selected from registered voters. Each juror is part of the pool for the entire year, meaning a potential juror could be called to duty multiple times during the year.

I was selected for this year's pool (the second time my name has been pulled since 2003) and I've already been called once.

I know what you are thinking. How can they call you if you aren't even there? I'm still scratching my head about that, too. Each citizen selected for the yearly pool is sent a questionnaire to fill out. The form has a section in which to state any potential reasons you should be taken out of the pool. I filled out the form and

sent it back.

Question: List any reasons, based on distance, disability, or other condition for which you should be excused from the jury pool.

Answer: Currently attending University of Idaho as a full-time student. UI is located in Moscow, Idaho, roughly 800 miles north of Ely (White Pine County seat).

Two days after I mailed back my questionnaire, I received a jury summons.

Don't get me wrong. I want to do my duty as a citizen of this nation and of that county. The first time I was selected, I didn't get a summons until the fall and by then I was back in college in Las Vegas, only 250 miles south of Ely. I would have missed class and work to serve.

At 35 cents a mile for a one-way trip of over 65 miles plus my \$40 stipend, it would not have been fiscally wise, but I would have gone.

It is a bit more difficult now.

The trial I was called for was even a murder trial. Who doesn't want to be on a murder trial in a small town?

Okay, so not everyone is as excited about jury duty as I am. I would have been the perfect juror for the case, too. I didn't — and still don't — know anything about the case.

In a county of fewer than 9,000 total people, having somebody that doesn't know anybody would seem like a good pick for both sides of the case.

Every summons, comes with a phone number to call for a recording that tells callers whether or not the trials on the current docket will proceed or not. The recording is updated as soon as anything changes, like if a defendant pleads guilty or charges are

dropped. This is good because I forgot to call the court and tell them I would be unable to make it. I can just see myself going home for the summer, blazing down U.S. 93 at 80 miles per hour, getting pulled over and being asked the ultimate cop question.

"Do you have any warrants, Mr. Tranchell?"

"No, sir."

"Well, looks like you're wrong. We got a failure to report for jury duty here. Step out of the vehicle, please."

The trial was stricken from the docket and everything should be fine, as far as it goes. The court should have my questionnaire and should excuse me from duty.

If they could just call me during the summer when I'll be there, I would go. I wouldn't even need to speed to get there on time.



T.J. Tranchell
Staff writer
arg.opinion@sub.uidaho.edu

MAILBOX

from page 5

Research in Post Falls. On Sept. 19, 2006 the Daily News reported that, "after seeking legal counsel, the UI decided not to seek criminal prosecution at this time for any of the

actions detailed by UI's 32-page internal audit report."

Even so, the opposite has now happened. As of Jan. 25, the CAMBR scandal is being investigated by Stephen Bywater, Deputy Attorney General, Criminal Division, Idaho Attorney General's Office, Boise. Bywater, rather than UI, will make a decision

as to whether criminal charges should be brought against UI as a result of issues identified in the 2006 UI audit.

Once again UI now will have to spend additional taxpayer funds to restore its image.

Isabel Bond
Moscow

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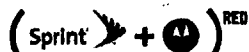
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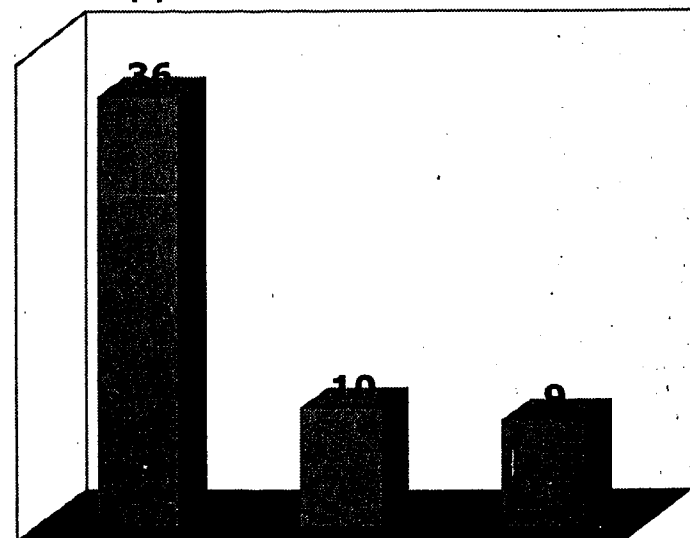
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Last week: What would you like to see happen to Moscow's ice rink?



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Move it somewhere else: 10 (18.2%)

Eh, who cares? Let it close: 9 (16.4%)

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How to 'Dine with Style'

By Rebecca Bujko
Argonaut

For those who ever wonder which fork to use at dinner or where to put a napkin when eating at a fancy restaurant, you are not alone.

The University of Idaho Career and Professional Planning Department, the School of Family and Consumer Sciences, the College of Agriculture and Life Sciences and Sodexo are working together to sponsor the second annual Dine with Style Etiquette Dinner. The goal of the dinner is to introduce participants to the basic social graces and to instill a sense of self-control in varied social and employment situations. Participants will be served dinner as guest speaker and UI alumna Debra Lybber explains basic dining etiquette and how to properly eat the meal.

Here are some basic dining etiquette tips that were discussed in last year's edition of the "Dine with Style Handbook."

- Although it is proper procedure for a man to seat a woman, there should be no "pushing" involved. As the woman approaches the chair, the man should place his hand on the back of the chair and let it remain there while the woman scoots her own chair into place.

- The napkin should be placed on your lap and remain there until the meal is finished.

- Always wait until everyone at your table has been served before you begin eating. Amy Calabretta, marketing specialist at the CAPP office, said she thinks this etiquette should be used in most situations.

- When dining at a restaurant where multiple sets of silverware are provided, the rule is to start with the farthest from your plate and work your way in.

- Don't season your food before you taste it; it may be offensive to the cook. George Skandalos, owner of Sangria Grill in Moscow, disagrees with this rule and said he never gets offended.

"We try our darndest to make sure the food goes out as best as it can, but if people like more salt or pepper on their food, that's OK," he said.

- Believe it or not, there is a proper way to complain. The key is to make the complaint immediately. Do not wait until you are finished with the meal. The complaint should be made politely and specifically. Do not make a scene by being too loud. Skandalos said this is a good rule to follow, but to make it easier on the customers, his servers check back a few minutes after the food is served to make sure the customer likes the food.

- Of course, don't chew with your mouth open, but also don't take a drink while there is still food in your mouth. Swallow the food first, unless the drink is used to cool the food in your mouth. Calabretta said it is things like this that most people have trouble with, even though we have been told over and over as kids not to do them.

- Never put silverware on the table after it has been used. It should rest on the edge of the plate



Photo illustration by Kentaro Murai/Argonaut

Proper dining etiquette can be confusing for students unfamiliar with such practices.

when not in use.

- Always bring your food to your mouth, not your mouth to the food.

- Don't leave the spoon in a coffee cup while drinking from it.

- When you are not eating, your hands should be either on your lap or resting your wrists on the table edge. Elbows are acceptable on the table between courses but not when you are eating.

- When you are finished with a meal, place your silverware diagonally on your plate. New utensils should be provided with dessert or can be requested.

Skandalos said it is common to forget certain etiquette since people eat out more frequently. But he said he doesn't mind.

"Eat how you like, do what you like to your food. We leave it up to personal preference," he said.

Calabretta said the importance of dining etiquette varies on the situation.

"There are things that you would do with your friends that you shouldn't do at business dinners," she said.

Calabretta said it is important not to order alcohol when you are at dinner with an employer. She also said if you are nervous, order something that is easy to eat so you avoid making a mess or getting your hands dirty. If you are at an interview dinner, how you eat might reflect your work ethic.

"If you are really sloppy when

dine with STYLE

Dine with Style will be held from 5-8 p.m. Feb. 28 in the SUB ballroom. Admission is \$15 and tickets are available at the Career and Professional Planning office.

you are eating, they might think you are a sloppy worker," she said.

Calabretta said Dine with Style is a good opportunity for students to develop useful skills.

"It is important (to have good etiquette) because it says a lot about you as a person."

Johnson nails the coffin beat

By Tara Roberts
Argonaut

Death might not normally be casual conversation fodder, but after reading Marilyn Johnson's "The Dead Beat," you won't be able to keep quiet about kicking the bucket.

Johnson, a former writer and editor at several national magazines, loves obituaries. She loves writing them (she wrote ones for Princess Diana and Johnny Cash, among others), reading them, collecting them and studying them. In "The Dead Beat," she introduces outsiders to the little-known and strangely fascinating world of professional obits.



"Dead Beat"

The book opens with two different but equally entertaining chapters. In "I Walk the Dead Beat," Johnson gets direct

and lets readers know exactly how much of an obit geek she is. She revels in amusing obituary combinations (the voice of Tigger and the voice of Piglet died a day apart), and celebrates the rise of obit writing with voice, style and character.

These aren't your average obituaries — these are art. Johnson is so earnestly excited that when she proclaims at the end of the chapter that "it's a great time to die" because of the obit climate, readers will be at least slightly convinced.

The second chapter, "A Wake of Obituarists," steps behind the scenes and introduces the people who are making this culture of interesting obits happen.

Turns out there's an annual conference of obit writers and enthusiasts in New Mexico every year — Johnson deftly uses this already funny situation to make some great jokes, like suggesting horribly appropriate ways for a bunch of obit writers to die (think motorcycle crash in a hotel bar). At the end of the conference, everyone finds out that Ronald Reagan has died and goes into a frenzy of obituary-writer ecstasy. It's wild.

From there, Johnson explores the outer and inner worlds of obit writing in depth.

Readers will get acquainted with masters of the trade, many of whom Johnson interviewed at length. She has a talent for getting at the heart of people — these writers become far more than the body (or — bad joke alert — bodies) of their work.

For those readers who find themselves suddenly itching to read some quality obituaries outside the book, Johnson also profiles several major American and British papers that have joined the world of stylish obits. She includes both papers that only obitimize people of note, as well as those that have writers randomly pick average people from the death notices, then give their lives a full-feature treatment.

"The Dead Beat," odd as it might sound at first, is a marvelous and (weirdly enough) life-affirming piece of culture writing. Johnson is so relentlessly funny and insightful, even the most skeptical of readers will be dragged in. You'll never read obituaries the same way again.

Dancing in the face of disaster

By T.J. Tranchell
Argonaut

Think of all the ways one person can help another. Dancing and listening to music might not be the first thing that comes to mind. Students for Humanitarian Aid, however, think it is a great way to raise funds to help those in need.

For two hours and \$2, you can join Students for Humanitarian Aid at Culture Shock, a dance and music event being held to raise money to prepare hygiene kits. The kits will then be sent to disaster-relief areas around the world.

Culture Shock will take place from 7-9 p.m. Monday in the Student Union Building Ballroom.

Ingrid Spera, a junior and co-chair of the student organization, has been involved with the event since its early stages.

"We've been toying with the idea since November, but we really hit the ground running in the beginning of January," Spera said.

Also heading up planning for Culture Shock are Christopher Aikele and Christopher Southwick. All three know that organizing the event has its ups and downs.

"None of it has been easy," Aikele said.

The nature of the event itself has led to a few of those bumps.

"This is completely voluntary, so people have to be willing to donate

time without compensation," Spera said. "Some people are too busy with school and other activities that it just may not work, especially because the event is on a Monday."

Southwick said booking the ballroom for a good night and finding groups willing to play for charity were the hardest parts.

The groups who have agreed to perform should make up for the difficulty in getting them.

"So far we have a polka band called Mein Brass, the Latin Dance Club, an African dance team, a marimba band and even a fire dancer," Spera said. Whether or not the fire dancer will be allowed to perform is yet to be decided.

"I can't wait to see the fire dancer and I hope that conditions are right so that she can perform," Aikele said.

The dancing and music is all well and good but it is still the reason for holding the event that makes it worth it. Southwick, who serves as chair of Students for Humanitarian Aid, is sure to remind everyone of that.

"First, we wanted to give groups on campus an opportunity to perform and showcase their culture and talent. Second, to give the student body an opportunity to enjoy diverse music and dance, while knowing that the cost of their ticket goes to a worthy cause — the assembly of 1,000 hygiene kits."

Spera, who is an international

go to the DANCE

Culture Shock will be held from 7-9 p.m. Monday in the SUB Ballroom. Money raised will go toward preparing hygiene kits to be sent to disaster-relief areas around the world.

affairs major, shares the same verve with Southwick.

"Being part of SHA is a great honor. I think that it's empowering to know that we are doing our part in helping those in need. If any of us were dislocated from our homes for one reason or other, we would need some assistance, too, and that's what we're about," Spera said. "We are offering help to those who might not be in the position to help themselves. This event is a way of broadening other peoples' horizons as to what the world is like outside of our USA box."

The real message Students for Humanitarian Aid wants to get across, though, is just how good it feels to help other people. Coming to Culture Shock can mean being a part of something larger than oneself.

"Being a part of the planning and preparing to make the hygiene kits is great, and it really feels good to do something that will make a difference to people internationally," Aikele said.

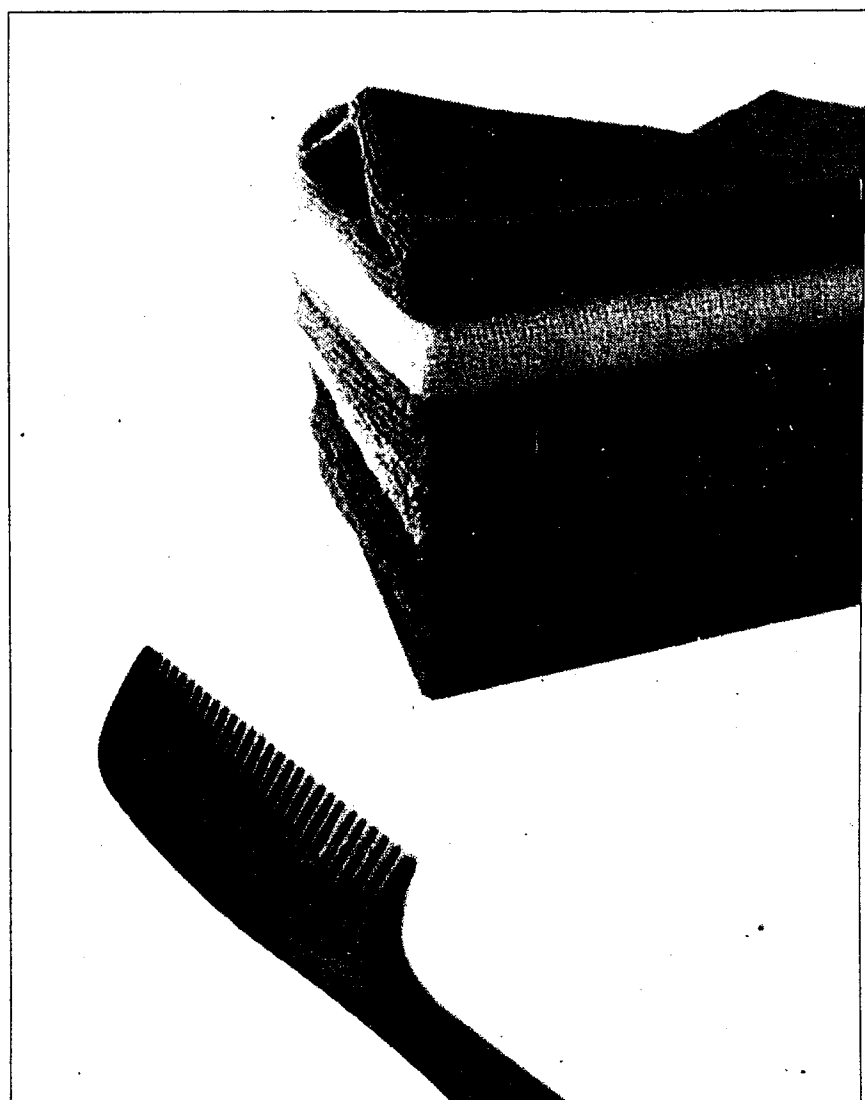


Photo illustration by Lisa Wareham/Argonaut

The kits will include items such as towels, combs and other essential toiletries.

Amphion debuts in Gem

By Jeremy Castillo
Argonaut

Amphion, a rock band made up entirely of University of Idaho students, was formed by chance one night after Lucas Mills strolled through the Theophilus Tower.

"I was wandering around with (my friend) Shayne," said Amphion's rhythm guitarist. "We were on the eighth floor, Graham Hall, and looked at everyone's interests posted on their doors. One kid said he was looking to start a rock or funk band so I wrote my information on it and we got together and discussed it."

That kid was Brad Stephens, who ended being the group's drummer. Word of mouth from roommates and mutual friends led Mills and Stephens to the rest of Amphion's current line-up: lead guitarist Travis Klontz, bassist Weston Corporon and singer Patrick Hudlow.

While the group's sound is drawn from alternative rock bands such as Incubus and Tool, each member brings their own inspirations and stories.

Klontz started strumming the guitar in middle school. Self-taught from instruction books, he would practice by playing Nirvana covers and along with CDs.

When Mills was younger, he would sneak away his father's acoustic guitar and start to play. Eventually, Mills' dad noticed, so he bought his son a guitar for Christmas.

Stephens' first drum set was also a holiday gift. He began hitting the skins in the seventh grade and got his start playing in his friend's band.

Like Mills, Corporon was introduced to music by a parent. His mother made him take piano lessons. By the time he was a sophomore in high school, he knew how to play trombone, too. Because of this Corporon got to know Roy McPherson, a music store owner in Ketchikan, Ala., his hometown.

"I already played trombone for one of his bands," Corporon said. "And he asked me if I could play bass for his jazz club. He gave me a free bass to learn on and I just taught myself."

Hudlow found his voice for singing while attending school in

Jamaica.

"I had a singing time with other students," he said. "And during that, I found out I had a knack for singing. When I got back to Anchorage, I joined a friend's band."

Though Hudlow and Corporon are Amphion's only Alaskans, the remaining members come from all over the western United States. Klontz is a San Jose, Calif. native. Stephens was raised in Makawao, Hawaii. Mills, the only Idahoan in the band, hails from Hagerman.

After going through several ideas, including G e l a t i n Scaffolding and Pimp Quake, the band stuck with its current name, which was suggested by Stephens. He was surfing the Internet one day and came across Amphion — Zeus' son and builder of the walls of Thebes by making stones move by playing his lyre.

"Then we found out on Wikipedia there was another band out there called Amphion from the early '90s," Hudlow said. "It was like two lines on the page and we couldn't find anything else on them anywhere so I just took it off."

Though the band officially formed late last September, they hadn't performed together until Saturday. Hours before their debut, the members got together in the Star Garnet Room in the Living Learning Community to practice and work kinks out of songs.

Later that night, Gem Hall's Common Room looked like a party: Junk food and beverages littered counters and tabletops. A few dozen college students drank out of cans and plastic cups. Loud music had the walls vibrating and could be heard from the Sixth Street sidewalk.

But instead of a kegger, Amphion's stage debut was under way. Stephens' drum set was lined with white Christmas lights. The PA and mike stand were covered in blue bulbs. In addition of Hudlow's original material, the band did covers such as 311's

"Beautiful Disaster," Red Hot Chili Peppers' "Dani California" and Incubus' "Megalomaniac."

During the night, four kids formed a mini-mosh pit and Molly Conley, Mills' friend and fellow Gem Hall resident, jokingly threw her blue thong underwear at the stage.

"It was worth it," she said. "It's the first time they're playing for us and I wanted to give something back, even if it's crude. It's something for the audience and the band to help them calm their nerves."

Near the end of the concert, the band, and everyone in the audience, sang "Happy Birthday" to Bethany Rockwell, friend of the band and Gem Hall resident assistant, who turned 22 that night.

"I never had anything this awesome for my birthday before," she

said. "The band was greater than I thought. When they started singing 'Happy Birthday' I started getting flustered. It really caught me off guard."

Also at the concert was Mills' 12-year-old brother C.J. and father Craig, who drove seven hours from Hagerman to see his son and drop off equipment.

"We left at 8 this morning and got here at 3:30," Craig said. "We barely got the PA system in the car because he has the truck up here."

But seeing his son do what he loves made the long commute worthwhile.

"He's had a lifelong love of music. It's a very proud moment for me," Craig said. "He's doing what he's meant to do and it's good to see him on the right path."

After their set, the crowd dispersed, the lights turned on and Stephens exclaimed he wouldn't be able to walk the next day because of the pain in his legs.

