

THE

LIONEL HAMPTON

INTERNATIONAL JAZZ FESTIVAL

2016



ABOUT JAZZ FEST

The first University of Idaho Jazz Festival began in 1967 and has been bringing students, community members and jazz musicians together ever since. While the first festival only consisted of a dozen student groups and one guest artist, the annual UI event quickly took off and began attracting prominent jazz artists, such as Ella Fitzgerald, who visited in 1981. A few years later, renowned American jazz musician Lionel Hampton visited Moscow and endorsed the festival. In 1985, the festival was renamed in his honor.

PARKING RESTRICTIONS

- Deakin Avenue and Student Union Building Parking
- Limited parking on Deakin Avenue in front of Bruce Pitman Center and VandalStore
- Deakin Avenue will be converted to a one-way southbound street from Sixth Street to University Avenue between 7 a.m. and 5 p.m. Thursday through Saturday. The street might be closed entirely to accommodate buses during high traffic loading and unloading times
- The VandalStore and post office will be accessible from behind the VandalStore building via College and Railroad avenues. The entrance to the parking lot on Deakin Avenue will be closed
- The SMART Transit busses and the Vandal Access Shuttle will not stop on Deakin Avenue on Thursday or Friday. Both transit providers will continue to stop at Railroad Street at the Intermodal Transit Center building on Thursday and Friday. All connections to local transit can be made at that location
- Portions of the Pitman Center parking lot will be closed each day of the festival
- ASUI-Kibbie Activity Center Parking
- The blue gravel lot 57, west of the ASUI-Kibbie Activity Center, will be reserved for bus parking Thursday through Saturday and closed to all regular vehicles
- The red paved lot 34, west of the ASUI-Kibbie Activity Center, will be available for general parking and no permit will be required Thursday through Saturday.
- The red parking lot 24, west of the College of Law, will be reserved for Jazz Festival permit holders only after 5 p.m. Friday and Saturday.
- The large graveled area (lot 110) north of lot 57 will be general parking for regular vehicles Friday and Saturday; no bus parking allowed in this area
- The gold lot 31, east of the ASUI-Kibbie Activity Center, will be closed to gold permit holders and reserved after noon Thursday and Friday. The lot is reserved all day Saturday.
- Festival Bus Loading Zones
- Deakin Avenue at the Bruce Pitman Center
- Railroad Street behind the LDS Center
- Blake Avenue at the Lionel Hampton School of Music/Haddock Hall
- Rayburn Street at the Memorial Gym and Agricultural Science Building
- University Avenue and Line Street at the Idaho Commons Building
- Stadium Drive near the Hartung Theatre
- Main Street between Fifth and Sixth Streets

JAZZ FEST SCHEDULE

More info

A full schedule can be found at uidaho.edu/class/jazzfest/calendar

Wednesday, Feb. 24

- 5:30-7 p.m. — Jazz Festival community kick-off, 414 S. Main St.
- 7-9 p.m. — Ignacio Berroa and the All-Star Quartet plus special guests Vern Sielert and Dave Hageganz, International Ballroom North, Bruce Pitman Center
- 9:15-10:15 p.m. — Lionel Hampton School of Music Jazz Band 1 featuring Ignacio Berroa and Dee Daniels, Bruce Pitman Center

Thursday, Feb. 25

- 1-2 p.m. — Lionel Hampton School of Music Jazz Band 2, International Ballroom, Haddock Performance Hall, Lionel Hampton School of Music
- 2-3 p.m. — Lionel Hampton School of Music Jazz Band 1, Haddock Performance Hall, Lionel Hampton School of Music
- 3-4 p.m. — Lionel Hampton School of Music Jazz Band 3, Haddock Performance Hall, Lionel Hampton School of Music
- 3:30 p.m.-4:30 p.m. — Lionel Hampton School of Music Jazz Band 1 & 2
- 4-5 p.m. — Lionel Hampton School of Music Trombone Ensemble
- 4:30-5:30 p.m. — Young Artists Concert with UI Jazz Band Kickoff
- 7-8 p.m. — Hamp's Club, Kibbie Dome
- 8-9 p.m. — Justin Kauflin Trio, Haddock Performance Hall
- 8:30-9:30 p.m. — Dee Daniels Quartet, International Ballroom, Bruce Pitman Center
- 9-10 p.m. — Ignacio Berroa Quartet, Vandal Ballroom, Bruce Pitman Center
- 9:30-10:30 p.m. — Justin Kauflin Trio, Paddock Hall, Lionel Hampton School of Music
- 10-11 p.m. — Dee Daniels Quartet, International Ballroom, Bruce Pitman center
- 10:30-11:30 p.m. — Ignacio Berroa Quartet, Vandal Ballroom, Bruce Pitman Center

Friday, Feb. 26

- 3:30-4:30 — Lionel Hampton School of Music Jazz Choirs, Kibbie Dome
- 4:30-5:30 p.m. — Young Artists Concert, Kibbie Dome
- 7-8 p.m. — Hamp's Club, Kibbie Dome
- 8:30-9:45 p.m. — Monty Alexander Trio, Kibbie Dome
- 10:15-11:30 p.m. — Tower of Power, Kibbie Dome

Saturday, Feb. 27

- 3:45-4:15 p.m. — University of Idaho Jazz Band 2, Kibbie Dome
- 4:15-4:30 p.m. — University of Idaho Jazz Band 2, Kibbie Dome
- 4:30-5:30 p.m. — Young Artists Club, Kibbie Dome
- 7-8 p.m. — Hamp's Club, Kibbie Dome
- 8:30-9:30 p.m. — Lionel Hampton Big Band with Warren Wolf and Barbara Morrison, Kibbie Dome
- 10:15-11:15 p.m.: Cherry Poppin' Daddies, Kibbie Dome

TICKETS

- For information on ticket pricing or to purchase tickets, visit tkt.xosn.com/tickets/TicketLanding.dbml?&DB_OEM_ID=17100

Moving to the music

The Lionel Hampton Jazz Festival hosts a wide array of dance workshops

Hailey Stewart
Argonaut

Every year the Lionel Hampton Jazz Festival brings together music lovers from all around. However, the festival is for more than just music buffs. This year, 16 different dance workshops will be offered to those who want to learn to move to the music.

A commemorative Lionel Hampton Jazz Festival button is the only purchase needed to gain access to any of the dance workshops.

Led by University of Idaho faculty, guest artists and specialty dance instructors, there are a variety of workshops to choose from for spectators as well as those participating in the Jazz Festival.

The dance genres included in the workshop schedule cover ballroom, Latin, tap, jazz, hip-hop and more.

Belle Baggs, a Clinical Assistant professor of Movement Sciences and the co-program coordinator of the UI dance program, said the main goal of the dance workshops is to offer a myriad of classes and genres.

Baggs will be teaching the “All That Jazz!” workshop on the Thursday and Friday of the Festival. This particular workshop will center on the rhythm and energy that the jazz dancing has to offer.

“I have taught it for the past few years, and this particular form is just one of many that we offer during the festival,” Baggs said.

Baggs said most students who engage in Jazz Fest usually gravitate more toward the musical side of the festival, but with so many dance workshop options they get the chance to not only listen to the music but move to it.

“I really do focus on the dynamics of the movement, which is really fun for me,” Baggs said. “Oftentimes when I teach I will use my voice to emphasize the qualities of jazz.”

Baggs said jazz is very involved with the music and is stylized in a way that matched the beat of the music.

“Jazz is a very versatile style of dance,” Baggs said. “It is showy and flashy, and it really has a sense of hotness and coldness to it.”

Baggs’ workshop will explore the energetic rhythm of jazz movements.

“I really want to try and help students in the workshop to make an effort to let themselves stand out, inside of the dancing,” Baggs said.

Ben Devaud, an instructor for the hip-hop and b-boying dance workshop, also said the best part of dancing is the room for artistry and variability.

“Both hip-hop and breaking are codified in a way, but



Kira Hunter | Argonaut

People dance together Thursday during Swing Devils’ weekly swing dancing at Moscow Social Club.

everyone has a different take on what they do with the movement,” Devaud said.

Devaud said he is excited to teach the hip-hop and b-boying workshop with fellow dance instructor Jessi Brown.

The hip-hop and b-boying dance workshop will be taught six different times during the festival.