"Tonight was so much fun," Hudlow said. "Ten seconds into it, I was in my own world. I don't even know how to describe it. I can't wait for next show (but) I don't know when that's going to be."

"He's had a lifelong love of music. ... He's doing what he's meant to do and it's good to see him on the right path."

Craig Mills
father of rhythm guitarist Lucas Mills



Brandon Tolman/Argonaut
UI student Patrick Hudlow sings during Amphion's debut concert Saturday at Gem Hall.

Preaching through the music of jazz

By Michael Howell
Argonaut

Jim Martinez has been performing at the Lionel Hampton International Jazz Festival for 12 years. This year he will not only perform at the festival but also play a post-festival concert at the Nuart.

This will be the second year that Jim Martinez will be performing his post-festival concert. This year, the concert titled "Amazing Grace ala 'Take Five': Church Hymns and Jazz Standards Swingin' Together" will combine both traditional and more modern church hymns with the musical styling of jazz.

"The reason that hymns make such great music to experiment with is they have been around for so long," Martinez said. "Some of the hymns that I perform are over a hundred years old."

Despite the differences between hymns and jazz Martinez said they work well together.

"The two go so well together," he said. "When I finish arranging a piece, it just seems so lyrical."

Martinez has been involved in music since the age of four. His career playing the jazz piano has led him around the world and brought him to the attention to some of the great-



File photo

Jim Martinez performs during last year's Lionel Hampton International Jazz Festival.

est musicians in jazz, including Lionel Hampton himself.

Vocalist Julia Dollison, who will be performing with Martinez at the concert, said that there are many reasons that Martinez has achieved such fame.

"He's conscious about appealing to people," she said. "He's also aware of the traditions of jazz. I think it helps him have a bigger fan base."

He also has nine albums to his credit. The most famous of which is the "Jazz Praise" series, the fourth installment will be released soon and will

showcase Martinez's trademark musical style.

"It was while I was working on the second album of the 'Jazz Praise' series that I actually met Lionel Hampton," Martinez said. "He helped me on one of the songs for the album."

The meeting with Lionel Hampton is what started the string of appearances by Martinez to jazz fest.

"He invited me to perform at jazz fest years ago," Martinez said. "Since then I've been there 12 years in a row." Martinez is looking for-

ward to the freedom the post-festival concert will allow him.

"It's going to be fun to do because I'll be able to perform a lot more of my songs without the constraints of jazz fest," he said. "There will be more songs than will be at the regular jazz fest performance."

Some of the more popular songs that Martinez will perform are the headline composition of "Amazing Grace" with the jazz tune "Take Five" by David Brubeck. Others include the more modern hymn "Open the Eyes of My Heart Lord" with a sample of Dizzy Gillespie music and "Nothing but the Blood" with the Charlie Brown theme, which can be heard on his Web site.

Also at the concert will be Martinez's backup band, with Eric Arellano on tenor sax and drummer Brian Wright. Vocalist Julia Dollison will also be making a special appearance.

"What I think makes these tunes so popular is that they appeal to both the older and the younger crowds," Martinez said. "It just seems to have everything for everyone."

Even though the concert is a mix between hymns and jazz, Martinez promises it will still be a true jazz concert.

"If you're into hymns," he said. "You will like the concert. If you're into jazz, you will still like the concert."

ArtsBRIEFS

Book your booth for Renaissance Fair

Applications for booths at this year's Moscow Renaissance Fair are now available. Space is limited to 20 food booths and 135 artisan vendor booths.

The fair will be held May 5 and 6 at the East City Park.

The Renaissance Fair maintains a high standard for booths, so each application goes through a juried screening process.

Only original work designed and crafted by the artisan may be sold and there are special distinctions made for crafts and services.

Food vendors must be non-commercial and non-profit and only the most creative and distinct booths will be chosen for the limited spots.

For booth guidelines and applications, or if you have any questions, visit www.moscowrenfair.org.

'Velveteen Rabbit' auditioning now

Is there a young actor in your midst or a teen with an interest in technical theater? If so, Moscow Community Theatre wants to meet them.

All cast and crew for MCT's production of "The Velveteen Rabbit" must be between the ages of 10 and 18. Auditions for actors will be at 7:30 p.m., Feb. 28 and 6:30 p.m. March 1, at the Fellowship Hall of Emmanuel Lutheran Church, 1036 West

"A" Street. Actors need attend only one audition.

Crew interviews will begin at 6:30 p.m. March 1, as well. Applicants should bring a pen or pencil and paper with them and a calendar of evening commitments for March 5 and March 26 through May 5.

Audition pieces are available to read at the Moscow Public Library and Troy Public Library until Feb 27.

For information contact director Roger Wallins at rwallins@moscow.com.

Chorale performs Billboard hits

The Idaho-Washington Concert Chorale is presenting a concert of Billboard hits at 7:30 p.m. March 2 at Pullman's Community Congregational United Church of Christ and AT 7:30 p.m. March 3 at Lewiston's First United Methodist Church.

Tickets for the performances are \$15 at the door (\$12 advance purchase), \$10 for seniors. Students with ID and children are admitted free. Block purchases of 10 or more tickets are \$8 each. Advance tickets are available at BookPeople in Moscow, Neill's Flowers and Gifts in Pullman, and Chevron Dynamarts and Owl Southway Pharmacy in Lewiston.

Under the direction of John Weiss, the Chorale and Chamber Choir will perform a variety of pop and jazz classics, including arrangements of music by Irving Berlin, George Gershwin, Cole Porter and Duke Ellington.

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UI Women's Center, and at the Door.

www.uidaho.edu/womenscenter/lunafest

Women's Center celebrates women in independent film

By Lauren Lepinski
Argonaut

Women's independent film is not a high grossing genre and many don't know about it. The Women's Center will be hosting a women's film festival to bring more interest to these little-regarded films.

LUNAFest will be held at 7 p.m. Thursday at the Kenworthy Theater. Tickets are \$3 for students and \$5 for the general public.

This is the second year the LUNAFest has been in Moscow, and the Women's Center hopes that this will become an annual event.

"We hope it will become one of the Women's Center events that we put on every year," said Allison Pope, Women's Center Mentoring Program coordinator.

LUNAFest is a film festival. Together with LUNABar, an organic women's energy bar, Pope coordinated the whole festival.

"I contacted them, and they sent me the films and the marketing tools — everything I needed to put together the festival," Pope said.

The festival is unique in that it consists wholly of films created by, for and about women. All the films deal with women's issues, and all have mostly female actors. They are considered short films, running between nine and 20 minutes long.

The nine films will focus on topics such as adoption, breast cancer, Chinese family politics and the cycle of life and death.

The Women's Center didn't have to pay for the whole program alone.

"We did get money from Office of Multicultural Affairs. We were awarded the Diversity Initiative Growth Grant, which really helped," Pope said.

15 percent of the ticket sale proceeds go to the Breast Cancer Fund, as dictated by the LUNA company. The rest will go to a Women's Center scholarship.

"It's a good use of money for good causes, it's cheap, and it's something interesting to do in Moscow," Pope said. "Last year I only attended the festival, and I was really impressed."

Beats and geeks: White rappers merge hip-hop and computers underground 'nerdcore'

By Cary Darling
McClatchy Newspapers

"Hacking on computers disseminating stuff / Paid off in the end, now who got it rough / The beauty of the baud and the world of the switch / Make a new generation of us geeks"

—ytracker, "Meganera Baby"

WACO, Texas — A cramped upstairs bedroom in an apartment complex with all the whimsical charm of a Soviet prison block doesn't seem like the kind of place where a new branch of hip-hop would take root. But here, within hollering distance of Baylor University, are Fort Worth's Kristin Ritchie and Tannar Brown — aka MC Router and producer T-Byte — staying inside on a sun-washed Saturday afternoon to lay down a rap that combines their love of high-tech and hard beats.

And while this particular song, booming with an old-school, retro-electro Kraftwerk/Afrika Bambaataa-style groove, has a title that includes a rhymes-with-rich word that's no stranger to the hip-hop lexicon, others in the MC Router catalog are more Silicon Valley than South Bronx.

"One of my very first raps was a 'Halo' rap," says Router, 20, referencing the popular video game. "And then 'Bill Gates' was the first professional one."

She's talking about "Bill Gates Revolution," a track on her coming album that's an anti-Microsoft rap where "the operating system is so old, it was a horror story my grandmother told."

Welcome to the world of nerdcore — some call it "geeksta" — where math majors, computer-code cowboys and other young scientific Americans celebrate their love of algorithms and hip-hop rhythms. Among those whose burgeoning underground success is exacting sweet revenge on those who excluded them from high school's cool-kid cliques:

• MC Plus+, a Ph.D. candidate at Purdue University, took his name from a programming language and named one of his albums "Computer Science for

Life."

• Computer programmer Monzy has a master's degree from MIT and is a Ph.D. candidate at Stanford. His debut disc: "Drama in the PhD."

• Boston's MC Frontalot, whom some consider to be the nerdcore George Washington because he whipped up the geek anthem "Nerdcore Hip-Hop" back in 2000, is a Web designer who only recently cut back on his client list to concentrate on his music career.

• New York's MC Chris is known for his high-pitched raps and Cartoon Network connection (he's the voice of MC Pee Pants in "Aqua Teen Hunger Force") but his background includes stops at the Art Institute of Chicago and NYU's Tisch School of the Arts.

To quote another nerdcore performer, MC Hawking, who raps in an electronically distorted voice that makes him sound like famed physicist Stephen Hawking, they're "young, gifted and tenured."

Others, from Lords of the Rhymes (who claim to be "straight out of Hobbiton") to Optimus Rhyme (whose name is a salute to "Transformers" robot-hero Optimus Prime), are more geared to pop-culture geek smarts.

At first a minor curiosity spread by word-of-mouth and MySpace pages, nerdcore is starting to attract broader attention. While major labels have yet to take the plunge, two documentaries, "Nerdcore for Life" and "Nerdcore Rising," are in the works. And nerdcore performances were featured during last month's CES (Consumer Electronics Show) in Las Vegas, where all the tech gurus gather to sample the latest gadgetry.

For MC Router and T-Byte, 19, both former Arlington Heights High School students who are representing "the nerdy South," it's less about the degrees they hold — she briefly joined the Army after high school and now works at a Fort Worth Starbucks, while he's studying audio technology at Waco's McLennan Community College — than just talking about stuff they like: computers,



Sharon M. Steinman/Fort Worth Star-Telegram/MCT T-Byte and MC Router (right) make Nerdcore music at T-Byte's in Waco, Texas, January 27, 2007.

video games and hip-hop.

"It wasn't until I started getting into it and taking it more seriously, and coming out with actual good songs, like 'Bill Gates Revolution' and 'Emulation Station,' that I started meeting and hearing about other nerdcore artists," says MC Router, who used to be more of a Blink-182 fan before discovering hip-hop.

Now, she has "geek life" tattooed on her knuckles, is Texas' best-known nerdcore geek, and is one of the relatively few female performers in the genre. "I said, 'OK, I'm a nerdcore artist,'" she says. "And this is what I do."

Hip-Hop Mockery?

"Look, I ain't Thomas Dolby"
"Science doesn't blind me"
"Think you're smart?"
"Form a line behind me"
—MC Hawking, "What We Need More of Is Science"

Of course, in a world that has delivered the crass opportunism of Vanilla Ice, the cheesy tabloid adventures of Kevin Federline, and the reality-show hysterics of VH1's "The White Rapper Show," it would be easy to conclude that nerdcore — dominated by white guys — is, at best, a "Weird Al" Yankovic hip-hop parody or, at worst, an insult to a form that was born out of urban black street culture. Dru Ryan, a black professor of computer science and multimedia studies at Virginia's George Mason University and the editor of The Journal of Hip-Hop, was concerned when he first heard about it.

"Being from the Bronx and having a sentimental attachment to hip-hop, to watch something come up and take the term 'hip-hop' without tying into ITS roots put me on the fence," he says. "But as the subgenre developed, I saw that they were not trying to cross over, not claiming to be hard, or being competitive with more traditional rap music. I've been impressed by this small community that has been able to maintain itself over the years."

British-based writer Robert Andrews says, "I certainly didn't get a sense that anyone thought it racist or mocking. Hip-hop is a huge force in the world of music, and it has grown from its origins with two turntables and a microphone to so many subgenres."

Andrews, who has written about nerdcore for wirednews.com, points out that desktop technology has made putting together a hip-hop song feasible. "That nerdcore could have used any genre but used hip-hop came about because rap is a vocal medium so computer students could speak their feelings easily, and you can assemble a hip-hop track easily."

"I was worried before I started gigging regularly that I would run into people who think I'm making fun of hip-hop, and no one has had that response," says MC Frontalot, whose real name is Damian Hess. "I don't find hip-hop absurd in any way."

Nurse Hella, a Vancouver, graphic artist turned nerdcore rapper, says everyone in the scene makes a distinction between what they're doing and traditional hip-hop. "You can't bang hard from your easy chair playing 'Grand Theft Auto 3,'" she says. "None of us grew up in the streets, and we need to have respect for that."

Side of Beef

"I'm a gangster nerd"
"You can't code like me"
"I'm a chip hop nerd"
"A rappin' PhD"

—MC Plus+, "Chip Hop Ner"

While they may show respect to other forms of hip-hop, that hasn't stopped nerdcore performers from going after each other. As in mainstream rap, "beefs" — verbal spats between warring factions — have become common. Monzy and MC Plus+ reportedly just declared a truce at the CES show, and MC Router, whose "Nurse Hella" track boils with

her disdain for the rapper, says she, too, wants peace.

"I'm sick of the drama. I don't want to be a part of it," says MC Router, who's playing some dates with Nurse Hella on the West Coast in March. "The scene is too new to have that."

For her part, Nurse Hella also is over the fighting. "If I were going to be Dr. Dre, I'd do a 'diss' track, but I don't even know her," she says of MC Router.

Antipathy seems to remain for one of the most popular nerdcore artists, MC Chris, aka Chris Ward. "A lot of people pick beefs and talk trash. It's part rap game and part nerds on the Internet," he says. "Nerds can be cruel. That's something you have to expect. They say, 'How come you don't collaborate much?' They see me as telling them to SHOVE off. ... No disrespect to them, I'm just trying to do my own thing."

Nerd Up

"Nerdcore used to be just a made-up word (what occurred?)"
MCs shied away from belief; rest assured"

"They sleep hard no longer. We deliver the hits"
"That give the kids with the spectacles spectacular fit"

—MC Frontalot, "Nerdcore Rising"

Chicago-based film director Dan Lamoureux had never heard of nerdcore until a couple of years back when he went to see a club show from MC Chris, whom he knew only from "Aqua Teen Hunger Force." He was surprised to stumble into a whole geek world.

"He raps about being a geek, and he has this huge following," he remembers. "They were calling it nerdcore. How can this be a genre of music? As soon as I got home, I Googled it. As soon as I started looking into it, I figured if I'm curious, other people would be curious."

So he started to film "Nerdcore for Life" for which he hopes to line up distribution shortly. He says he found his subjects refreshingly honest. "They may be pretending to be bigger nerds than they are sometimes, but they like hip-hop and want to make it their own," he says. "They're not rapping about things they don't know about."

Even though, as journalist Robert Andrews says of their rap skills, "there's not a Jay-Z among them," there's a musical split between those with a more genuine hip-hop style (MC Frontalot, MC Plus+, and the best of the bunch, a hacker-turned-rapper called ytracker (pronounced "whitey cracker"), who has a Paul Wall-like swagger) and those who have a more comedic approach (MC Lars, MC Chris, MC Harding).

But, in either case, all agree that everyone — no matter the class, color or musical preference — can relate to nerdiness on some level.

In fact, MC Router is dismayed that nerdcore, still far from a household term, is as popular as it is. "Now people are just jumping on the bandwagon like it's the new emo. It's the new Hot Topic," she says dismissively.

"I met a girl at an MC Frontalot show in Fort Worth at the Aardvark last year. She wasn't even a rapper. Five or six months later, all of a sudden she's a rapper ... You've got all these female rappers and they put on a Sailor Moon outfit and a NASA shirt and they think I'm a nerdcore rapper because I'm wearing a NASA shirt."

"I've done over 200 shows, toured the entire country," says MC Chris. "There are black people at every show, and a lot of times they're nerdier than the white guys. It's old people, jocks, kids, girls, every race. Anybody can be a loser."

"You don't have to walk around with a pocket protector. The guy who memorizes baseball stats is a nerd. Nerds are everywhere and it's about accepting it, coming to terms with it, and having a little pride."

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'ROUND THE CLOCK

Issue 7

A Publication of the Associated Students of the University of Idaho

Students Work for Humanitarian Aid

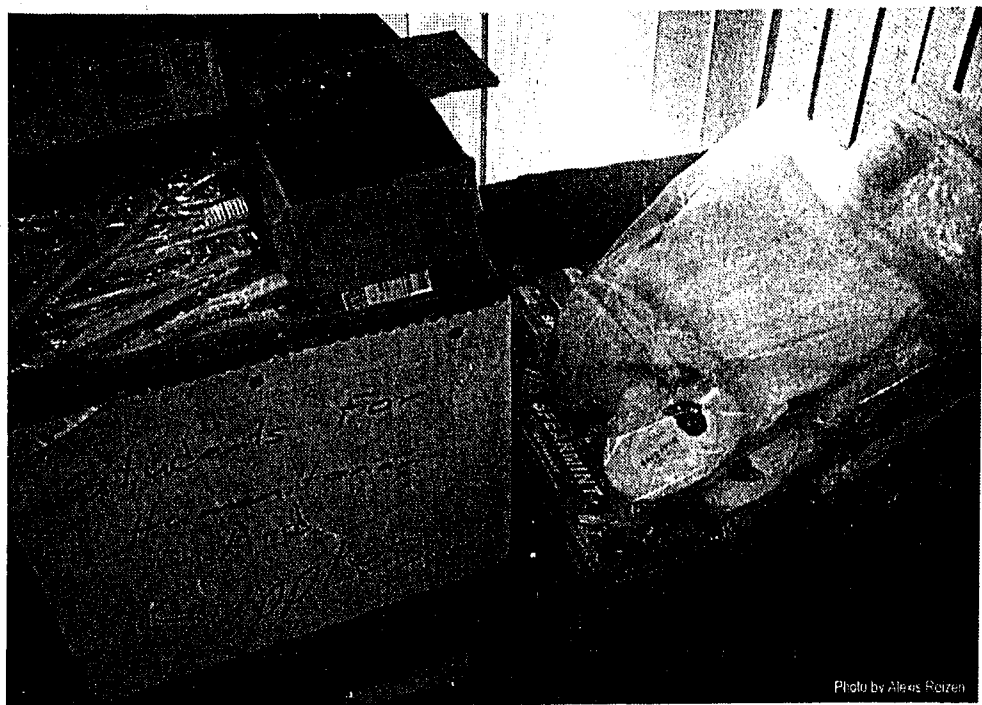


Photo by Alexis Roizen

BY ZACK SIMPSON
Staff Writer

For two UI students last November, \$500 and a vision of a student group was what they started with. What they ended up with was the UI chapter of Students for Humanitarian Aid, the first chapter of its kind.

Chris Southwick and Ingrid Spera pooled their ideas, and with a donation from the Church of Latter Day Saints Institute here on campus, came up with a mission statement promoting international aid efforts.

"Helping out is something we all should do," Spera said. "Being a part of this club has really opened my eyes to the suffering of others."

Each year the group wants to have a new project, and this year the six current members are working on creating 3,000 hygiene kits to be sent to an aid distribution center in Utah. A hygiene kit is comprised of towels, soaps,

toothbrushes and toothpaste along with other essential items for people who have been displaced. The cost of each kit is around \$3, with the materials mostly being purchased from internet sites like overstock.com.

From the distribution center, organizations like UNICEF can pick up supplies and take them to countries where they are needed.

Since they began with only \$500, most of their time has been spent on fund-raising.

The group's current project is their Culture Shock event. This will have dancing and music from a variety of cultures including a jazz band, polka band, an African performance, a didgeridoo, Latina dance society and possibly swing doubles.

Cost for the event is \$2 and is open to anyone. It will be held in the ballroom at the Student Union Building (SUB) from 7-9 pm Feb. 26.

Leadership and Social Action Summit

BY KATIE MCGOVERN
Newsletters and Public Relations Intern
ASUI Center for Volunteerism & Social Action Intern

The ASUI Civic Engagement and Social Action Board, along with the Student Activities and Leadership Office, is proud to present Paul Rogat Loeb on March 1.

Loeb, an affiliate scholar at Seattle's Center for Ethical Leadership, is a well known author and lecturer. A Stanford graduate, Loeb has published five books with topics ranging from atomic weapons in Hanford, to the lives and goals of social activists, to the subject of one of his most popular books, "Soul of a Citizen: Living with Conviction in a Cynical Time," which explores "what it takes to lead lives of social commitment despite all the obstacles" of today's society.

His most recent book, "The Impossible Will Take a Little While: A Citizen's Guide to Hope in a Time of Fear," is an inspirational piece that intertwines Loeb's personal views on social issues. It includes the writings of "some of the most eloquent writers and activists around," such as Nelson Mandela, Maya Angelou and more.

The integrity and vigor of his books has led some to term Loeb "the leading authority" on some of today's most important issues.

Loeb has spoken at more than 300 colleges

and universities around the country, including Harvard and Yale, and has been highly reviewed.

The Oprah Magazine avowed that Loeb "celebrates hope, guts, and the power of taking action," whereas Peter Matthiessen declared that Loeb's ideas, "if implemented, will lead to a far more civilized society."

According to *The Atlanta Journal Constitution*, Loeb's most recent book is "a stirring collection of essays aimed at people who still want to believe that ordinary people can change the world."

The Leadership and Social Action Summit provides a rare opportunity for University of Idaho students to access information relating to the importance and benefits of leading, both personally and in terms of social activism.

Loeb's speech, which will take place at 7:00 p.m. in the Administration Building Auditorium, is expected to attract a large enough audience to fill the auditorium early.

Along with the huge success of Martin Luther King III's February 5 speech, those promoting Loeb hope to see an increase in community participation within Moscow and especially on the U of I campus.

Those attending the lecture can look forward to hearing him speak about how to overcome the difficulties of becoming involved, how

Schedule for Leadership and Social Action Summit

- 11:30-1 p.m. **Leadership Workshop**
Commons Clearwater Room
Open to everyone
- 12-4 p.m. **Student Org. Information Tables**
Commons
- 3-4:40 p.m. **Faculty/Staff Workshop with Paul Loeb**
Civic Engagement in the Classroom
Commons Clearwater/Whitewater Room
- 4-6 p.m. **Social Action Forum**
Issues and challenges of social action/Apply for mini-grants
Commons Panorama Room
- 7 p.m. **"Soul of a Citizen," speech by Paul Loeb**
Administration Auditorium

to help students understand themselves and their place in a constantly changing world, how civic involvement can provide a sense of connection and purpose, and how citizens in general can gain the moral, political, and intellectual tools necessary to take responsibility for the future.

For more information, see the schedule below, or contact the ASUI Center for Volunteerism and Social action in Commons 301, or at 885-9442.

ASUI Senate sets Semester Goals

BY JEFFREY KEMPF
ASUI Senator

As this semester gets underway, so does the ASUI Senate.

Fall 2006 Senatesaw many accomplishments, namely the attempt at districting the campus for ASUI Senate election purposes. While the student body did not pass the amendment, a lot of time and debate were put in by your senators.

Other accomplishments include filling executive board positions, and appropriating funds. Last semester saw a big effort by all senators to report to their living groups on a regular basis.

With the new semester comes new senators. We welcome Chris Shirts, Mike Barker, Garrett Holbrook, Ashley Cochran, Tricia Crump, and Pedro Garcia.

For spring, several senators are looking at ways to better inform students where their fees are going.

The Senate will also research the Moscow-Pullman bus service in hopes of coming up with a compromise to keep it.

Other Senators have expressed interest in helping Vandal Entertainment to get bigger-name events to come to UI.

New Movies

Crossing The Bridge: The Sound Of Istanbul

February 26 & 27

A European musician and composer sets out to capture the musical diversity of Istanbul. Alexander Hacke (of the German avant-garde band Einstürzende Neubauten) roams the streets of Istanbul with his mobile recording studio and "magic mike" to assemble an inspired portrait of Turkish music. A selection in the Cannes Film Festival, 2005. English/German/Turkish w/English subtitles

Jazz on a Summer's Day

February 28-March 1

Set at the Newport jazz festival in 1958, this documentary mixes images of water and the town with performers and audience. The film progresses from day to night and from improvisational music to Gospel. It's a concert film that suggests peace and leisure, jazz at a particular time and place.

The U.S. vs. John Lennon

March 2-3

This film covers beloved Beatle John Lennon when he was transforming from rock-n-roll cover boy to anti-war activist. From 1966-1976 the U.S. government attempted to silence him and others who aspired to peace through non-violent demonstration.

House Of Sand

March 5 & 6

Spanning nearly 60 years (from 1910) in the lives of three generations of women in the desolate, northern Brazilian desert town of Maranhão, Waddington's film is a sweeping yet intimate chronicle of life in a harsh, unforgiving landscape. Winner: Alfred P. Sloan Feature Film Prize, 2006 Sundance Film Festival.

Brazil: Portuguese w/ English subtitles

Show Times: 7 p.m. and 9:30 p.m. at the SUB.
Tickets are \$2 for Undergrad Students with ID and \$3 General Admission.

'Round the Clock is a paid production of the ASUI Communications Department

MEGAN GODWIN
Director of Communications

ALEXIS ROIZEN
Editor

ZACK SIMPSON
Staff Writer

Upcoming Event Schedule

Vandal Entertainment Upcoming Small Concert Schedule

All shows start at 8 p.m. in the SUB Ballroom

Raining Jane March 1



Raining Jane is an independent, eclectic rock-folk band based in Los Angeles. Mai Bloomfield, Becky Gebhardt, Chaska Potter and Mona Tavakoli joined forces in 1999 and soon developed a loyal fan base out of UCLA's music scene. Now the foursome spends much of their time touring throughout the U.S. and opening for artists such as Vanessa Carlton, Guster, Reel Big Fish, Citizen Cope and Maktub. Also in 2005, Raining Jane garnered a full endorsement from Fender.

While Raining Jane's music is rooted in rock and folk, songs are further shaped by funk, hip-hop and world music influences. All band members are well versed in more than one instrument, but what seals the deal on the trademark Raining Jane sound is their unique, chill-inducing three-part harmonies.

Live shows bring out the best of the music and personalities of Raining Jane, with a dynamic stage presence and all-or-nothing delivery. They are known for their exuberance, sincerity and musical deftness, and for putting on a show that will make audiences think, feel and laugh.

Rainingjane.com

Taylor Swift March 22



Taylor Swift recently celebrated her 17th birthday and the songwriter/singer/guitarist had lots to celebrate. Her first Big Machine Records single, "Tim McGraw," was in the Top Ten on the country radio airplay charts and has sold nearly 300,000 digital downloads. The single recently landed inside the Top 40 on the Billboard Hot 100 Chart, where she joins platinum-plus superstars Rascal Flatts and Carrie Underwood as one of the only three country artists in the all-genre Top 40 listing.

The accompanying video reached the Number Two spot on the *CMT Top 20 Countdown*. Her self-titled first album, for which she wrote or co-wrote all 11 songs, debuted at Number Three on the *Billboard* Top Country Albums chart in early November and surpassed 300,000 copies sold, reaching Gold Status.

She embarks on a tour with Country Music Hall of Fame member George Strait, and opened for country supergroup Rascal Flatts in late 2006. Like Jack Ingram, Taylor was selected to perform on the Country Radio Seminar's annual "New Faces Show" in February.

Frongpagepublicity.com

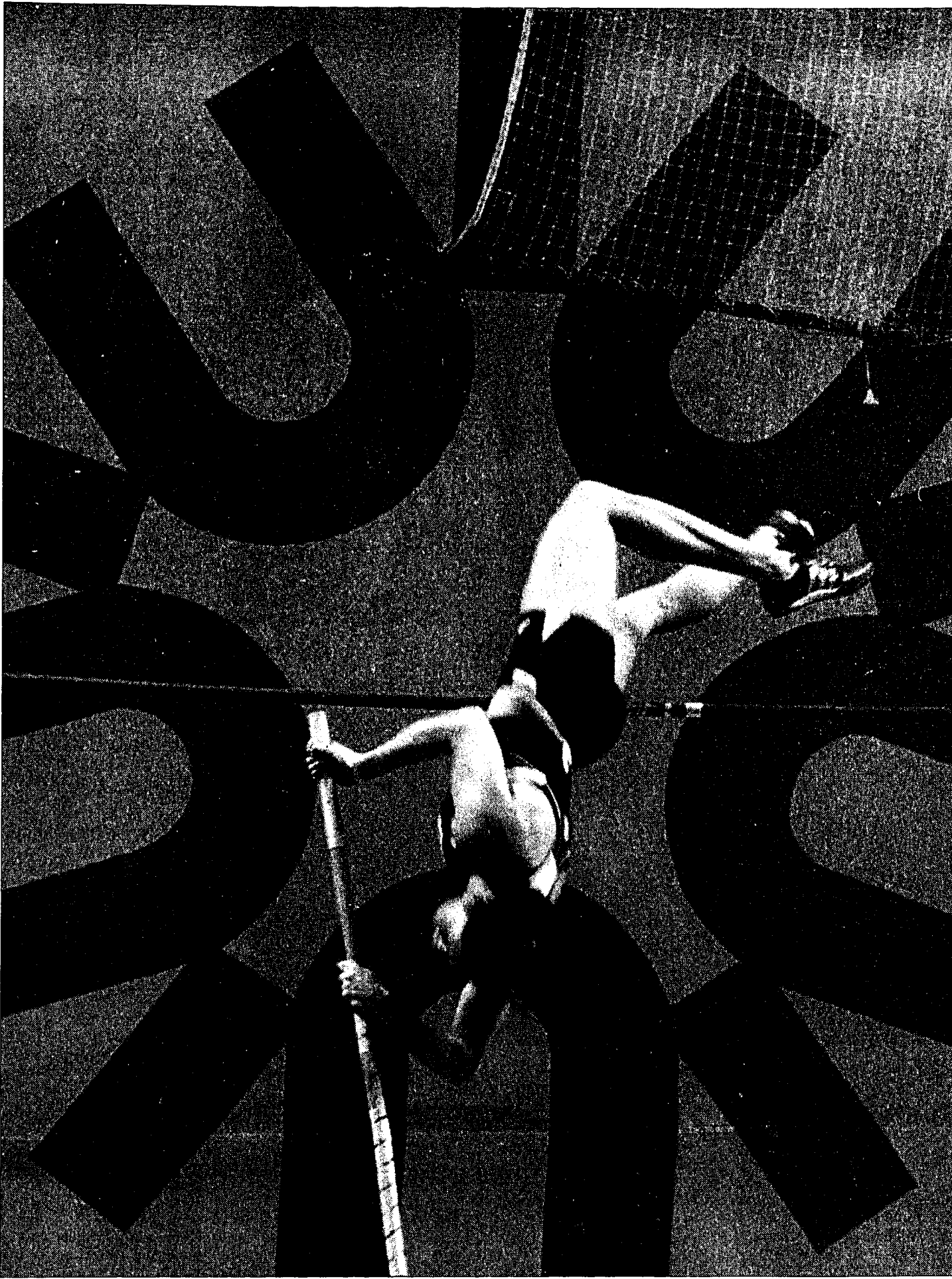
Nadine Zahr April 12



If ever there was a contemporary singer-songwriter that defied all expectations of the genre, it's Nadine Zahr. Splashing her aural canvas with vibrant indie-pop tints, earthy roots-rock hues, and bluesy gospel-soul textures, Zahr rather heroically lays waste to the stereotype of the droopy, demurring neo-folkie. Indeed, the singer performs with such an all-consuming intensity, concertgoers would swear she feared death was the tax for delivering a routine show. "When I'm done playing my live show, I want to be exhausted," the singer says. "I want to feel like I've gotten rid of some things... like I've given some stuff up."

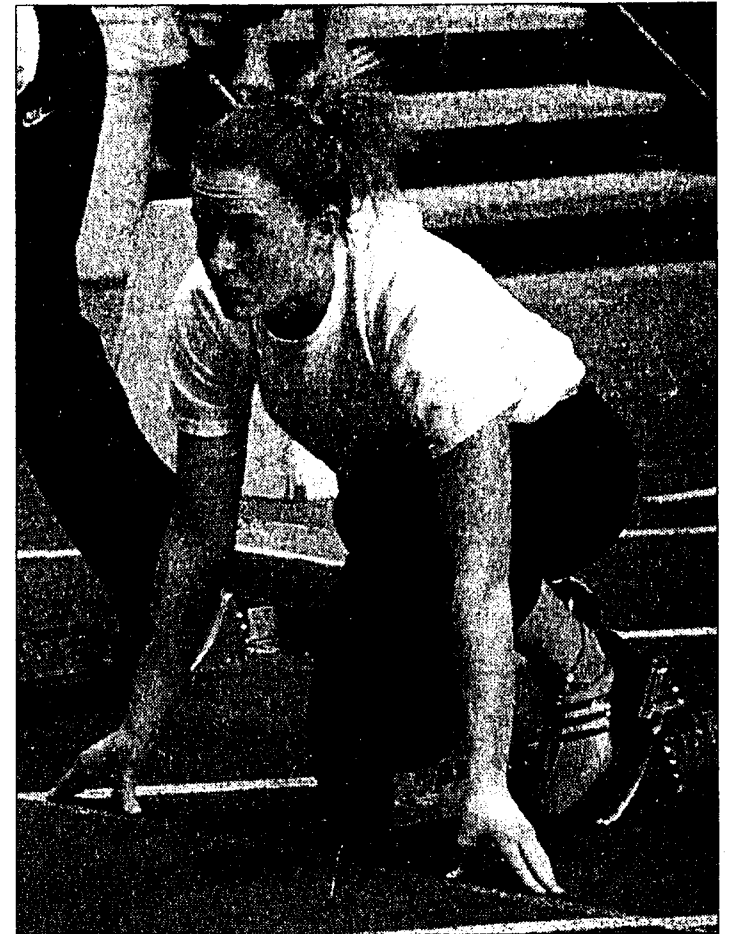
Considering her batten-down-the-hatches attitude, it's no wonder why critics have hailed her as one of the West Coast's most worthy up-and-coming talents. Now, with the release of her independently produced debut album, the Palestinian-American singer makes her auspicious entrance onto the world stage. Released under the auspices of Zahr's own Chirality Records and produced by alt-rock stalwart Dave Trumfio (Wilco, My Morning Jacket, Billy Bragg), *Underneath the Everyday* features 11 original compositions that showcase the singer's expressive four-octave voice, while distilling her myriad influences into a beguiling musical self-portrait.

Nadinezahr.com



Senior Melinda Owen pole vaults during the Vandal Indoor on Friday at the Kibbie Dome. Owen placed second in the meet. *Kentaro Murai/Argonaut*

Hurdling to the top



Sophomore Heather Bergland prepares to run in the first heat of the women's 60-meter hurdles during the Vandal Indoor on Friday at the Kibbie Dome. Bergland won the event with a personal best of 8.62 seconds. *Kentaro Murai/Argonaut*

By Ryan Atkins
Argonaut

University of Idaho sophomore Heather Bergland planned to use last weekend's track and field home meets as a final warm-up before the Western Athletic Conference Indoor Championship this weekend.

The hurdler certainly did that, running a personal best time of 8.62 seconds to win the 60-meter hurdles and move into second in the WAC.

But for Bergland, the high ranking only adds to her nerves as conference quickly approaches.

"I am ranked second right now and I am pretty close to first, so I think I might have a chance at conference," Bergland says. "I will have to run hard and it is pretty exciting, but (I'm) really nervous."

Despite the added pressure, the Edmonton, Alberta, native plans to use those nerves to her advantage.

"When I get nervous, that makes me run faster. If I wasn't nervous I wouldn't run well," Bergland says.

Along with the ability to use pressure to her advantage, Bergland says she has a wild card up her sleeve.

"I have a lucky pair of blue Nike socks. I do wash them, otherwise they would smell, but they have worked so far this season," she says.

But hurdles haven't always been easy for Bergland. In seventh grade, she says, she struggled with the event. A year later she tried again, and this time she had much more success with the event.

"I did hurdles in grade seven and I sucked, but in grade eight there was a coach. And he did hurdles, so I kind of wanted to try again," Bergland says. "I did and I did really well. I broke a record, so I figured I might as well keep trying."

Bergland was blessed with fast genes. Her grandmother was in the Olympic Trials in the 100- and 200-meter dashes for the Canadian national team.

While growing up in Canada, Bergland used those genes to play nearly every sport available, preparing herself for the rigors of college athletics.

"Sports are mainly the only thing that interests me. In high school and junior high I played every sport," Bergland says. "I played hockey for five years. I played rugby and volleyball. Pretty much the only sport I didn't play was basketball."

So making the adjustment to a single sport after years of multi-sport activity has been difficult for the talented Bergland.

"It was a lot different

See BERGLAND, page 13

A quick tuneup

By Ryan Atkins
Argonaut

In its final home meets of the indoor season last weekend, the University of Idaho track and field team had the comfort of a home field and a pile of personal records to reassure team members before heading to conference championships.

The Western Athletic Conference Championships for indoor track and field are this weekend in Nampa.

The team had its last chance for preparation Friday and Saturday at the Vandal Indoor and McDonald's Open in the Kibbie Dome.

"Everyone is trying to get good marks in before conference, but it was a pretty laid-back atmosphere," UI's Matt Brady said. "I was kind of hoping to go a little bit bigger right before conference, but it was one of the better jumps I have had all year."

In the triple-jump, Brady came in third with a jump of 14.12 meters. It was one of his best jumps of the year.

On Friday, the Vandals recorded 15 personal bests at the Vandal Indoor, including 10 from the women's team. Idaho's female hurdlers posted four new times.

Leading the charge was Heather Bergland, whose time of 8.62 seconds in the 60-meter hurdles was good enough for the

win and fast enough to move her into second in the WAC.

On the men's side, Benjamin Mimoun, a transfer from Toulouse, France, ran the WAC's top time in the 200-meter dash with a season-best 21.76.

"That was really big," Idaho coach Wayne Phipps said. "We knew that Benjamin has the capability to run up there with Sam (Michener), so it was nice to see him step and do that."

Michener is a freshman runner on the UI track team.

In the shot put, freshman Mykael

See TRACK, page 13

Swimmers earn less points, learn more lessons

By Ryan Atkins
Argonaut

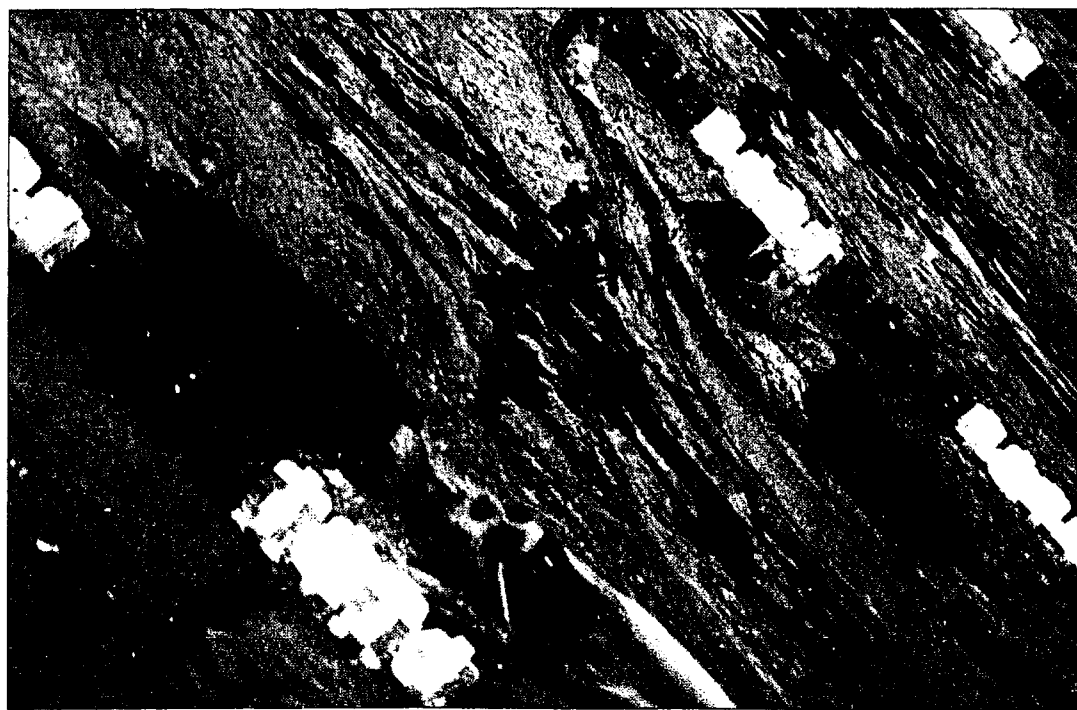
Life isn't always about finishing first.