Devaud said even though hip-hop and b-boying seem electric and free, they both carry close ties to jazz music.

“Even though it may not seem like it on the outside, breaking and hip-hop both have a very intimate relationship with jazz and funk music, even with artists like James Brown,” Devaud said. “It is all in the feeling of the music.”

Devaud said participants in this workshop should be excited and ready to move.

“I like that there is always a mix of knowledge levels and people,” Devaud said. “I am just happy to share what I love to do with everyone who comes.”

In past dance workshops during the Jazz Festival, the

More info

Details regarding the types, times, dates and places of each dance workshop can be found at <http://www.uidaho.edu/class/jazzfest/calendar/workshops>

turnout of participants has been outstanding. Baggs said that there have been up to 300 dancers of all ages in a studio at once.

Any age and skill level is welcome to join all of the workshops.

Baggs said that is very special to have the diversity the festival brings every year inside of the dance studio.

“The arts bring people together,” Baggs said. “Jazz Fest is a time to celebrate and move.”

Hailey Stewart can be reached at arg-arts@uidaho.edu or on Twitter at @Hailey_ann97

Fungi meet the festival

Molecular biologists to host 'What Might Be Living In My Instrument?' workshop

Lyndsie Kiebert
Argonaut

When second year graduate student Theo White was an underclassman in the University of Idaho Marching Band, he said his trombone slide kept binding up.

"So I took it apart, and there was this black stuff," White said. "I thought 'This doesn't rust this color. This must be mold.'"

White then wiped down the inside of his instrument and kept playing — until a week later, when it grew back again.

"That time I left the trombone apart to dry, and the black stuff didn't come back," White said.

White isn't the only musician to experience the unwelcome colonization of microbial worlds within his instrument, though molecular biology professor Jill Johnson said it isn't an extremely common experience.

"The actual cases of people getting sick from their instrument are actually very low," Johnson said. "In general, this isn't a widespread threat or anything."

Still, when the dean and associate dean of UI's College of Science asked for additional ideas to represent the college at the 2015 Lionel Hampton Jazz Festival, Johnson and her colleague Doug Cole volunteered.

Johnson said she'd been inspired by an article about a bagpiper who'd been hospitalized with a sickness caught from fungi growing in his instrument.

"I was reading this story and became curious about how often this type of thing occurs," Johnson said. "We saw it as an opportunity to kind of take this fun angle to describe what types of organisms could be living out there, how do you study them, what do they need to grow, why can they grow in an instrument?"

Johnson and Cole's workshop, titled "What Might Be Living in My Instrument?" is a lecture-type presentation in which the professors address those questions, as well as methods to avoid organisms setting up camp in the attendees' instruments.

Last year, the first time the professors hosted the workshop, Cole said the feedback from school group leaders and students was increased curiosity, leading to an extensive question-and-answer session.

"They were also partly scared, like 'how scared should I be?'" Cole said. "But also just, 'what could be in there? What could be growing? How worried should I be?'"

Cole said over 1,000 organisms have been identified living in the mouths of people. Most of those are bacteria and fungi. He said that while instruments aren't necessarily the best host for bacte-

rial organisms because they need something to feed on, fungi are more resilient, and therefore a problem organism.

"Given the right conditions, they are very robust organisms," Cole said.

As far as fungi (and other intrusive organisms) having a host to feed on, fourth-year music education major and French horn player Abbey Cheever has firsthand experience. While scrubbing out her section's instruments, a mellophone harbored a haunting surprise.

"There was lettuce, moldy bread and some little black insect-like things," Cheever said. "I immediately told the

marching band director — now any food before football games is banned."

Cheever's story may not be common, but it is preventable.

"Part of this is just making people aware that this can happen, and then how to take steps to avoid that, or to take care of it," Johnson said.

"What Might Be Living in My Instrument?" will be held from 10:30-11:20 a.m. Friday in the Clearwater-Whitewater room in the Idaho Commons.

Lyndsie Kiebert can be reached at arg-arts@uidaho.edu or on Twitter @lyndsie_kiebert



Megan Hall | Rawr



Tess Fox | Argonaut

University of Idaho senior Andrew Aslett and senior Ruben MaKenzie work on a drumset Sunday at the Business Technology Incubator.