For the University of Idaho swim team, that life lesson is easily applied to this year's Western Athletic Conference Swimming and Diving Championships.

Idaho finished in sixth place, one spot lower than last year, but for coach Tom Jager, it wasn't the final standings that mattered.

"No, it was not at all disappointing. This experience was so much better than last year," Jager said. "We were faster last year, we had more talent last year, but we had a lot more problems socially. This year, every kid wants to be here and that is what made it special. Yeah, we got rid of some kids that were very fast last year, but sometimes in life it's not always about the points."

After the first day of competition, the Vandals sat in fifth thanks to two season-best performances in the 200-yard



Vandal swimmers Kate Miller and Mandy Stone warm up during practice. The Vandals finished sixth at the WAC Swimming and Diving Championship on Saturday in San Antonio. *Melissa Davlin/Argonaut*

medley relay and the 800-yard freestyle relay.

The second day wasn't as

kind to Idaho, as they dropped to seventh before a record-breaking third day propelled

the team back into sixth place. Jager called the day "probably the best day in Idaho swim-

ming to date."

Junior JoJo Miller broke the Idaho school record in the 400-yard individual medley and set a school record as part of the 400-medley relay team with Kacie Hogan, Justine Scaccia and Sara Peterson.

Hogan also broke an individual record of her own in the 100-yard backstroke with a time of 56.18 and swam the 200-yard backstroke for a fourth place finish.

And while she wasn't completely satisfied, she said the team's overall performance gives everyone something to look forward to.

"It went good — not as good as I hoped for me person-

ally — but team-wise we all did well. We swam good

"It wasn't that we got slower, but the field got faster ... We may have placed one spot lower than last year, but everyone swam really fast and you can't really argue with that."

JoJo Miller
UI swimmer

times," Hogan said. "I think with the incoming freshman we are getting it will change the entire dynamic of the team and it is a lot more to look forward to. It gives us a better chance to score maybe fourth or even higher."

Idaho was within striking distance of fifth place in the final event of the final day, but a seventh-place finish in the 400-yard freestyle relay left Idaho with 350 total points, just nine back of New Mexico State.

"We had a great meet and it

See SWIM, page 13

MEN'S BASKETBALL

Tired Pfeifer fights on

Coach reviews his first-year program as the season nears its end

Part one of a two-part series looking at UI men's basketball — this season and next. Part two will run in Friday's issue.

By Nick Heidelberger
Argonaut

University of Idaho men's basketball coach George Pfeifer said he is tired.

Near the end of a long season, he said the losses can take their toll.

"It's harder to coach this type of season because losing saps your energy," Pfeifer said. "Winning gives you a little bit of that vibrant energy, it keeps you perked up. You really have to fight and knuckle down when you're not having success."

When Pfeifer took over as coach of the Vandals in the spring of 2006, he brought in 11 new players in an effort to build a more athletic team. He hoped it would have more success than the 4-25 team from a season earlier. Pfeifer was the assistant coach of the team under former head coach Leonard Perry.

Since Idaho joined the Western Athletic Conference, the Vandals have won one conference game, coming on a Clyde Johnson buzzer-beating 3-pointer that gave Idaho a one-point win over University of Hawai'i on Jan. 18.

The Vandals have won three times this season, including two non-conference wins against South Dakota State and an exhibition game against Cascade College. With a 3-23 record, Pfeifer said the team has done more knuckling down and fighting.

"The one thing that I can tell you that I've been happy with is the fight," Pfeifer said. "We have taken some pretty hard adversity, and the one thing I've taken my hat off to these guys is that they've taken that adversity, taken those tough losses and they

for game
PLAY

The UI men's basketball team plays No. 10 Nevada at 7 p.m. Thursday in Memorial Gym. It is the last home game of the season before two games on the road. Conference championships are on March 6.

continue to get better."

The Vandals faced a tough non-conference schedule in the early months of the season when they played University of Washington and Gonzaga University on the road, and now-No. 11 Washington State at home.

Despite a single conference record this season, the Vandals have had a couple other close calls that didn't go their way.

Just two days after Idaho got its first WAC win, it found itself in a similar situation, down by one with the last shot. That time, Idaho guard Keoni Watson's buzzer-beater

didn't fall, and the Vandals are still searching for their second conference win.

"I've been disappointed in the fact that we can't figure out how to get the close ones won," Pfeifer said.

A week later, on Jan. 27 Idaho had another chance at a conference win. Against rival Boise State, the Vandals took an eight-point lead into halftime on their own floor, and looked to be in control of the game. But in the second half, the Vandals only converted 3 field goals, and lost by 18.

"The second half of the Boise State game at home, I will never ever figure out in my mind what caused us to come out so flat," Pfeifer said. "We had it right there inside the palm. I really fell like we

"A huge challenge for us is our thickness and our talent level versus the talent level of the people that we're seeing in the WAC."

George Pfeifer
UI men's basketball coach



Idaho coach George Pfeifer hides his face after an Idaho turnover. The Vandals gave up 24 turnovers in the 72-50 loss to the Southern Utah Thunderbirds on Dec. 2 at the Cowan Spectrum.

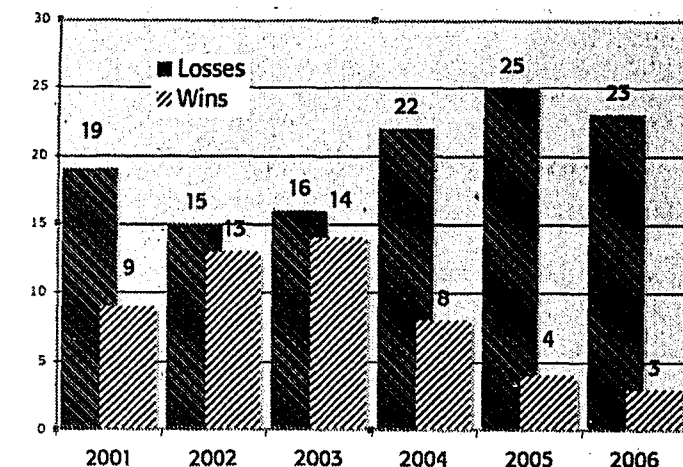
had a good opportunity to capture that game."

Pfeifer said that losing games creates a tough mentality for the players, which can make it even more difficult to win games that seem to be easy to close out.

"That's a byproduct of not having success," Pfeifer said. "Success breeds success. Like Mick Jagger said, 'You've got to break on through to the other side' and the only way that you're going to do that is to continue to have faith and continue to work hard."

The area that the Vandals seem to be struggling in the most is in the paint. Idaho can't seem to score near the basket or get rebounds. And in a conference like the WAC, a team isn't going to win very many games without those abilities, Pfeifer said.

"A huge challenge for us is our thickness and our talent level versus the talent level of the people that we're seeing in the WAC," Pfeifer said. "We have very little margin for error. We have to manufacture shots, and then we have to make the shots when we get them. We think that with the influx of recruiting class that we have coming, and the development of players that we have coming back, that we'll get to that."



The UI men's basketball team swapped conferences in 2005 but its overall records haven't changed much. The 2006-07 overall record is as of Feb. 20.

Pfeifer said at the beginning of the season, he couldn't have predicted the rebounding trouble Idaho would get into this year.

"I had no idea that we would be this below-average as far as rebounding is concerned," Pfeifer said. "If I could look into the crystal ball and see that someone was going to out rebound us by 20 offensive rebounds, we'd spend lots and lots and lots of time on that aspect. A lot of that has to do with strength and size. There's times we're

boxing and they're smashing us. No matter how big we get and physical we appear to be, that will be a room in our house that will be completely clean and tidy and will be worked on all the time."

With three WAC games remaining, including two on the road where Idaho hasn't won a conference game and one at home against No. 10 Nevada, Idaho will head to the WAC tournament in Las Cruces, NM on March 6, in last place in the conference. But that doesn't mean they don't keep hope.

"I heard somebody (a player) planning their spring break around us winning the WAC tournament the other day, which I thought was really cool," Pfeifer said.

Vandals lose to LA Tech

By J.R. Conrow
Argonaut

The University of Idaho women's basketball team didn't get the win but used Saturday night's game to build confidence before the Western Athletic Conference Championships in about four weeks.

The women lost their fourth straight game 78-71 to the Louisiana Tech Lady Techsters in Ruston, LA.

The team is 5-19 overall and 2-11 in its conference.

The Techsters, with their fourth straight win against Idaho since the 2005-06 season, led the first half 44-32. Idaho has played consistent the past four games, but its offensive shooting, specifically from 3-point range, has not been there.

"Katie (Madison) has been real consistent for us this season on the inside," coach Mike Divilbiss said before Saturday's game. "Our team, though, has to step up and shoot the ball better."

The team went 12-30 in the first half and 3 of 9 from beyond the arc.

Saturday's finish turned out different than in the teams' last meeting Jan. 21. Idaho outscored LA Tech 39-34 in the second half and shot 14-34 (41) from the field and 7-18 from 3-point range. The Techsters went 1 for 7 from beyond the arc for the game.

In the second half, the teams exchanged baskets through the first five minutes, led by UI junior Lindsey Koppen, and Idaho trailed 50-42.

Each time Idaho scored, Shan and Ty Moore, two of LA Tech's seniors, turned the tide back their way by scoring quick baskets.

In a 15-second span, with less than two minutes in the game, freshman Charlotte Otero scored two quick baskets to bring Idaho back to within three at 74-71, but a quick layup and two free throws for the Techsters sealed the game.

"I decided to step up and take to the basket tonight," Otero said. "We let (Katie) make her move inside, but when she couldn't, we moved the ball and shot it well."

The Vandals had five players in double figures, but Louisiana Tech out-rebounded Idaho 55-28, with 22 offensive boards. The Techsters did miss some key baskets. Shan Moore missed two layups late in the game that might have put LA Tech ahead by double digits, but the Vandals were able to make a stop and Koppen hit a 3-pointer to bring the game back to within seven points with about six minutes to go.

"This was the first time all season that we came out with the mentality to just come out and play and see what happens," Divilbiss said. "We know we are good enough to play, and we took a big step tonight. Tonight was more physical, but we did not shy away from the physicality."

The Vandals average 62.5 points per game (1501 in all for the season) to go with 35.4 rebounds, 13 assists, eight steals and two blocks.

The women's basketball team takes on the University of Nevada Wolf Pack at 7 p.m. Thursday in Reno.

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BERGLAND from page 11

because I was not used to focusing on just one sport, but I like it," Bergland says. "Sometimes, I do get sick of it in the summer because I train all throughout the summer when you supposed to get a break, and that's hard, because training all year for one sport is kind of tough, but I still like it."

Along with playing any and all sports, Bergland loves her hometown Edmonton Oilers. The hockey team's Web site is one of her most visited sites, she owns an Edmonton jersey and she loves watching them on television.

UI coach Wayne Phipps, a Canadian native himself, was able to convince Bergland and best friend Christie Gordon to leave the Oilers behind and run hurdles for the Vandals — a move that is starting to pay off.

After joining the track team in mid-season last year, Bergland is finally coming into her own.

"She has made a lot of improvements over (the) last year. I think part of it is she has been through a full fall semester of training," Phipps says. "Her and Christie (Gordon) came in January last year so they were kind of thrown into indoors right away. This year they have had a little more time to adapt to the training and it is really paying off."

Gordon has been keeping up with her best friend and roommate throughout the season, something Bergland says has helped them both.

"We are both pretty loud and we push each other in training," Bergland says. "We are both really close."

Pushing each other was more evident than ever last weekend, as Gordon ran a 8.68 in the 60-meter hurdles, the third-fastest time in the WAC.

And maybe, just maybe, Bergland's fast genes and lucky blue socks will be the ticket to propel her over 60-meters of hurdles and to the top of the podium.

TRACK from page 11

Bothum took second for the women with a personal best throw of 49-3 1/2, just one inch off the school record. Matt Wauters also hit a personal best as he took second in the men's shot put, finishing behind teammate Russ Winger.

On Saturday, Idaho continued to pile up personal bests, led by freshman pole-vaulter Mike Carpenter who cleared the bar in over 16 feet, the second-best mark in the WAC this season.

SportsBRIEFS

SRC celebrates national rec day

The UI Student Recreation Center will celebrate National Recreational Sport and Fitness Day on Feb. 22. Entrance into the SRC and all wellness classes will be free to all UI students, faculty and staff for the day. Also, there will be free 10-minute consultations with a personal trainer from 11:30 a.m. to 1:30 p.m.

Qdoba and Red Bull will also be at the SRC from 9 a.m. to 6 p.m. and Cliff's Rock Bottom Cafe's special for the day is \$1 off any sandwich w/ purchase of a smoothie. The SRC is also offering a wheel of prizes, free T-shirts and free massages.

UI men's tennis adds Plesha

UI tennis coach Jeff Beaman has announced the signing of Daniel Plesha for the spring season.

Plesha will be transferring from Washington State University, where he was focusing on academics.

Plesha graduated from Sunnyside High School in Sunnyside, Wash., earlier this year and participated in tennis and basketball. As a tennis player at Sunnyside, Plesha was ranked as high as four in the USTA-Pacific Northwest region in singles. He was a four-time Mid-Valley League first team selection, compil-

ing an impressive 55-6 record in singles and 58-5 record in doubles.

"Plesha was one of the top high school players coming out of the northwest in last year's class," head coach Jeff Beaman said.

Plesha also brings championship experience to the Vandals. He is a three-time Inland Empire tennis tourney champion and four-time regional champion.

"He is a great athlete that can improve quickly in college with his big serve and forehand," Beaman said.

Owen earns WAC Athlete of the Week honors

UI junior Melinda Owen has been named the WAC women's Indoor Track and Field Athlete of the Week for her school-record performance at the Husky Classic last Saturday.

Owen broke a school record for the second consecutive week at the Husky Classic with a NCAA provisional-qualifying vault of 13-5 3/4 in the pole vault. Owen broke her own previous school record of 13-5 1/4.

Owen is ranked seventh in the Feb. 13 Trackwire.com Dandy Dozen rankings for the event. She also has the top vault in the WAC this season and the ninth-best in the nation.

This is Owen's second WAC Athlete of the Week honor. She won the honor during the 2006 outdoor sea-

son, as well.

Former Vandal signs with Boise's arena team

Three players have been assigned to the Boise Burn, an arenafootball2 team, which is an expansion franchise by the League Office. Included among them is John Neddo, a Kuna High School and University of Idaho graduate.

Neddo, an offensive lineman, attended Kuna from 1997-2001 where he received all conference honors, and was chosen as his team's defensive player of the year after recording had 8.5 sacks as a senior. Neddo, 6-3, 280 pounds, went on to play football from 2001-05 at UI where he earned a starting position his senior year at right guard.

The Burn begins its first season as an arenafootball2 franchise March 30 at Louisville. The team will play eight home games at Boise's Qwest Arena and eight on the road. The home opener is April 21 against the Everett Hawks.

Lookout Pass gets new lift

Lookout Pass Ski Area in Wallace announced Thursday that a new lift installation is scheduled for this summer. The new "North Star" lift and five new runs on the north aspect of the mountain will be in place for the 2007-08 ski season.

SWIM from page 11

was really fun to have it come down to that last relay," Jager said. "They swam better in the last relay but I think ultimately for the long term of our program it is going to be great. I don't think these kids will let that happen again, now they know what it takes."

Miller, the defending WAC champion in the 200-yard breaststroke, finished second in the event this year, but she was pleased with how the team stood up to improved conference competition.

"It wasn't that we got

slower, but the field got faster," Miller said. "We may have placed one spot lower than last year but everyone swam really fast and you can't really argue with that."

Now, the Vandals look forward to the 2007-08 season, which will feature a blend of talented veterans and impressive newcomers.

"There was a lot of great swimming, really all the way from one to seven and

even Boise State is going to get people, so the WAC is getting faster and its not always going to be Nevada or Hawai'i at the top," Jager said. "We had a great recruiting year and we are closing in on some of those teams."

"It wasn't that we got slower, but the field got faster."

Tom Jager
UI swimming coach

SportsCALENDAR

Wednesday

UI men's basketball vs. Nevada
Cowan Spectrum
7 p.m.

UI women's basketball at Nevada
Reno
7 p.m.

Intramural co-rec basketball play begins

Intramural doubles billiards entries due

Thursday

National Recreational Sport and Fitness Day
SRC

Intramural co-rec ultimate frisbee play begins

Friday

UI track and field at WAC Indoor Championships
Nampa

UI women's tennis at Gonzaga
Spokane
7 p.m.

Late Night Climbing
SRC
9 p.m. to midnight

Saturday

UI track and field at WAC Indoor Championships
Nampa

UI women's tennis at Eastern Washington
Cheney
10 a.m.

Monday

UI men's golf at Inland Cup
Clarkston

Tuesday

UI men's golf at Inland Cup
Clarkston

NationalBRIEFS

Turner takes over in San Diego

The San Diego Chargers hired 49ers offensive coordinator Norv Turner on Monday to succeed Marty Schottenheimer as head coach.

The Chargers also hired longtime league assistant Ted Cottrell as defensive coordinator, and former Bears defensive coordinator Ron Rivera as linebacker's coach.

Turner, 53, compiled a 58-82-1 (.415) record in his years as coach of the Washington Redskins and Oakland Raiders, and he reached the playoffs once in his nine years as an NFL head coach.

Only three coaches in NFL history had lower winning percentages than Turner at the time of their third hiring: Marion Campbell (.326 with Atlanta in 1987), Mike

McCormack (.345 with Seattle in 1982) and Roy Andrews (.406 with Cleveland in 1927).

One of six candidates to interview for the Chargers coaching vacancy, Turner was the lone man with head coaching expertise and the lone coach with an offensive background.

West wins All-Star Game

Kobe Bryant and Amare Stoudemire lit up Las Vegas Sunday night, routing LeBron James and the East 153-132 in the NBA All-Star game.

The West racked up a record 52 assists during the game, including six from Bryant who was selected as the MVP.

The Lakers' star finished with 31 points, while Stoudemire followed closely behind with 29 points and nine rebounds and Nuggets

forward Carmelo Anthony chipped in with 20 points of his own.

James led the East with 28 points, six rebounds and six assists while Dwight Howard added 20 points and 12 rebounds, but it was not enough to keep the game close.

The West built a 20-point lead by halftime and they extended that lead to 31 at the end of the third quarter.

A strong fourth quarter brought the score closer, but the East was behind early and often and never able to recover.

Howell edges Mickelson

Charles Howell III denied Phil Mickelson the chance to earn back-to-back victories on Sunday, defeating the wily veteran in a three-hole playoff at golf's Nissan Open.

It had been four-and-a-

half years since Howell's lone PGA Tour victory, but a final round 6-under 65 launched him into the play-off with Mickelson.

Mickelson certainly had his chances to pull away throughout the tournament's final day.

He missed a 2-foot putt on the 13th hole, missed a 4-foot birdie putt on the 16th and needing a par to win, he came up short on the 18th and finished with a bogey.

Despite the loss, it was just the second failed attempt in nine tries in play-offs for Mickelson.

Ernie Els, Jim Furyk and Robert Allenby tied for third, three shots out of the playoff.

Knight slams NBA's draft eligibility rule

Texas Tech coach Bob Knight blasted the NBA rule that forbids high school seniors from declaring for the league's draft.

"I think it's the worst thing that's happened to college basketball since I've been coaching," Knight said during Monday's Big 12 conference call.

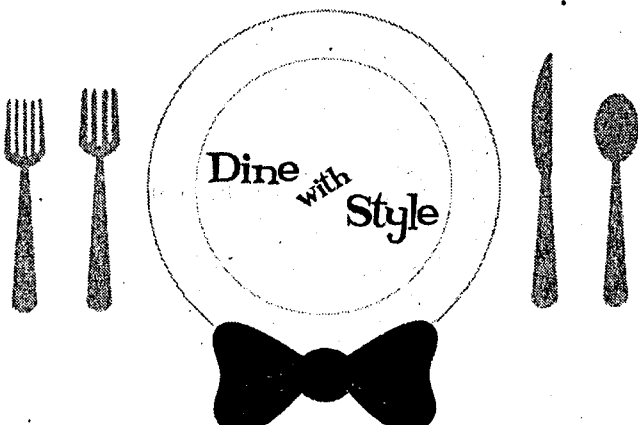
Knight's rant against the rule, which first applied to the current freshman class, had nothing to do with the Red Raiders' road game Tuesday night against Texas and Kevin Durant.

Durant, the Longhorns' freshman phenom who had 37 points and 23 rebounds in a Jan. 31 win at Tech, probably

would have been a lottery pick if he had been allowed to declare for last year's draft. Ohio State freshman center Greg Oden and Durant are considered locks to go first and second in this year's draft if they declare.

Knight did not mention Durant or any other player when he answered a reporter's question about the impact of the rule. Knight focused on the problems the "ridiculous" rule presents.

"Now you can have a kid come to school for one year and play basketball, and he doesn't even have to go to class," Knight said. "He certainly doesn't have to go to class the second semester. ... That, I think, has a tremendous effect on the integrity of college sports."



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Men's Basketball <i>versus Nevada</i> Memorial Gym	Thursday February 22nd at 7 p.m.
Women's Tennis <i>versus Gonzaga University</i> Spokane, Wash.	Friday February 23rd at 7 p.m.
Vandal Track and Field <i>WAC Indoor Championships</i> Nampa, Idaho	Friday-Saturday February 23rd-24th

Vandals Take on a National Powerhouse in Memorial Gym

The University of Idaho men's basketball team has just one game this week, but it's a big one.

The Vandals will host the University of Nevada, which is ranked No. 10 in the ESPN/USA Today Poll and No. 11 in the Associated Press Poll this week; the highest rankings in school history for the Wolf Pack. The Wolf Pack currently hold a 24-2 overall record and are leading the Western Athletic Conference

at 11-1. The last time Nevada visited Moscow, the Vandals played the Wolf Pack to a six-point game, losing 74-68 last season.

The Wolfpack is led by Player of the Year Candidate, and likely early round pick in the NBA draft, Nick Fazekas. The 6-11 240 lbs senior is averaging 20.6 points and 11.5 rebounds a game this season. He's on nearly every commentator's short list of the best players in the country and he

will be in Moscow on Thursday.

The game also is Senior Night for the Vandals as Idaho seniors Keoni Watson, Desmond Nwoke, and Thomas Preston will play the final home game of their careers. There will be a ceremony to honor the seniors at the game.

Thursday's game, which will start at 7:05 p.m., will be played at Memorial Gym due to a conflict with the Lionel

Hampton International Jazz Festival at the Kibbie Dome. Fans are encouraged to arrive early due to the fact Memorial Gym is limited to 1,500 seats.

Memorial Gym was the site of an upset win for the Vandals when they defeated Utah State, 69-62, during the 2004-05 season. That team went on the finish 24-8 and advanced to the NCAA Tournament after winning the Big West Conference Tournament.



Freshmen Impress at McDonald's Open

In the final tune-up of the regular season, Idaho track and field's freshmen stepped up and made some big marks at the McDonald's Open on Saturday.

After finishing with no height in the men's pole vault in Friday's Vandal Indoor, freshman Mike Carpenter stormed back and cleared a personal-best 16-17 to win Saturday's event. The mark is the second-best in the WAC this season. Sophomore Ian Snook took fourth in the event with a personal-best of 14-17.

Freshman Lindsey Goodman hit a personal best

in the women's long jump, winning the event with a leap of 17-87. Fellow freshman Darcy Collins finished third in the event with a jump of 17-2, while Breeana Chadez cleared 5-5 to win the women's high jump.

Freshman Tim Tate ran a season-best 16:02.22 in the men's 5,000m run, while junior transfer Ben Wood threw 54-8 in the men's weight throw to finish second overall and tops among collegiate competitors. Sophomore James Rogan took second in the shot put with a personal-best throw of 51-107 and senior Marcus Mattox took third in the shot

put, hitting a personal best by over two feet with a toss of 49-5 1/2.

Other strong finishers for the Vandals were Molly Burt, who won the women's 60m hurdles with a time of 9.07 and took fifth in the long jump with a leap of 16-97, and Brittany Hodges, who took third in the women's 400m dash with a time of 59.28. Freshman Jonathan Marler took fourth in the men's high jump with a leap of 6-2.

The Vandals now shift their attention to the WAC Indoor Championship on Feb. 23-24 in Nampa, Idaho.

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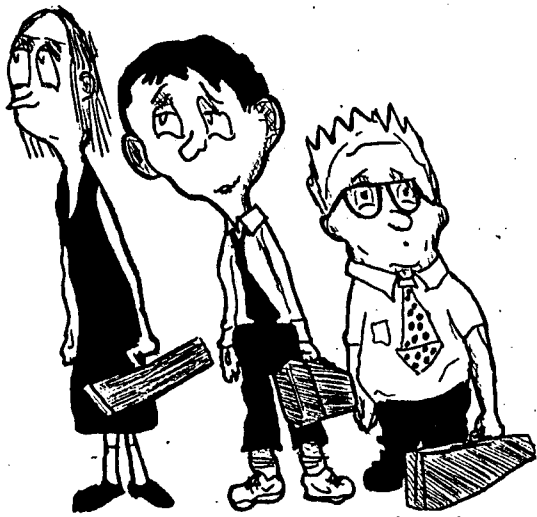
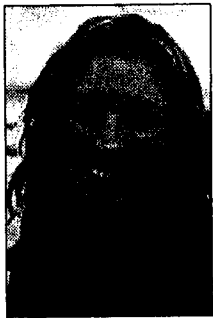


Illustration by Paul Tong/Argonaut

Cover Illustration by Joel Slocum/Argonaut

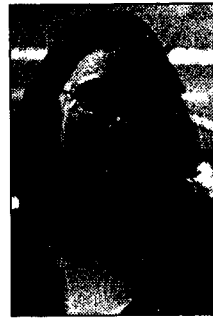
SpeakOUT

How does jazz fest affect your daily schedule?



The jazz fest affects my schedule because the movement workshops mean my dance classes are cancelled so my schedule gets jumbled. There are also a ton of kids running around, making it impossible to get anywhere.

*Tara McFarland
senior, recreation and dance*



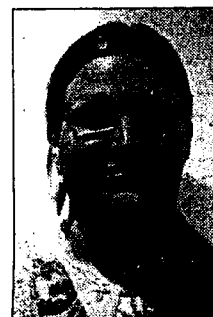
Considering I will be selling shirts all day (for the bookstore), my schedule will be spent working overtime during the festival.

*Gabrielle Feldman
graduate student, forest resources*



Jazz Fest is a pretty crazy week at UI. The campus fills up with thousands of visitors. I work at the info desk at the SUB/Commons, which gets pretty hectic with all of the new people around, but it's not too bad. As a student, it's a pretty fun week.

*Adam Hudson
junior, materials science engineering*



There is less parking, the food court is crowded and there is nowhere to sit. It's nice to have everyone on campus because it gives a nice energy to UI.

*Denice Wade
senior, Spanish/sociology*

For Pizzarelli, Moscow — and the world — is a stage

By Jeremy Castillo
Argonaut

In Paterson, N.J., many years ago, a young boy played guitar to Elton John's "Country Comfort" and started his journey to music stardom. His name was John Pizzarelli.

"That's the first song I ever learned to play along with," he says.

Pizzarelli has grown since his days plucking a six-string in his parlor. Saturday night, he'll be performing a Frank Sinatra tribute and singing with the Lionel Hampton New York Big Band alongside Dee Daniels and Roberta Gambarini in the Lionel Hampton International Jazz Festival.

But he wasn't always a crooner. At 16, he was learning Peter Frampton songs, a far cry from what his father — world-famous jazz musician Bucky Pizzarelli — played. Yet he never lost his dad's support.

"He was always open to whatever I liked," the younger Pizzarelli says. "He was never like 'That stuff is nonsense.' My dad always listened to what I was doing and gave me advice."

Bucky did more than give his son pointers. He showed John the nuts and bolts of the music industry.

"I'd always go with him to concert dates," Pizzarelli says. "I'd see what he's done and how the business works. ... Every gig always had something to learn."

During this time, the seeds of jazz were planted. "I've always loved playing music because of my father and we were always in good places to play," Pizzarelli says. "We always got something (positive) out of it."

And through his father's and other performers' music — especially Nat King Cole's — a love for the genre was incubating within John.

"My father bought (Cole's) records and I learned his songs," Pizzarelli says. "His style is what I've wanted to be as a musician."

Throughout his career, Pizzarelli has wowed the world with his singing and guitar work. His talent has led him to several stages, even some that were shared with music legends.

"I opened for Frank Sinatra," he says. "Being in the building was amazing enough. You can only imagine what it's like to be in a room with Sinatra."

"I loved James Taylor since I was nine or 10 and got to work with him 30, 31 years later and hear him play guitar and sing 'Fire and Rain.'"

Pizzarelli says it's equally honoring and stressful to share a stage with such big names.

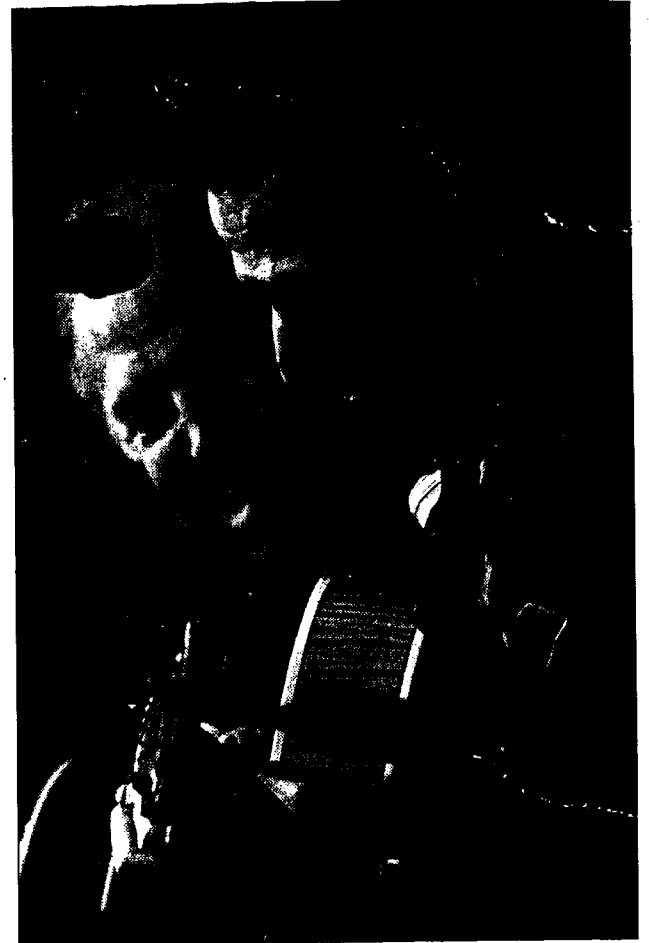
"These things test your sanity," he says. "You have no time to be nervous. You have to be a fan on the inside and a professional musician in the outside."

Reaching out to fans

Not all of Pizzarelli's fond musical memories are on stage. He recalls his Jan. 5 appearance on NBC's "Late Night With Conan O'Brien" as his favorite.

"I did a song off the new record ('Dear Mr. Sinatra')," he says. "My dad played with me and we had an 18-piece band. That was the best we could have played on TV."

His gig on "Conan" was his eighth over the years. Several years ago, Pizzarelli had another memorable on-air moment.



File photo
John Pizzarelli, right, performs with his father Bucky at the 2005 Lionel Hampton International Jazz Festival. Pizzarelli will be performing a Frank Sinatra tribute at Saturday night's concert.

see the SHOW

John Pizzarelli will perform a Frank Sinatra tribute at 8 p.m. Saturday in the ASUI Kibbie Dome.

"Conan loves the guitar," he says. "For my third time on the show, my guitar maker, Bill Moll, made a custom guitar and put a design of his face in the headstock. I gave it to Conan on the air. After I performed, he talked with me about the guitar the whole time."

Generosity like that has helped Pizzarelli reach out to fans more directly than through his recordings.

"A guy wrote me a letter saying the last time he saw me he asked me to sign a record for his wife who was getting sick with cancer," he recalls. "After she passed away, this guy wrote to me saying he'd come see me after not seeing any concerts for an entire year."

That man was Harry Harris, former rail administrator for the Connecticut Department of Transportation. That night, Pizzarelli covered Johnny Mercer's "I Took a Trip on a Train." The next day, he received an e-mail from Harris saying his song selection was better than Harris expected.

"Two years ago, my wife (Trish) gave me a copy of 'Skylark,' the biography of Johnny Mercer by Philip Furia for Christmas," Harris wrote. "(Also,) my wife has always loved traveling by train. We have taken several trips together on the train including one two years ago to Savannah, Ga., Johnny Mercer's hometown."

Pizzarelli's choice also gave Harris more than a lasting memory.

"My wife and I never really had that one special song between us but I will never again listen to that song without thinking of her and of this evening," he wrote.

The incident epitomized why Pizzarelli loves to perform: touching people's lives.

"That's really what it's all about," he says. "You can

See PIZZARELLI, page 8

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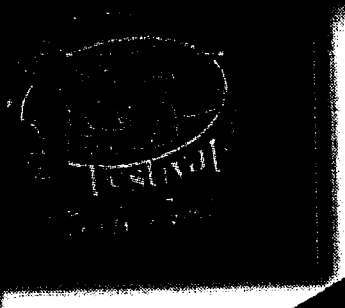
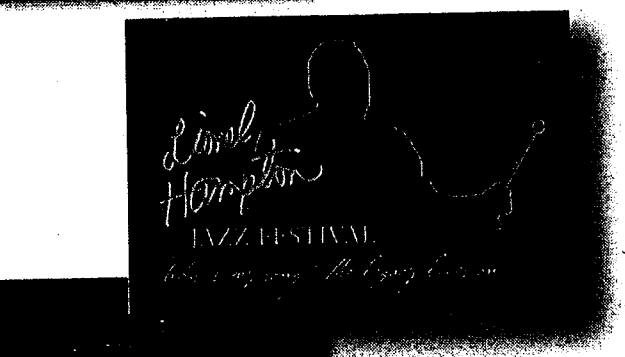
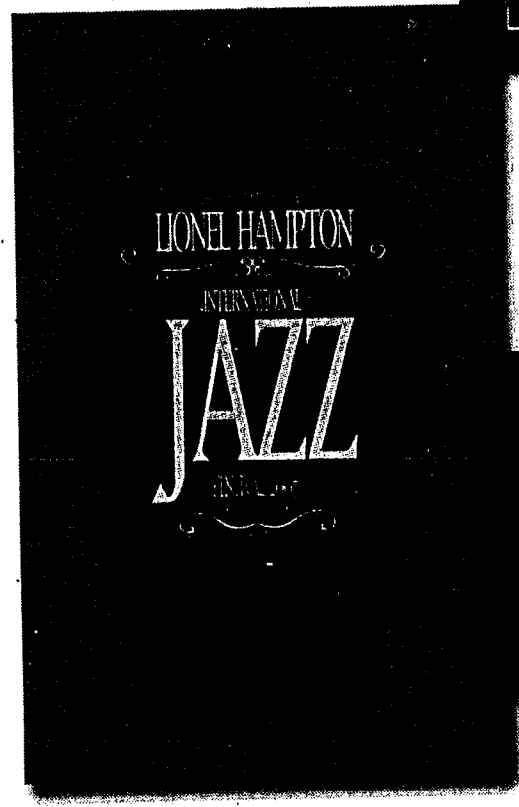
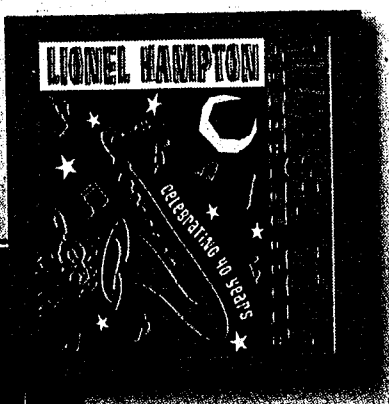
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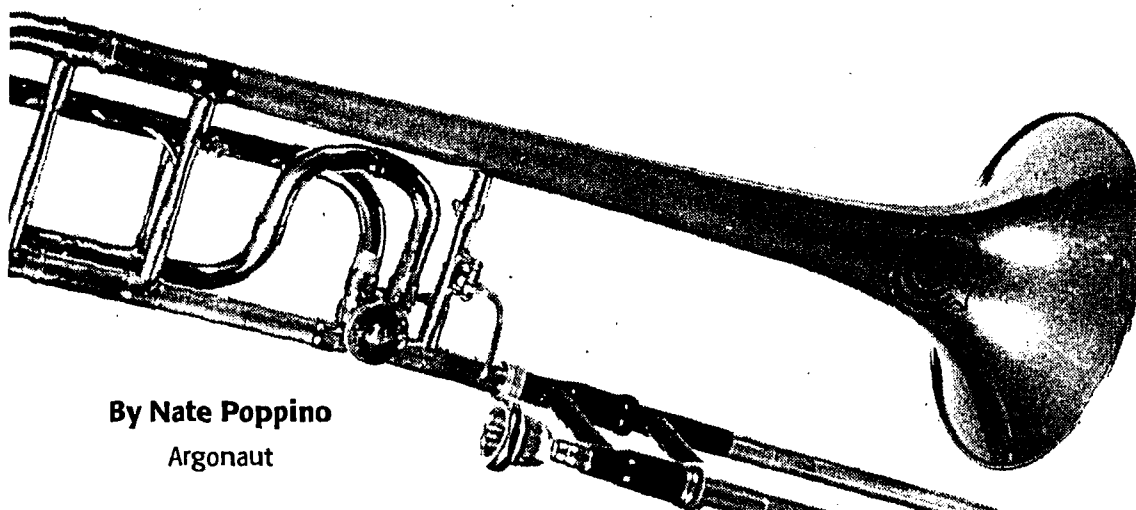
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By Nate Poppino

Argonaut

Forty years of jazz can include a lot of names.

Ella Fitzgerald. Dizzy Gillespie. Paquito D'Rivera. Al Grey. Stan Getz. Dianne Reeves. Even Clint Eastwood. The list goes on.

One thing all of them have in common is one or many stops in the little town of Moscow during the past 40 years for the Lionel Hampton International Jazz Festival.

From its quiet beginning in 1968, the festival gradually became the intensive four-day experience the campus knows today.

Many performers from the first 20 years have passed on, but those from the latter 20 are full of memories of their time in Moscow.

'Where's Idaho?'

Wally "Gator" Watson first came to Moscow 16 years ago as Lionel Hampton's drummer. Used to a West Coast tour that stopped at more famous cities, he said, he thought at first he was heading to Russia and asked a surprised road manager when he needed to have a passport. The manager told him he didn't need one.



"I said, 'Lionel Hampton is that powerful?' He said, 'No, we're going to Idaho,'" Watson said. "Idaho? Where's Idaho?"

The festival itself was a surprise.

"I was expecting some little 'pup tent in the corn field' kind of concert," he said. "I was very, very surprised to see it's on the level of any modern-day rock concert."

For Watson, many memories of the festival stand out: meeting vocalist Nancy Wilson, playing the song "Doc" Skinner wrote in memory of trumpeter Al Grey for the first time and, of course, the last time Hampton performed at the festival in 2002.

"I was kind of like Lionel's nurse," Watson said. "To see Lionel come on stage and when the audience started clapping, to see him, it was kind of like watching a flower blossom. He came back to life and played the whole set without missing a beat."

Then there was the year Watson got to watch his 10-year-old son perform on the big stage in the Kibbie Dome — a thrilling experience for a father.

"He was cool, chewing his chewing gum," Watson said.

The kicker came in his son's paycheck.

"His was 100 times bigger than the first paycheck I got," Watson said. "I made \$5. But at 10, he was a far better drummer than I was at 15, mostly due to exposure."

Some great friendships

Coincidentally, regular vocalist Dee Daniels also first came to Moscow 16 years ago. Based out of Vancouver, B.C., Daniels was invited to the festival after Skinner listened to one of her CDs.

"I thought, because I was going to the University of Idaho, that it would be the typical local festival with a competition," Daniels said. "It wasn't until one week before the festival began that I received my copy of the program in the mail. ... It was a lot more than I had anticipated."