New leadership, same odd jobs

The Night Crew provides volunteers with a quality student experience

Tess Fox
Argonaut

There is no ordinary day for senior Jake Snarr during the University of Idaho's Lionel Hampton Jazz Festival.

"They're all completely different," Snarr said. "Especially the days when I might have class and I'm running around worrying about a million different things."

As student performance equipment coordinator, Snarr acts as the middle man between festival management and student volunteers and participants. He manages a group of student volunteers called the Night Crew and coordinates what gear goes where, when gear gets there and who gets it there.

For Snarr and his crew of volunteers, the festival started on Sunday. On the first day of Night Crew, he and student volunteers spent several hours unpacking shipments of gear and pulling other equipment out of university storage.

The rest of the week consists of moving gear from site to site and other odd jobs. While the group has been nicknamed "Night Crew," the group operates during the day as well. Snarr said when it comes to setting up, the Night Crew chooses to set up during whatever hours work best for them.

"Basically whenever we can do it and whenever it needs to get done, we consider those two and we put it together and make sure it happens," Snarr said.

Snarr first became involved in the Night Crew his

freshman year and said that many students have since joined for the camaraderie that comes with setting up for the festival.

"It was a tradition in the studio. Everyone just did it so I jumped on," Snarr said. "It was a lot of fun so I kept doing it."

Last year, Snarr took on more responsibility within the crew as a driver. In addition to being in charge of a four to six person team, drivers maneuver, load and unload vans full of equipment.

While Snarr and the drivers are paid by the hour, general Night Crew volunteers receive one concert ticket for every four hours they work.

Tanner Schut, UI student and percussion performance major, is participating in Night Crew for the first time this year.

"The whole percussion studio runs it," Schut said. "All my friends who are upperclassmen have done it before (and) loved the experience."

Junior Derec Steinman, on the other hand, has participated in the group since his freshman year.

"I think it's really cool to be able to set up everything for middle and high school bands to play," Steinman said. "Getting to go behind the scenes of the jazz fest is pretty awesome."

As with any operation of this size, there are unavoidable snags. Last year's staging location, the old Ambassador Subaru dealership, is currently occupied. Snarr said the group is now staging at the Business Technology Incubator on the East end of campus.

"The Jazz Festival explored using a few sites," Snarr

said. "We just determined that this was our best option, due to price and it's also on campus. It makes it really easy to get to in a pinch."

The BTI is carpeted and has heat, which makes taking care of the equipment much easier, especially the drum sets and keyboards, which are loaned by the manufacturers Ludwig and Sebastian.

Snarr said his ultimate goal when it comes to running the Night Crew is to be organized.

"I want to make it so that the people on my crew and the volunteers working for me know what needs to be done and can just make it happen," he said. "It doesn't need to be a big fiasco or something like that."

Last year's coordinator fell ill during the festival and Snarr said she was so organized, volunteers were able to operate without her immediate presence.

"She was organized to the point that when she got sick and she could just let us keep going," Snarr said. "We got everything done because she had everything planned out so much. She didn't even need to be there."

When a site doesn't have all the required equipment, no matter what hour, Snarr gets that call.

"It isn't a big deal usually, but it can be a big deal to the students," he said. "That's where it becomes a big deal for me. It's about their experience and not how hard I have to work. I'll work as hard as I need to, to get them the best experience."

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Linking music, human rights

Jazz Fest workshop will explore legal foundations as they relate to music worldwide

Diamond Koloski
Argonaut

International human rights often call to mind marginalized groups, radicalized movements or extreme violence.

Jeffrey Dodge, associate dean of the College of Law, said he is hoping to break human rights down to a more foundational level.

Dodge will conduct a workshop, “The Relationship Between Music and International Human Rights,” as part of the Lionel Hampton Jazz Festival’s classroom component. It will be held Friday at 2:30 p.m. Friday in the Clearwater and White-water rooms in the Idaho Commons.

“This is going to be a really unique opportunity for me to focus on a unique connection between human rights and music, that one may not often think about,” Dodge said.

Dodge said one main point he will explore in his workshop is the connection between the Universal Declaration of Human Rights and music.

He said this declaration is seen as the foundational document of everything else that has been done for human rights infrastructure internationally.

Dodge will also address how music is closely related to the freedom of expression, which includes the right to participate in cultural life.

“I think there’s a very positive relationship between the human rights legal infrastructure supporting musicians, and the expression and cultural reflections that come through music,” Dodge said.

Dodge said he will also briefly explain what human rights are, and where they originated from.

Don Burnett, professor of law and former dean of the College of Law, said he thinks this workshop will be a good addition to the other events happening during the festival.

“Jazz is a universal language,” Burnett said. “It really makes sense to emphasize the multicultural and international aspects of music.”



Yishan Chen | Argonaut

Jeff Dodge explains his upcoming presentation about the connection between human rights and music.

Burnett said that is important because Lionel Hampton himself wanted to encourage the festival because he believed jazz had reached a plateau in the United States, but was flourishing all around the world.

According to Dodge, people often think of music as it relates to law in the intellectual property area, like with illegal downloading and privacy.

“I thought I’d highlight a connection between music and a discipline that we don’t really think a lot about,” Dodge

said. “I wanted to take it to a more foundational level, to a human rights level, to understand what music really represents in a legal context.”

He said he got the idea when he was touching on music in his course on international rights, but only briefly because they focus more on women’s rights, racial discrimination or LGBTQA issues.

“What I hope people will take away from this workshop is that it is a new way of thinking about human rights, not just in the context of the most egregious issues

we normally talk about,” Dodge said.

He said some of those issues are people not having access to water, food or voting rights.

“I hope what people walk away with is that the expressions that the artists make in their music, and our reactions, are also part of our human rights protections,” Dodge said.

Diamond Koloski can be reached at arg-news@uidaho.edu or on Twitter @diamond_uidaho

The different daddies

Emily Sandoval
Argonaut

Established in Eugene, Oregon, and dating back to 1988, The Cherry Poppin' Daddies are an untraditional band that records music in various genres. The group is set to perform at the University of Idaho Lionel Hampton Jazz Festival and the band's lead singer, Steve Perry, shared his experiences with The Argonaut.

Argonaut: How did your band first meet? What was the push behind its formation?

Perry: "We started in 1988. Our first show was in November 1988. It was an idea that I had for trying to combine the punk music that I was interested in with swing music that I had discovered that I was drawn to for some reason. So it was kind of a science experiment to see what it would sound like."

Argonaut: Is there a story behind your band's name?

Perry: "Before our second show we had decided that we needed a new name and the poster was about to be printed. We lived in a band house and were listening to a lot of Viper Jive records at that point and one of the lyrics that came through the record player was 'I'll be your Cherry Poppin' Daddy' or something like that. One guy said, 'You should call yourself the Cherry Poppin' Daddies!' Everybody laughed and we said, 'OK, fine, that's the name.'"

Argonaut: What gave you the idea to bounce around from different genres?

Perry: "It depends on what the song is about. If I feel like a certain genre makes what I am writing about more interesting or impactful I will write in that style. For instance, I wrote 'Drunk Daddy,' a song about a child being beaten by his father, in a swing style because it was unexpected and when you finally realize what is happening it makes the reality of the abuse more shocking."

Argonaut: What are you most excited for at the Jazz Festival?

Perry: "I want to show people that it is possible both to play good 'jazz' music as well as rocking out. It's fun to see a band be able to play both ferociously and with a brain."

Argonaut: What is your favorite part about being in a



Steve Perry | Courtesy

band and performing?

Perry: "It's my art so I like trying to express what's going on inside myself through writing a bunch of songs and putting them in a collection that hopefully goes together and takes the listener on a thoughtful, emotional trip somewhere."

Argonaut: What is your craziest performance moment?

Perry: "Once we were on a bill with Dana Carvey and Secretary of State Colin Powell in a blimp hanger and performed for all the Titans of Silicon Valley."

Argonaut: What else should Jazz Fest attendees know?

Perry: "We have a new recording out called 'The

Boop-A-Doo' it's a collection of our versions of '20s and '30s hot jazz. We have it and all our other records available at daddies.com. If you order a record on our website, you get personal service direct from the band. I literally put the CD in the envelope myself. We encourage anyone interested in supporting our music to check us out there."

The Cherry Poppin' Daddies will perform at 10 p.m., Saturday in the Kibbie Dome.

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