That first year was a huge networking experience for Daniels. Along with the artists she knew already, she got to match faces to names for some acquaintances and meet critics who had reviewed her work.

"For me, at that point, I was so excited to be there, to have the fellowship of musicians I knew and those I met," she said. "Some very great friendships were established at that point."

Many of those friendships were with students. Daniels said befriending new students every year is one of the charms of the festival, especially since she often runs into them years down the road.

Earlier this month, for example, she got to catch up with one student who moved on to the University of Miami for her doctorate and now teaches music in that city.

"We've kind of kept in touch via e-mail," Daniels said. "I offered her and her husband a couple of comp tickets. ... It's not just the musicians you develop these relationships with."

John Clayton, bassist and new artistic director for the festival, made his debut around 1997 as part of a bass trio with Ray Brown and Brian Bromberg. He came after Brown mentioned his name to Skinner and Hampton.

"All I had to hear was their names and I was asking, 'What time?'" he said.

Both the Idaho scenery and the festival blew Clayton away.

"I don't know what I was expecting, but I wasn't expecting this," he said. "To be a part

Still

The jazz festival

didn't necessarily know what was going on.

"A lot of kids didn't know he was this incredible musician," Bukvich said. "They thought of him as this little guy."

of something Lionel Hampton (was involved in) — I always admired him."

In fact, Clayton's strongest memory of the festival is seeing Hampton perform the first year he attended.

"I really had only heard Hamp's band a couple of other times," he said. "It was good, but to see him in the act at his own festival — he came alive here in ways he didn't in other places."

The view from Moscow

The artists aren't the only ones with memories of the festival. In his 31 years at UI, jazz choir director Dan Bukvich has been through many jazz festivals, having conducted jazz choir performances at 29 of them. In that time, he's watched the festival grow from a small performance in the Student Union Building Ballroom to its current incarnation.

Not surprisingly, the performances that stick out for him are those of vocalists such as Ella Fitzgerald, who performed in 1982 in Memorial Gym, and Sarah Vaughan.

"It's been fun," he said. "It just involves more and more students each year."

Back when Bukvich started, he said, the festival was so small that the university had to rent the sound equipment and the people needed to run it.

"We own all that stuff now," he said.

Where his experience disconnected from those of students, he said, was when Hampton started coming to UI. The vibraphonist spent a lot of time in the music building, and faculty members who were familiar with him were thrilled. Students, on the other hand,

One of those "kids" may have been

Chad McCullough, who graduated UI with a bachelor's in music in 2003. McCullough has turned his trumpet skills into a full-time job, playing for jazz and chamber music settings in Seattle, giving clinics throughout the United States and composing music for film, dance and brass and string ensembles.

The jazz festival all but defined his college career, starting with his tour of UI in 1999.

"When I went to audition for that school, I went during jazz fest week," McCullough said. "I said, 'This is pretty cool. Maybe I'll got to school here.'"

Entering the jazz competitions was free for UI students, so McCullough and his friends entered repeatedly. For his effort, McCullough won "Outstanding College Trumpet Soloist" in 2002. Performing on stage at the evening concert was only one highlight of his experience.

"We got to drive all the artists around, so you get to know them on a more personal level. ... I actually am still friends with a lot of those guys," he said. He mentioned spending time with trumpeter and frequent festival artist Claudio Roditi a couple of weeks ago.

McCullough's interactions with festival artists dominate his memories of the time. There was sitting in an after-hours party watching trumpeter Roy Hargrove perform three feet away, watching a trumpet "battle" at an evening concert his freshman year, even fixing breakfast in his home for several festival guests.

"Everybody from that music school's running ragged all week," he said. "At the end of the week, you feel like you've

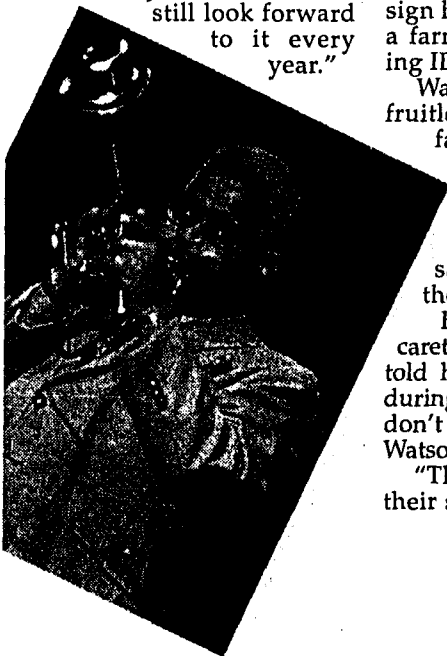
Swingin'

celebrates 40 years of music

accomplished something."

Even though he graduated, McCullough keeps coming back to UI — this time as a judge. The job completes his experience here, he said.

"It's cool for me to have been at just about every stage of this festival," he said. "The whole transition has been really fun for me and I still look forward to it every year."



The scenery's half the trip

For some artists, Moscow was a fascinating escape from the urban world. The town defied any expectations Watson had. Instead of an all-hours New York hotel, his group had to wake up the owner of the hotel they stayed in. And across the street was a sign he'd never seen before — a farm supply store advertising ID tags to put in cow ears. Watson spent eight years fruitlessly searching for UI's fabled cows with plastic windows in their sides.

"It was like looking for the jackalope," he said. "I was like, 'Naw, these things don't exist.'"

He finally came across a caretaker for the cows, who told him the cows are moved during the festival so people don't bother them and took Watson to see them.

"They've got portholes in their sides that drip fluid," he

said. "Oh, that's disgusting."

Daniels, who graduated from the University of Montana in Missoula, didn't have the same culture shock.

"I spent a lot of time driving through and around Spokane and Coeur d'Alene," she said, adding that she played basketball against Washington State University as well.

Watson said visiting the West, whether it be Idaho or Alaska, exposes him to a completely different take on America.

"New York is where I was born — I see it every day," he said. "For me to come up here and see a bunch of eagles and a whale and a volcano, this is amazing for me. It's that same way at the festival. It's another way of life. It's a different kind of American culture."

One big family

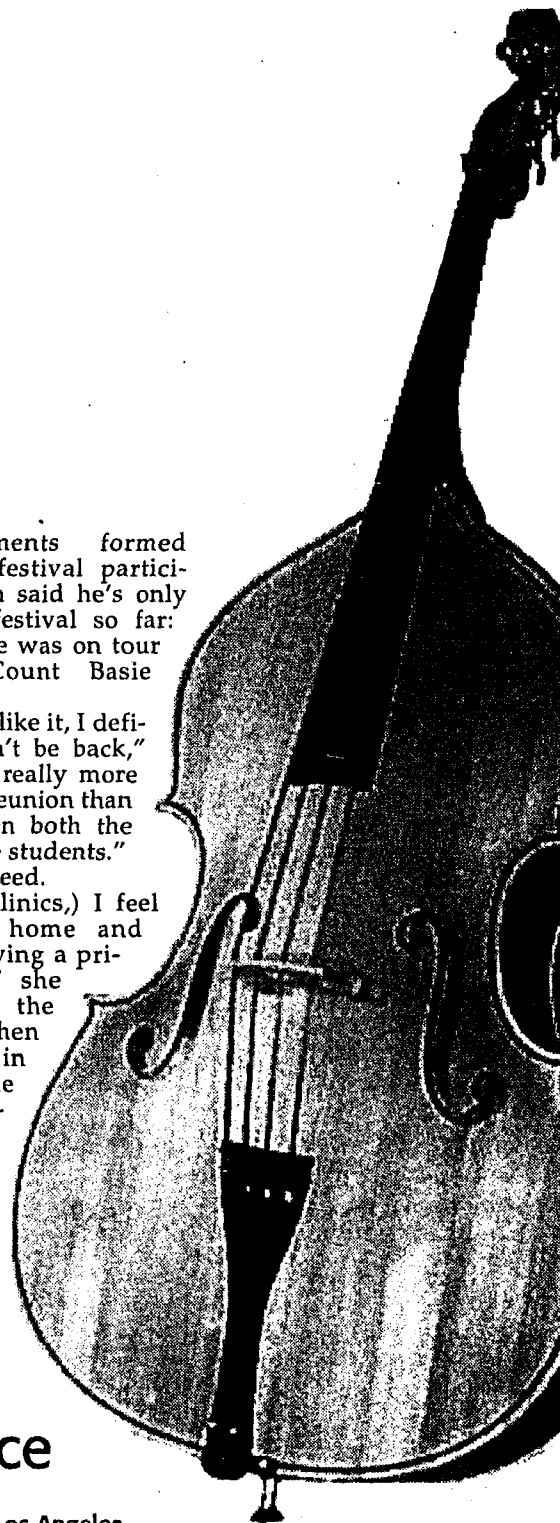
All interviewed mentioned

the attachments formed among jazz festival participants. Watson said he's only missed one festival so far: 1994, when he was on tour with the Count Basie Orchestra.

"If I didn't like it, I definitely wouldn't be back," he said. "It's really more like a family reunion than a job, between both the artists and the students."

Daniels agreed.

"(During clinics,) I feel like I'm at home and we're just having a private lesson," she said. "I feel the same way when I'm on stage in the Kibbie Dome performing. ... Not only is it a festival of music, but it's a big family. There's a lot of love in that."



Forty years at a glance

1968 — The first University of Idaho Jazz Festival, only one day long, features 15 area high schools and Los Angeles trumpeter Buddy Brisboe.

1972 — Lynn "Doc" Skinner becomes director with co-worker Rich Werner.

1978 — The festival sports multiple headliners for the first time.

1980 — The festival covers several days, featuring 125 school and college groups and an audience of 3,000.

1984 — Lionel Hampton makes his first appearance.

1985 — Hampton, impressed by the festival, begins officially supporting it. The festival becomes the University of Idaho Lionel Hampton/Chevron Jazz Festival.

1989 — The festival plays host to visiting Soviet jazz musicians.

1990s — Artists such as Dizzy Gillespie, Paquito D'Rivera, Lou Rawls, Dianne Reeves and Diana Krall are just a few of the headliners.

1992 — Clint Eastwood is given the Lionel Hampton Jazz Hall of Fame award.

1994 — The festival receives heavy media coverage, and Chevron's name is dropped.

1995 — The Jazz in the Schools program begins.

2002 — Hampton dies in August at 94.

2006 — Skinner officially retires, promising to serve as an adviser for the 2007 festival. Bassist John Clayton becomes artistic director and Cami McClure, UI director of conference services and community programs, becomes interim executive director.

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P205/75SR-15	83.16	P205/65TR-15SRW	97.88
P215/75SR-15	86.24	P215/65TR-15SRW	101.82
P215/75SR-16	89.43	P215/65TR-15SRW	106.11
P215/75SR-16	93.43	P215/65TR-15SRW	111.44
P175/65R-15SRW	64.47	P185/65TR-14SRW	78.36
P175/65R-15SRW	67.41	P185/65TR-14SRW	82.32
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L1725/75R-15	100.87	31/11,50R-15	124.94
L1725/75R-15	107.46	32/11,50R-15	129.24
L1725/75R-16SRW	115.44	32/12,50R-15	132.67
L1725/75R-16	120.29	37/11,50R-16	112.18
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Wednesday

Student Union Ballroom
 10 a.m. — Evelyn White, piano and vocals
 11:15 a.m. — Hampton Band Trio: Wally Gator Watson, drums; Christian Fabian, bass; Kuni Mikami, piano
 12:30 p.m. — Enver Izmailov, tap guitar
 1:45 p.m. — Freddy Cole, piano and vocals; Monty Alexander, piano

Nuart Theater

10 a.m. — Jim Martinez & Friends
 11:15 a.m. — Corey Christiansen, guitar: 'The Guitarist's Role in Small and Large Ensembles'
 12:30 p.m. — Greg Abate, alto saxophone
 1:45 p.m. — Roberta Gambarini, vocals; Tamir Hendelman, piano

First United Methodist Church

10 a.m. — Open World Russian All Stars
 11:15 a.m. — John Stowell, guitar
 12:30 p.m. — Christoph Luty, bass
 1:45 p.m. — Jim Martinez & Friends

School of Music Recital Hall

10 a.m. — Al Gemberling, Lionel Hampton School of Music faculty, trombone
 11:15 a.m. — Vanessa Sielert, Lionel Hampton School of Music faculty, sax
 12:30 p.m. — Vern Sielert, Lionel Hampton School of Music faculty, trumpet
 1:45 p.m. — Dan Bukvich, Lionel Hampton School of Music faculty, percussion

LDS Institute

noon — Lembit Saarsalu, sax; Leonid Vintskevich, piano

Thursday

Student Union Ballroom
 10 a.m. — Lembit Saarsalu, sax; Leonid Vintskevich, piano
 11:15 a.m. — Claudio Roditi, trumpet
 12:30 p.m. — Roberta Gambarini, vocals; Tamir Hendelman, piano
 1:45 p.m. — Byron Stripling, trumpet
 3 p.m. — Jane Monheit, vocals
 4:15 p.m. — Roy Hargrove Quintet

Nuart Theater

10 a.m. — Enver Izmailov, tap guitar
 11:15 a.m. — Christoph Luty, bass
 12:30 p.m. — Jim Martinez & Friends: 'The Art of Transcribing Jazz'
 1:45 p.m. — Julia Dollison and Jim Martinez & Friends

3 p.m. — John Stowell, guitar

First United Methodist Church
 10 a.m. — Open World Russian All Stars
 11:15 a.m. — John Stowell, guitar

12:30 p.m. — Corey Christiansen, guitar: Learning From the Jazz Masters: Using Short Lines and Phrases to Develop a Jazz Vocabulary
 1:45 p.m. — Enver Izmailov, tap guitar

LDS Institute
 noon — Nik Vintskevich, sax

Studio-110 Physical Education Building

10 a.m. — 'The Shim Sham Shimmy,' Matt Parks & the Swing Devils
 11 a.m. — 'Doin' the Tranky Doo,' Matt Parks of the Swing Devils
 noon — 'Forties Fad Dances,' Greg Halloran
 1 p.m. — 'Dancing Jazz Thru the Decades,' Greg Halloran
 2 p.m. — 'Hip Hop,' Natalie DuKane

Studio-212 Physical Education Building

9:30 a.m. — 'Steppin', Mary Heller
 10:30 a.m. — 'Afro-Jazz,' Mary Heller
 noon — 'Roots of Swing: Classic Charleston,' Matt Parks of the Swing Devils
 1 p.m. — 'Body Jazz Improv,' Diane Walker

Friday

Student Union Building
 10 a.m. — Wycliffe Gordon, trombone
 11:15 a.m. — Hampton Band Trio with John Stowell
 12:30 p.m. — Jazz from The Archives, Al Gemberling, Lionel Hampton School of music faculty and Jazz Band IV
 1:45 p.m. — Bill Watrous, trombone
 3 p.m. — The Four Freshmen

Nuart Theater

10 a.m. — Jim Martinez & Friends: 'How to Make a Living At Music'
 11:15 a.m. — Corey Christiansen, guitar: The Guitarist's Role in Small and Large Ensembles
 12:30 p.m. — Julia Dollison and Jim Martinez & Friends
 1:45 p.m. — The Jeff Hamilton Trio
 3 p.m. — Roberta Gambarini, vocals; Tamir Hendelman, piano

First United Methodist Church

10 a.m. — Open World Russian All Stars
 11:15 a.m. — Jonathan Pugh, trumpet

See CALENDAR, page 15

Movies&LecturesCALENDAR

All events are in the Borah Theater, second floor, Student Union Building

Wednesday

12:30 p.m. — Film: 'Weintraub's Syncopators,' Directed by Claus Sander, Produced by Jorg Sussenbach; 2000.

1:45 p.m. — '1933: German Cabaret and Jazz from Weimar to Hitler,' Alan Lareau.

3 p.m. — Film: 'Propaganda Swing,' Dr. Goebbels' Jazz Orchestra. Directed by Florian Steinbiss 1991.

Thursday

11:15 a.m. — Film: Eddie Rosner, 'Jazzman from the Gulag,' Directed by Pierre-Henry Salfati 1999.

12:30 p.m. — 'Les Amis Du Jazz: Hugues Panassie, Charles Delaunay, and the Revival of

New Orleans Jazz, 1938-1948,' Bruce Raeburn.

1:45 p.m. — 'Nordic Jazz,' Larry Applebaum.

3 p.m. — Russian Panel Discussion, 'Jazz in Russia 1975-Present.' Cyril Moshkow, facilitator; Lembit Saarsalu, Leonid Vintskevich with representatives of the Open World Russian All Stars.

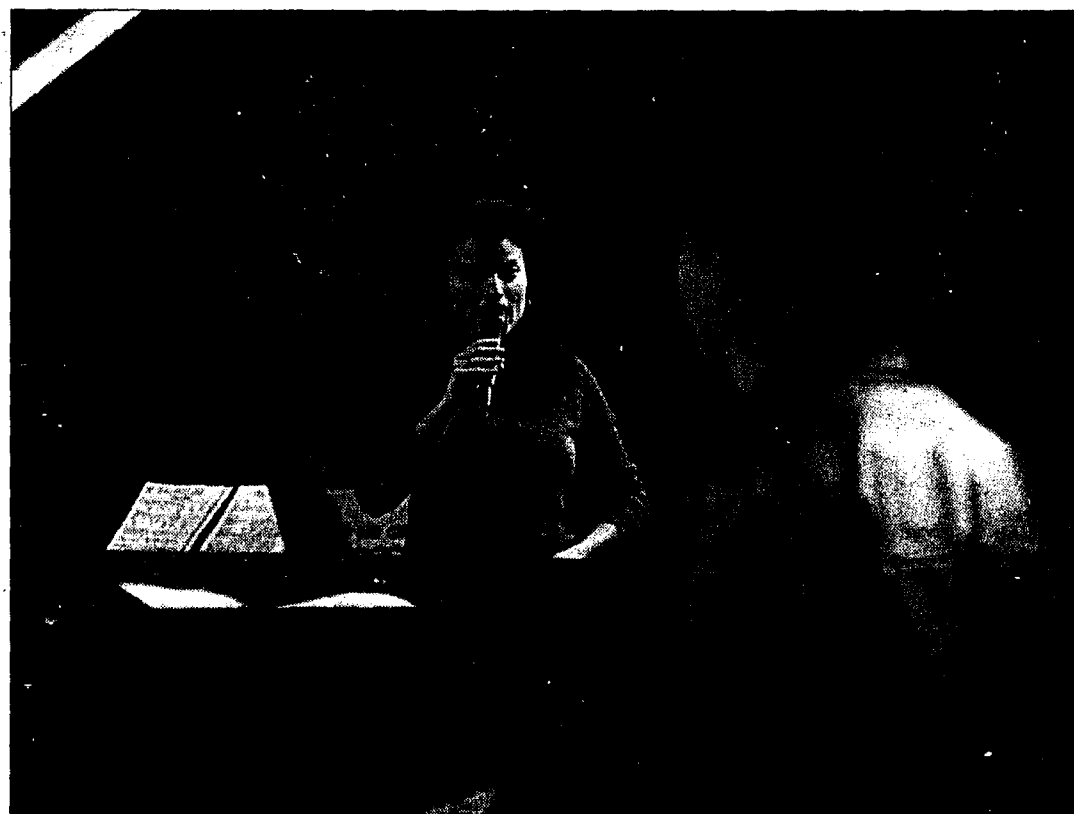
4:15 p.m. — Feature Film: 'Round Midnight' Directed by Bertrad Tavernier. Warner Brothers, 1986.

Friday

11:15 a.m. — 'Discovering Jazz Treasure,' Larry Applebaum

1:45 p.m. — 'Jazz In Soviet Russia: The First Fifty Years (1922-1972),' Cyril Moshkow

3 p.m. — 'Swinging The Soviets: Benny Goodman and Duke Ellington In The Soviet Union,' Penny M. von Eschen



File photo
Vocalist Roberta Gambarini (left) and pianist Temir Hendelman (right) during a soundcheck at the Kibbie Dome during the 2005 Lionel Hampton International Jazz Festival.

Grammy-nominated jazz singer performs Thursday

By Rebecca Bujko
Argonaut

Concertgoers may notice a little extra swing in Roberta Gambarini's step this week. The accomplished jazz singer, who has been performing at the Lionel Hampton International Jazz Festival since 2001, was nominated for a Grammy for best jazz vocal album.

Though she did not receive a Grammy on Feb. 11, she said her nomination alone was important for her career.

"It will get you more possibilities to what you want," she said. "(It is) something more than the icing on the cake." Gambarini, who was born in Italy, got hooked on jazz at an early age.

"I have been singing since I have been very little and listening to jazz since I was very little," she said.

She was singing professionally by the age of 17.

Gambarini said she loves the jazz festival because of the atmosphere and all the young people who attend. She also likes seeing the other musicians.

"I get to see a lot of people who are my friends that I don't get to see very often," she said.

Gambarini said her performances are always changing.

"(The performance) is never the same. It changes when the circumstances change and the mood changes," she said. "It depends on the audience and the energy of the audience, but it is always fun."

Things are not always easy for a musician. Gambarini said the hardest part of her profession is traveling.

"A stewardess is the only other profession that involves so much traveling," she said. "(It is) the most exciting part of this profession but it is also the most tiring."

She said many musicians get easily distracted.

"I have been to a lot of different places and a lot of exciting places," she said. "When you are dealing with the traveling, you always have to be ready and have to take care of yourself and have to take care of your practices."

Gambarini said her music always comes first.

see the
SHOW

Roberta Gambarini will perform Thursday evening at 7:30 p.m.

"There are a lot of distractions and you always have to focus on your music," she said. "Hopefully you can play better tomorrow than you did today."

Gambarini has performed all over the world, but says she still wants to travel to new places.

"I have fans in all kinds of areas, even places that I haven't been yet, but they heard my songs," she said.

She said music is very much a part of her life.

"Music fills our lives with joy and happiness and beauty," she said. "Don't take music for granted."

She encourages people to "trust their own ears and their own heart and their own feeling when they are listening to music."

"Keep your heart and your ears open."

EveningCONCERTS

Wednesday

4 p.m. — Potlatch Young Artists Concert

7 p.m. — Pre-show:
Christian Fabian, bass
Kuni Mikami, piano
Wally Gator Watson, drums
John Stowell, guitar

7:30 p.m. — Pepsi International Jazz Concert

Nat King Cole Tribute by Freddy Cole with Monty Alexander, Jeff Hamilton, Christian McBride and Russell Malone

Claudio Roditi, trumpet
Terell Stafford, trumpet
Evelyn White, vocals and piano

Leonid Vintskevich, piano
Lembit Saarsalu, sax
Enver Izmailov, tap guitar

Thursday

7 p.m. — Pre-show:
Lembit Saarsalu, sax
Leonid Vintskevich, piano

7:30 p.m. — Horizon Air Ray Brown Special Guest Concert

Jane Monheit, vocals
Alexander, Clayton, Hamilton Trio 30-year Reunion Tribute with Monty Alexander with Jeff Hamilton and John Clayton

Tribute to Ray Brown by Monty Alexander with Russell Malone and John Clayton
Benny Green, piano
Jeff Hamilton, drums
Russell Malone, guitar
Christian McBride, bass
Byron Stripling, trumpet and vocals
Roberta Gambarini, vocals

Open World Russian All Stars

Friday

4:45 p.m. — Young Vocal Artists Concert

7:30 p.m. — Pre-show:
Jim Martinez and Friends

8:00 p.m. — Zions Bank All-Star Jazz Concert

James Morrison, trumpet and trombone
Wycliffe Gordon, trombone
The Four Freshmen
Dee Daniels, vocals and piano
Jeff Hamilton Trio featuring Tamir Hendelman, piano, and Christoph Luty, bass
Igor Butman, sax
Bill Watrous, trombone

Saturday

4:45 p.m. — Young Instrumental Artists Concert

7:30 p.m. — Pre-show:
Lionel Hampton School of Music Trombone Factory

8:00 p.m. — Avista Giants of Jazz Concert

Lionel Hampton New York Big Band with special guest vocalists John Pizzarelli, Dee Daniels and Roberta Gambarini
Roy Hargrove Quintet
Frank Sinatra Tribute by John Pizzarelli, guitar and vocals
Clayton Brothers Quintet
James Morrison, trumpet and trombone
Benny Green, piano
Jeff Hamilton, drums
Russell Malone, guitar
Christian McBride, bass

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PIZZARELLI
from page 2

make records for people, whether it's 10, 10 thousand or 10 million."

Lynn "Doc" Skinner, retired executive director of festival and long-time friend of the Pizzarelli family, says generosity is part of John's personality.

"He's an incredible guy," he says. "The cat's funny. ... You get the full, real deal at McDonald's with a side of fries with John. He's no faker. He walks the walk and talks the talk."

Life in the jazz lane

Pizzarelli's fanbase is well above the thousands with an audience that spreads across the world.

"I've been to Brazil and I don't think their audience is better or worse," he says. "Foreign audiences are a bit hungrier. ... They come in and there's that 'wow factor' because they might not see you for a few years. That's why musicians love European crowds."

Despite his extensive international travel, Pizzarelli says he doesn't live a sex, drugs and jazz lifestyle.

"You see a lot of airports, hotel and stages," he says. "Lots of times, you don't see much more than that. You get into the hotel night before and maybe have a club sandwich. You get to

the venue to perform and that's what charges you up. Then you have a couple beers and leave for your next gig."

Size of the stage doesn't matter to Pizzarelli. He'll play anywhere from big cities such as Chicago to small college towns like Moscow.

"You don't think of any town as a little town when you tour," he says. "It's always worth playing your music somewhere."

Past and present

Aside from live concerts, Pizzarelli has had a wide array of jobs throughout his career. He's been on Broadway, a band-leader of the John Pizzarelli Trio, and host of two radio shows.

His first program, "New York Tonight," ran from 1984-1988 on WNEW. During an episode, he met Lionel Hampton, UI's jazz icon, and played with him on the air.

"What jazz music is all about is what Lionel Hampton was," Pizzarelli says.

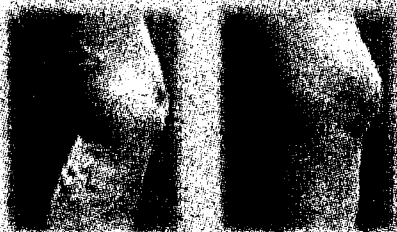
His new show, "Radio Deluxe With John Pizzarelli," is on the air now and is co-hosted with his wife Jessica Molaskey, a vocalist.

"All of these things are a way to promote what I'm doing for a living," he says of his many jobs over the years. "It's a way to show it's not just 1948. It's happening now and it's vibrant, fresh and beautiful."

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From Moscow to Moscow

By **Melissa Davlin**
Argonaut

They speak a different language, come from a different culture and live on the other side of the world.

But their love of jazz brings them from Russia to the United States for the first time to perform in this year's Lionel Hampton Jazz Festival.

"We've dreamt for a long time to come to America," bass player Gregory Zaytsev said through a translator.

The eight students, ages 20-35, are here through the Open World Program, an organization started in 1999 by James Billington of the Library of Congress and scholar Dmitri Likhachev. The program has brought 11,000 Russian teachers, doctors, economists and musicians to the U.S. since then, according to Andrei Fink, a coordinator for the Open World Program and translator for the students.

The students arrived Feb. 8 and will return to Russia Sunday. During their three weeks in the U.S., they will jam with other musicians, perform at clubs in the area and network with artists they idolized in Russia.

Their visit continues the tradition of Russian artists playing at the jazz festival, including pianist Leonid Vintskevitch, saxophonist Lembit Saarsalu and tap guitarist Enver Izmailov. Vintskevitch and Saarsalu's 1989 performance at the Lionel Hampton Jazz Festival was the first in the U.S. by visiting Soviet artists.

The older students in the group remember the Cold War

and the limits it placed on access to information. Jazz from the U.S. couldn't make it to the Soviet Union. Instead, their influences came mostly from Russia and Poland.

The younger students had easy access to artists from the United States as well as Russian and European artists.

"My older brother, he's a jazz artist, too," alto saxophonist Slava Tekuchiov said. "He brought me some tapes of (alto saxophone player) David Sanborn."

Other influences include tenor saxophone player Igor Butman, a citizen of both Russia and the United States and another performer in this year's jazz festival.

The students are largely drawn to jazz because of what it represents — something different.

"Freedom. Energy. Power," drummer Adel Sabiryanov said.

"When I first started, it was a mystery because I couldn't figure out the harmonics," Zaytsev said.

Although so many great jazz artists have come out of Russia, jazz isn't very popular outside Moscow.

"We play jazz for each other," trumpet player Evgeny Sokolov said.

The warm reception they received during a performance at Rico's in Pullman helped make them feel welcome.

"Yesterday's jam session was amazing," Sabiryanov said. "We were surprised at the reaction."

Along with the jam sessions, the students are looking forward to networking with the artists they idolize.



Melissa Davlin/Argonaut
Adel Sabiryanov plays drums during a jam session with other visiting Russian student musicians. The students are here through the Open World Program, which brings Russian teachers, lawyers, musicians and students to the United States. They will be performing on Thursday.



Melissa Davlin/Argonaut
Evgeny Sivtsov plays piano during a jam session with other visiting Russian student musicians.

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In the front seat with fame

Musicians rely on volunteers as chauffeurs during jazz fest

By Caitlin Rice
Argonaut

Imagine Diana Krall on stage in Moscow. Now imagine her in the seat next to you in the car.

Every February, students and members of the community volunteer their time to play chauffeur for a week, driving musicians to and from the airport, to clinics, sound checks, practices and the concert performance for the Lionel Hampton Jazz Festival.

Driving continues to be the festival's more popular volunteering opportunity according to Morgan Wilson, program adviser for the festival.

The program has always been run this way, she said, and because both the drivers and musicians benefit, the tradition has kept on.

"Students get to meet notable jazz artists and see the unique look at what a performer's life is like and how they got to where they are," Wilson said, "And for the artists, it also offers this look at the (University of Idaho) and at education today."

Local and regional car dealers donate rental cars for the fleet of 65 vehicles that runs 24

hours a day. No matter what time an artist arrives at the airport, someone is ready to pick them up.

"If a concert gets out at midnight and the artist has a flight at 5 the next morning they need to leave right away," Wilson said.

The volunteering is open to everyone, not just music students, so there is a mix of different college majors, as well as some members of the community who drive year after year. And locals are the ones for the job when it comes to giving the lowdown on the Palouse.

"Something I think you will hear 'Doc' Skinner say is that this festival never should have happened in Moscow," Wilson said, "It's in the middle of Idaho and in the middle of winter. Artists will want to know, 'So what do you do around here?' and students can give them the information about things they wouldn't find out otherwise, like a concert going on at (John's) Alley."

For music students the benefits are twofold, according to Justin Brumley, a trumpet player and senior in music education who has driven for three or four years and now helps organize the event.

"We try to get as many music people involved as possible," he said. "From a musician's perspective, it's great to meet someone who's been in the 'real world' and who can tell you what it's like ... and you get to drive cool cars."

Brumley says he remembers a ride with John Clayton, the six-time Grammy-nominated bassist, composer, arranger and conductor, and the new artistic director of the jazz festival.

Clayton asked Brumley what he planned to do with his music career.

"I told him I was in music education and I wanted to try to make it in music, and maybe be a studio musician if that didn't work out. He told me, 'No, that's what you're going to do. Don't try. That's the wrong mentality — just do it.' I'm sure he doesn't remember he said that to me, but it's always stuck."

In the end, Brumley said, the musician in the car is someone who just does what they love for a living.

"I don't treat them like world famous musicians. They are also people, and sometimes they want to be treated like people."

"They are also people, and sometimes they want to be treated like people."

Justin Brumley
volunteer driver

Driving 'Hamp'

By Caitlin Rice
Argonaut

No one else drove Lionel Hampton around Moscow except Kathy Duke.

"After a couple of years it was understood that I would drive him every time," said Duke, jazz festival adviser. "And other people would be like, 'Why don't I get to drive Hamp now?'"

As a psychology student at the University of Idaho, Duke heard about volunteer driving because her husband — then boyfriend — was a music major and he and his friends were involved with the festival. That year, the person who was supposed to drive Lionel Hampton didn't work out and her boyfriend was too "chicken" to drive the jazz great, she said.

She drove him every year from 1994 until he passed away in 2002.

"Lionel always rode in the front seat next to me and his manager sat in the back," she said. "He would be really chatty for the first part of the trip and then he would always fall asleep around Colfax."

The car trip most vivid in her memory started out normally. A tape recording of Hampton's performance at the Blue Note in New York played in the car as they drove to Moscow and Hampton decided to take a nap.

"There is a hill as you come into Colfax," Duke said, "and as we were driving down it, he was just falling asleep, and you know how when you are falling asleep you dream you are falling? He suddenly threw his arms out and his eyes were wider than I had ever seen, and he was yelling and I was so scared because I didn't know where a hospital was and I thought he was having a heart attack. His manager woke up and Lionel said, 'I dreamed she was driving us off a cliff.'"

"I was numb the rest of the trip."

When they arrived at their destination, Duke went to give the tape cassette they had been listening to back to Hampton's manager.

His manager said, "Keep it, doll. It's the least I can do after he scared the crap out of you."

She still has the tape.



Illustration by Paul Tong/Argonaut

Striking up a tune: UI gets a music history lesson

Staff report
Argonaut

A heartened twang from a banjo's plectrum, a brassy hark from a street-corner night club, a bursting crescendo from a big band a-swingin'. These are just a few highlights from the new documentary series coming to the University of Idaho this spring.

"Looking At: Jazz, America's Art Form," is the latest project from Re:New Media, the American Library Association and Jazz at Lincoln Center. It is a six-part series

that delves into the foundations and distinctions of jazz through both documentary films and discussion.

The UI Library is one of 50 libraries selected to participate in the pilot program funded primarily by the National Endowment for the Humanities.

"We are delighted to have been chosen as one of the pilot sites for this unique program, focusing on one of the most important art forms in American history," said Rochelle Smith, UI reference librarian.

The series is more than just a

film viewing.

"This program allows community members to use in-depth information from documentaries and provide access to the expertise of one of our top local jazz scholars," Smith said.

Each weeklong segment has a screening of one film, followed by a scholar-led discussion. Natalie Kreutzer, professor of music, will lead all three sessions. Kreutzer, whose expertise begins with music education, is an expert in early through swing-era jazz.

In addition, essays by the project scholars as well as addi-

tional resources will be made available.

There will also be an online public forum focusing on each part of the series, which will allow for cross-continental communication.

The first film focused on the origins of jazz from the blues-steeped bayous of New Orleans.

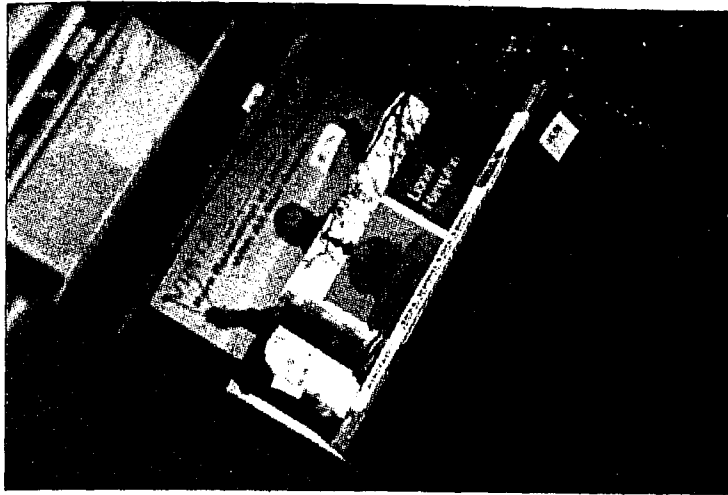
Two more sessions this year will focus on jazz's transition to Harlem followed by the progression of the swing era. These programs will be at 7:30 p.m. March 1 and April 12 in the UI Law Courtroom. The

remaining three segments, which discuss women in jazz, bebop and Latin jazz, will be shown in the fall semester of next year. Their venues have yet to be determined.

For now, library staff is excited about what this program can and will bring to the community.

"A public library is the perfect backdrop for this discussion," Smith said, "because we can offer a full selection of resources for further study of any of these topics."

This story first appeared in the Jan. 30 issue of The Argonaut.



Melissa Davlin/Argonaut

Paradise Ridge CDs & Tapes has a large jazz collection, including many artists who perform at the Lionel Hampton Jazz Festival.

If it ain't got that swing

Jazz may not sell well, but it's not for lack of interest

By T.J. Tranchell
Argonaut

When the University of Idaho campus community comes together this week, it will be to celebrate a music genre whose heyday came long ago.

According to the Recording Industry Association of America, jazz accounted for 3.3 percent of all record sales in 1996. In 2005, jazz sales made up only 1.8 percent of a continuously declining market.

The decline in sales is attributed to music downloading on the Internet. But while jazz sales seem to have slumped, interest in the musical form has grown.

Jazz and its musicians are trying to reach out to those who have no interest in playing, just listening and understanding.

In April 2002, trumpeter Quincy Jones kicked off the first Jazz Appreciation Month. Jazz appreciation classes have entered the catalogues of universities and junior colleges around the country.

These trends — slow sales but increased interest — can be seen in Moscow as well.

Hastings, Moscow's largest music seller, has a large selection

of jazz CDs available but doesn't have to replenish the stock very often. Many of those sold are by more "traditional" artists such as Billie Holiday, Charlie Parker and Miles Davis. Paradise Ridge CDs & Tapes, an independent music store located on Third Street, sees similar sales trends.

No one should be surprised that jazz isn't mainstream, said UI jazz choir director Dan Bukvich, describing most of the genre as "eclectic."

"The audience for jazz is the same as the audience for Bartok string quartets," he said.

Just how much does the student body of the University of Idaho know about jazz? Photos of saxo-

phonist Parker, vocalist Holiday, trumpeters Davis and Louis Armstrong, and vibraphonist and jazz festival namesake Lionel Hampton were shown randomly to 63 students on the UI campus. Nowhere did the names of the artist appear on the photos.

Davis was the most-recognized, with 36 students picking him out on sight. Armstrong had the second-highest recognition at 25. Only 15 students were able to identify Holiday and Parker were recognized just 11 times.

Hampton, also the namesake of UI's School of Music, garnered 50 answers of the "looks

See SWING, page 15



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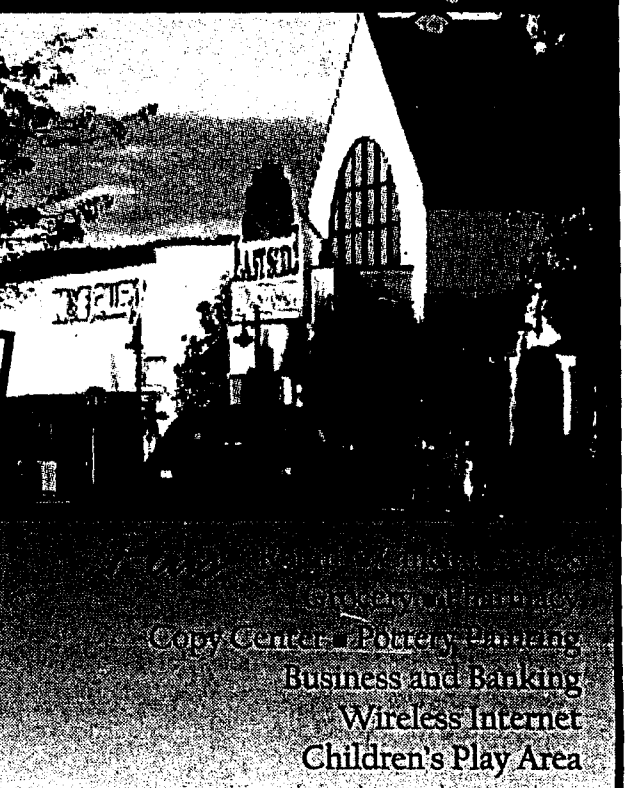
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Changing key

As 'Doc' Skinner steps down from festival leadership, two others step up

By Ryli Hennessey
Argonaut

Lynn "Doc" Skinner, former executive director of the Lionel Hampton Jazz Festival, might only be serving an advisory role this year. But before he leaves the festival for good, he's passing along what he learned in his 35 years of experience to help two new leaders take his place.

After Skinner announced his retirement in June 2006, two people were named to take his place — John Clayton as the festival's artistic director and Cami McClure as interim executive director.

Thirty-five years' worth of information is a lot to convey in a matter of months.

"I think a little more time is needed to pass all the information along," Skinner said.

He said it's "not easy" passing the torch and getting ready to leave his longtime position at the festival.

He's seen the festival go from a one-day event to being the largest educational jazz festival in the world. He was there when the festival became the first to be named for a jazz musician and to see the school of music named for Lionel Hampton.

"It's like the stars had to be all lined up the right way for that to happen," Skinner said.

He remembers the milestones well, recalling that the school of music was named at 2 p.m. Feb. 28, 1987.

When the festival began, Skinner was concerned that if someone didn't do something to bring jazz artists to young people the music would be lost for generations.

"We had to get the artists to the kids because we weren't getting the kids to the artists," Skinner said.

He has been fortunate

enough to see that goal come to life with the festival, where as many as 14,000 students from more than 300 schools participate. The festival has brought in artists such as Ella Fitzgerald, Gerry Mulligan, Dizzy Gillespie and Sarah Vaughan.

It's no wonder two people were needed to take on Skinner's responsibilities after his retirement.

"It's a little overwhelming because Doc has so much knowledge," McClure said.

Clayton and McClure each bring unique experience and skills to their new positions.

"I think it's been a really interesting pair," said Morgan Wilson, marketing and volunteer program coordinator for the festival.

As artistic director, Clayton is in charge of things like forming relationships with artists, fundraising, and coordinating the evening concerts, student

competitions, clinics and Jazz in the Schools. He is a professional musician with experience as artistic director and music director at other festivals and workshops.

"Getting John Clayton on board as an artistic director is almost a stroke of genius," said Dwina Howey, the festival's program adviser.

Skinner has decades of experience connecting with artists and has built up quite the contacts list. As one of Clayton's responsibilities at the festival will be building relationships with artists, the two have been working together on the transition.

"I'll keep going to him for advice and direction," Clayton said.

When comparing his and Skinner's networking skills, Clayton said he always feels inadequate.

On the other end of the spec-



Lynn "Doc" Skinner, left, is saluted and applauded by UI President Tim White and the festival audience for his time as executive director during the 2005 Lionel Hampton Jazz Festival at the Kibbie Dome.

trum, McClure is handling the festival's day-to-day business affairs as interim executive director. She brings to the festival five years of experience as director of conference events, parking and information services at UI. In the past she has overseen departments associated with the festival's infrastructure including Event and Parking Services and the UI Ticket Office.

"I think we're learning quite a bit from Cami," Howey said. "I didn't expect a mentor out of the deal."

The university is still working on finding a permanent executive director, McClure said. Meanwhile, the focus is on this year's festival.

Wilson said she thinks the combination of the two makes for a good balance in the festival office — McClure on the business side and Clayton on the artistic side.

Though saying goodbye can sometimes be emotional, Howey said she thinks the office is choosing to look at it as a celebration. She has had an opportunity to learn about Skinner, who was her piano teacher as a child.

"It's been a fun year for us to learn a bit about the history and celebrate him," Howey said.

McClure and Clayton have both been working together

Clayton continues history of working with festivals

By Ryli Hennessey
Argonaut

John Clayton might be a new addition to the Lionel Hampton International Jazz Festival, but he definitely belongs.

For himself and his students, he uses a simple mantra. "I may not be worthy, but I deserve to be here," Clayton said.

Clayton took over as artistic director for the festival in July after then-Executive Director Lynn "Doc" Skinner announced his retirement.

Clayton knows a lot about jazz. He is a Grammy-nominated bassist, composer, arranger and conductor. He has served as artistic director of the Vail Jazz Workshop and musical director of several jazz festivals, including the Sarasota Jazz Festival and the Santa Fe Jazz Party, but still he stays humble. He said he knows there are others who could do the job, but he knows he belongs.

"I want to be here," he said. He met Skinner through their mutual teacher and mentor, Ray Brown.

"I heard about him from his teacher Ray Brown, who was

also a mentor and a teacher to me — in a different way," Skinner said.

Brown started teaching Clayton when he was 16 and became serious about the bass.

"Brown is the guy that got me her," Clayton said.

Brown helped Clayton through his career, even helping him get his first professional job.

"From that point until the day he died, he was helping me," Clayton said.

He said that Brown's music affected him more than that of any other bass player.

"Ray Brown was about as big as you can be in someone's life for me," Clayton said.

Besides being the new artistic director, Clayton plays in the Clayton-Hamilton Jazz Orchestra and The Clayton Brothers Quintet.

Founded in 1999, the orchestra was named the resident jazz orchestra for the Los Angeles Philharmonic.

The Clayton Brothers Quintet was founded in 1977. Clayton plays with his brother, reed player Jeff Clayton.

With all of this going on, one might wonder how he manages it all.

"I sleep fast," Clayton said.

See DOC, page 13

From batons to spreadsheets

By Ryli Hennessey
Argonaut

At her new job as interim executive director for the Lionel Hampton International Jazz Festival, Cami McClure may be using her background in logistics, but she is no stranger to the performing arts.

McClure has spent her career working in higher education, doing things like event planning and alumni relations. She started out at the University of Arizona, then went to Utah State and eventually to UI when she applied for a directorship five years ago.

The unique skill that helped her get through her college years involved something completely different.

"I went to the University of Arizona on a baton-twirling

scholarship," McClure said.

She started twirling when she was eight and continued all the way up through her collegiate years. After that she continued to teach for another 10.

The time she spent teaching baton was good for extra income and gave her an opportunity to work with children.

Her background is not in jazz, but she has an enthusiasm for the music. She has seen John Clayton perform both solo and with the Clayton Brothers Quintet, and she said she is looking forward to other artists at this year's festival such as Roberta Gambarini.

"The Clayton Brothers Quintet is going to blow everybody away this year," McClure said.

Though McClure has worked on parts of the festival before in her job as director of



Melissa Davlin/Argonaut
Cami McClure, interim executive director of the Lionel Hampton Jazz Festival, makes preparations for this week's festival in her office.

conferences, events, parking and information services, this is her first experience with its inner workings.

"I have to take my hat off to

Cami for her hard work," said Lynn "Doc" Skinner, the festival's executive director emeritus.

Others in the office have recognized her work on the festival

as well as the experience she brings to the table.

"I think Cami is doing a great job," said Dwina Howey, program adviser for the festival.

UniversityAVE.

by Paul Tong/Argonaut



DOC from page 12

with Skinner on this year's festival. All three spoke well of each other and have maintained similar goals.

"My goal is to just maintain the legacy that Doc and Hamp created," McClure said.

She wants to deepen the educational experience provided by the festival, bringing in potential students and giving them an understanding of the importance of their time here.

Clayton also spoke about maintaining the festival.

"I think it should continue the way it's been going for so long," Clayton said.

His word for now is "expand." Because the festival is so strong already, he is look-

ing forward to expanding the festival through education with Jazz in the Schools, bringing in new artists and opening up the festival more internationally.

Skinner expressed hope for the festival's future.

"My greatest goal is to see it fully endowed," Skinner said.

He hopes that the festival will remain in its leadership role in the world and that people in the jazz world continue to recognize it as a leader in jazz education.

Skinner said he has accomplished many of his goals in over three decades leading the festival. When asked if he is leaving the festival with any regrets, he responded, "No, absolutely not."

"If I felt it needed to be done I did it."



Melissa Davlin/Argonaut
John Clayton, the new artistic director for the Lionel Hampton Jazz Festival, has been performing at the festival since 1997.

Festival veteran returns with international flair

By Liz Virtue
Argonaut

Claudio Roditi has been a jazz festival staple for a long time. So long, he said, he can't remember when he made his first trip to Moscow.

"Don't ask me," Roditi said. "I sincerely lost track, but it could be in the vicinity of 15 years."

Roditi was born in Rio de Janeiro, Brazil, and has traveled the world to pursue his love for jazz music, which began at an early age.

"When I was about 6 years old I started to take a little bit of piano lessons and then by age 9 I got my father to buy me my first trumpet," Roditi said.

At the time, Roditi didn't know anything about jazz but said he stumbled upon it by accident.

"Once I got the trumpet, I would have my father buy me any record that had a trumpet on the cover," Roditi said. "So consequently, I heard some jazz sounds without knowing it."

Some of the first sounds Roditi heard were albums by jazz legends like Louis Armstrong, Harry James,

Charlie Parker and Miles Davis. Although he admits these musicians influenced him, Roditi said it was his American uncle, Harold Taxman, who was his first inspiration.

"The way I really became aware that this was North American music was through my uncle. I went to visit for a holiday, and my uncle was listening to a very appealing kind of music," Roditi said. "I started to ask him questions, and that's when he told me this was jazz."

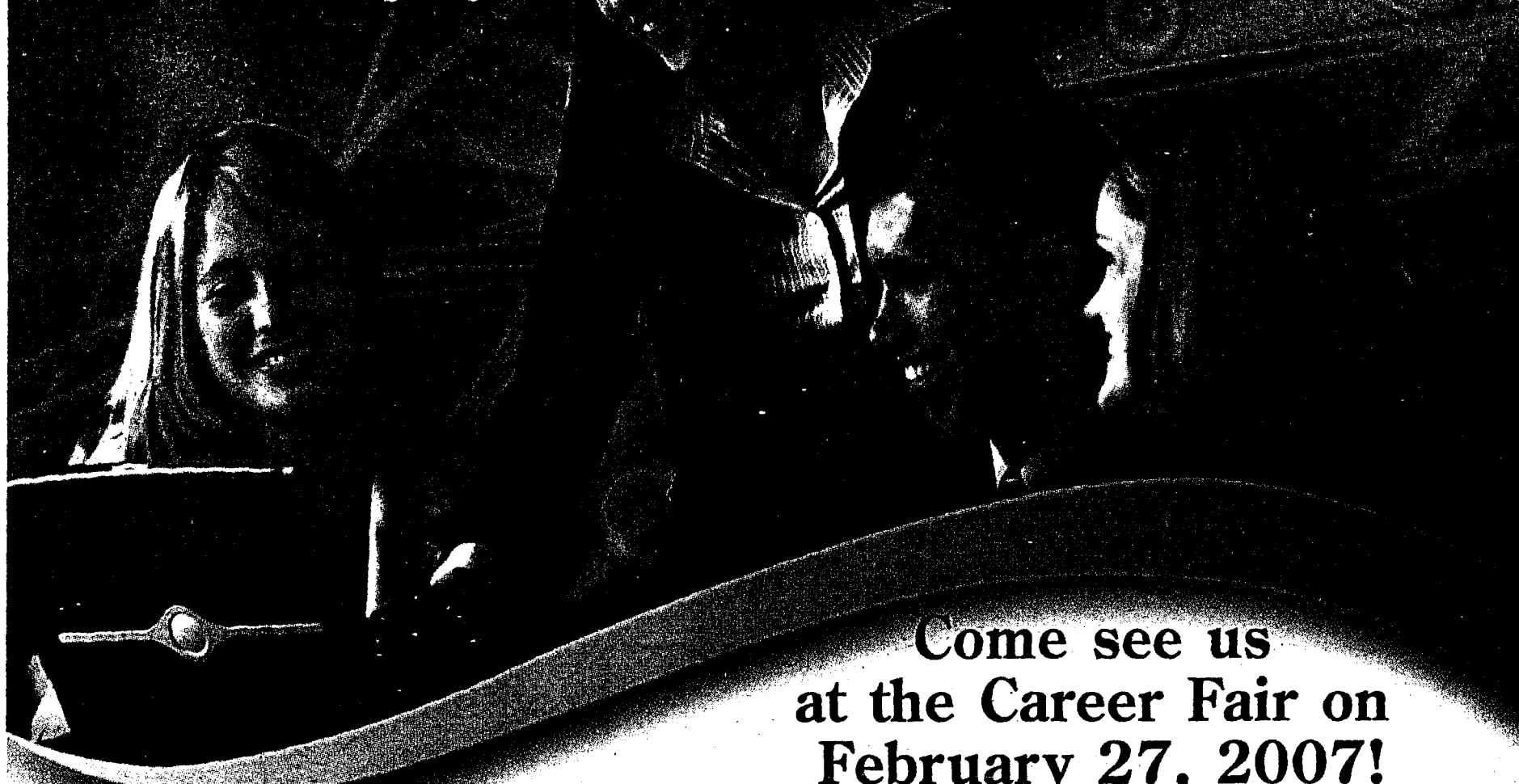
Roditi was hooked and said it was jazz that brought him to the United States, where he planned to continue developing his skills.

"I always felt that in order for me to really learn how to play jazz I had to go to the source, to the place where the music began," Roditi said.

Roditi currently resides in New Jersey, but the long distance doesn't keep him from participating in UI's jazz festival. The experience is well worth the time it takes to travel to Moscow, he said.

This story first appeared in the 2006 Jazz Festival special section.

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Jazz veteran to teach workshop

By Lauren Lepinski
Argonaut

Astronauts, doctors, dancers and policemen are all professions children dream of being. Jim Martinez will teach attendees of his jazz festival workshop, "How to Make a Living Playing Music," how to achieve another childhood ambition: being a musician.

The jazz pianist has been participating in the Lionel Hampton Jazz Festival for 12 consecutive years.

"I have loved every minute of every year, especially meeting all the great students and musicians," Martinez said.

The main point of the workshop is to tell listeners to work just as hard on the business end as on the musicianship end of their careers. He will talk about making contracts, hiring other musicians, Web sites, budgeting for making recordings and coming up with fresh ideas to separate musicians from their peers.

"Basically, this is an encouraging session that all musicians need to hear. It's a tough world out there for

jazz musicians these days," Martinez said.

The idea for the workshop came from Martinez traveling around and meeting talented musicians who failed to see the importance of marketing.

"They are the ones that usually are upset that there are no gigs for them. I show them how to go out and create their own gigs," Martinez.

Vocalist Julia Dollison, who spent many years in New York as a successful jazz vocalist, will be Martinez's special guest at the festival. She will tell how she's made a singing career work while still teaching.

"I'm very honored to have her as my guest at this year's festival," Martinez said. "Anyone who hears her will instantly dig her music and honesty."

Martinez is no newcomer to music. He has been playing piano since he was four. He was classically trained for 18 years by a teacher from the Ukraine. In his high school band, Martinez started playing jazz.

"My dad taught me to try all kinds of music, so I did everything I could: ragtime, jazz, show tunes, classical,

see the SHOW

Jim Martinez and Friends will perform in the 7:30 p.m. preshow Friday.

The group will also give clinics all week. See the clinic schedule on page 6 for more.

rock, pop and so on," Martinez said. "This gave me the opportunity to stay busy early on — playing with Broadway shows, traveling and playing with rock bands, being a soloist with symphony orchestras and playing with Air Force bands as a permanent guest pianist for four years."

Martinez also started his own MIDI song file recording and distributing company in 1989. He sold the company last year to PianoDisc, the world's largest producer of digital player pianos.

"I've also been encouraged to continue music, as I've been fortunate to make connections with Dave Brubeck, Clint Eastwood, Charles Schultz and many others that have supported my music," Martinez said.

Martinez is teaching another workshop on learning how to transcribe what other jazz greats have recorded.



Courtesy Photo

Pianist Jim Martinez, who started playing piano when he was 4, will share what he's learned Wednesday during 'How to Make a Living Playing Music.' The clinic is one of many Martinez leads this week.

Martinez is also promoting, presenting and performing the post-festival concert at the Nuart Theater.

"How to Make a Living Playing Music" will be at 10 a.m. Wednesday in the Nuart.

CALENDAR

from page 6

12:30 p.m. — Igor Butman, sax
1:45 p.m. — Enver Izmailov, tap guitar
3 p.m. — Lembit Saarsalu, sax; Leonid Vintskevich, piano; Nik Vintskevich, sax

LDS Institute
noon — Lembit Saarsalu, sax; Leonid Vintskevich, piano; Nik Vintskevich, sax

Studio-110 Physical Education Building
10 a.m. — 'The Shim Sham Shimmy,' Matt Parks & the Swing Devils
11 a.m. — 'Doin' the Tranky Doo,' Matt Parks of the Swing Devils
noon — 'Forties Fad Dances,' Greg Halloran
1 p.m. — 'Dancing Jazz Thru the Decades,' Greg Halloran
2 p.m. — 'Hip Hop,' Natalie DuKane

Studio-212 Physical Education Building
9:30 a.m. — 'Steppin',' Mary Heller
10:30 a.m. — 'Afro-Jazz,' Mary Heller
noon — 'Roots of Swing: Classic Charleston,' Matt Parks of the Swing Devils
1 p.m. — 'Body Jazz Improv,' Diane Walker

Saturday

Student Union Ballroom
10 a.m. — Enver Izmailov, tap guitar
11:15 a.m. — James Morrison, trumpet and trombone
12:30 p.m. — Dee Daniels Trio: 'Synergy: Voices & Instruments — Singers and Musicians'
1:45 p.m. — House Quartet: Jeff Hamilton, drums; Christian McBride, bass; Benny Green, piano; Russell Malone, guitar
3 p.m. — The Clayton Brothers Quintet

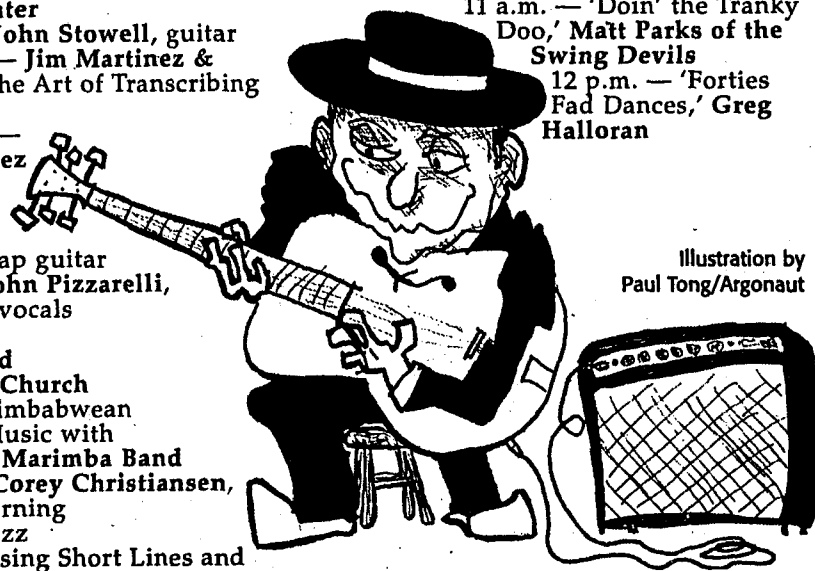
Nuart Theater
10 a.m. — John Stowell, guitar
11:15 a.m. — Jim Martinez & Friends: 'The Art of Transcribing Jazz'
12:30 p.m. — Jim Martinez & Friends
1:45 p.m. — Enver Izmailov, tap guitar
3 p.m. — John Pizzarelli, guitar and vocals

First United Methodist Church
9 a.m. — Zimbabean Marimba Music with Sesitshaya Marimba Band
10 a.m. — Corey Christiansen, guitar: 'Learning from the Jazz Masters: Using Short Lines and

Phrases to Develop a Jazz Vocabulary'
11:15 a.m. — Claudio Roditi, trumpet
12:30 p.m. — John Stowell, guitar
1:45 p.m. — Tamir Hendelman, piano; 'Developing Your Solo, Melodic and Rhythmic Ideas'
3 p.m. — Roberta Gambarini, vocals; Tamir Hendelman, piano

LDS Institute
noon — Lembit Saarsalu, sax; Leonid Vintskevich, piano

Studio-212 Physical Education Building
10 a.m. — 'Hip Hop,' Natalie DuKane
11 a.m. — 'Doin' the Tranky Doo,' Matt Parks of the Swing Devils
12 p.m. — 'Forties Fad Dances,' Greg Halloran



SWING

from page 11

familiar" type but only seven students of the 63 surveyed were able to name him.

The names of the artists turned out to be more familiar than their faces.

Two hundred students were randomly given the same five names and asked if they knew anything about them. Of the 200 polled, 158 were able to associate Lionel Hampton with either the School of Music or the jazz festival, with 123 of those knowing both.

Parker, Davis and Armstrong also had strong showings. All three were recognized as jazz musicians by nearly all 200 students. Only one asked if Louis Armstrong was the first man on the moon.

Holiday had the least name recognition, with only 75 students able to associate her name with jazz.

English major Julie Davaz recognized every name except one: Charlie Parker.

"I know that jazz started a lot of things," she said. "Jazz is like the atom of music. I listen to it but not as much as I should."

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