**THE ARGONAUT**

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**Career Expo returns March 1**

By Carla Wright

The 2006 Spring Career Expo of the Argonaut and the Idaho Alumni Baccalaureate of March 1, bringing with it the largest amount of career advice, research, and resume-building workshops.

The career event, which did not attract previous career fairs will be sponsored by the Alumni Affairs, Alaska tech and Southwest Research Institute will be represented, as well as will-visit work, "The employees of the University of Idaho's Office of Professional Development Office.

"It's not the same time as engineering and a lot of people: we've had in the past," Bilbo said.

Bilbo added that there will be no monies present at the expo, as will Innovation Science-Car, which is a CAPT office, and is the engineer that invents the largest population of new graduate engineers.

Larson said that planning this

**Suspect identified in theft**

By Kevin Wickerson

Residents of the Living Learning Community can breathe a sigh of relief, as a suspect was identified in a recent string of meal thefts that have plagued the residence hall.

The suspect, a temporary mailroom worker in the LLC mail room until it was found last week, was identified as a result of an ongoing investigation by UI Residence Life, local police and the U.S. Postal Service.

An investigation was launched into the matter after LLC residents came forward complaining about missing mail, said Corey Ray, assistant director of Residence Life. The initial theft was primarily of a personal nature and contained gift cards or "anything else that could be considered personal," Ray said. Ray declined to comment on the suspect's identity, however, as it does not appear that the suspect was attempting identity theft.

The investigation began, Ray said, when a student brought in a letter to the LLC his stamp was canceled when two letters were being expected from home were never delivered. After the letters were missing for about one week, the student checked with the post office and asked to find them.

By this time, an investigation had already been started by Residence Life staff members and the Moscow Police Department. Ray said that they were able to establish a clear suspect in the matter by comparing the time and place in which the mail went missing.

"We were surprised who we thought it was, we contacted the postmaster," he said. Ray said that in the past he's seen this same type of person serving as a part-time mail sorter in the LLC mailroom. Although most residence hall employers are students of their spring, he said that this individual was in no way affiliated with the university.

"It was through a thorough background check, an interview and an interview and he had no criminal background," Ray said.

**Attorney wants evidence thrown out**

Kovis says jury pool tainted, wants trial moved

By Sam Taylor

A Moscow man's public defender has asked that any information regarding the possibility that his client has HIV or any claims regarding the matter be suppressed in the trial.

Charles Kovis filed several separate motions after being charged with possession of HIV without informing the victims.

Kovis's attorney, Mr. Croll, said that any information made available to the public would be of interest to criminal investigation. Kovis's attorney said that the case was not about the virus itself, but rather the publicity that would occur if the case was brought to trial.

"I think all these things probably play a part in which story he has to do to better," he said.

Kovis believes that some reports in the surrounding groups aren't accurate. Kovis's attorney said that Kovis would not be interested in participating in the trial.

**Valentine's Day service project**

By Sean Carmine

A Valentine's Day service project was hosted by the Arnold Air Society two universities for students to raise money.

A $1 ticket bought graduate student Andrew Larson a round-trip with Idaho-based Airlines to Washington, DC and a scholarship in the school.

The students raised money for the ticket to Washington, DC and for scholarships in the college.

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New Commons and Union Board seeks student support

By Frank McGovern

A decision was reached last week regarding the planning and formation of the Alumni Commons and student Union Board for the fall semester. A sub-committee decided that the planning committee for the student Union Board would be 50% student, 50% administration. The planning committee for the Alumni Commons will be entirely student.

These decisions come in the wake of a “Weekly Student Council” which took place this Tuesday. The meeting, held in the Union Board Room, brought together students and administrators to discuss and lay out the framework of a student Union Board. The organization of the Union Board will be the first step to re-establishing campus student government.

One reason for the decision is the lack of enthusiasm that students have for campus government. As a result, a grassroots movement is being attempted. The Union Board will be a starting point for this grassroots movement.

Another reason for the decision is the desire of students to be more involved in the decision-making process. By having a student Union Board, students will have a say in the direction of the campus.

The Union Board will be a way for students to have a voice in the decisions that affect their campus. The board will be made up of elected representatives from each college on campus.

The Alumni Commons will be a place for students to hang out and socialize. The commons will be located in the Student Union.

The commons will be open throughout the year and will be a place for students to meet and socialize.

Join the most powerful touring band in the world.

The U.S. Army Band’s “Black and Gold Tour” is coming to your campus to perform and hold auditions. It will be your chance to find out what the Army Band program has to offer and to see why it is one of the most prestigious and respected bands in the country.

The “Black and Gold Tour” is a nationwide tour that features the Army Band’s top ensembles, including the Army Swing Band, the Army Jazz Band, and the Army Chorus.

In addition to performing, the Army Band will also hold auditions for students interested in joining the band. If you are interested in playing a musical instrument, you are encouraged to attend the auditions.

The Army Band is looking for students who are interested in playing in one of the band’s ensembles. The band is looking for students who are skilled musicians and who have a passion for music.

If you are interested in joining the Army Band, please contact Mr. Frist on the phone number provided.

The Army Band “Black and Gold Tour” will be held on Wednesday, June 1st from 3:00 p.m. to 8:00 p.m. in the Student Union.

Get to know the band and the director, Mr. Frist, as they discuss the history, music, and spirit of the Army Band.”
Federal budget, education act would raise cost of loans

By Aydın Mustafa and Nate Popenoe

As the federal deficit continues to grow, President George Bush's 2007 budget may make students pay the price through higher student loan rates.

According to the Congressional Budget Office, the federal deficit is projected to grow to $360 billion by the end of the 2007 fiscal year. In response, the Deficit Reduction Authorization Act, signed on Feb. 8 by Bush, requires $35 billion in spending cuts, mostly to discretionary programs.

The cuts tap the budget's priorities, showing that programs through which students will go to college are going to be squeezed. This squeeze will take the form of about $22 billion in new federal assistance to banks and other institutions that service student loans, said Rodney Dunn, associate director of Student Finance for the Research Bureau.

"They're not cutting back the amounts available to students in drama," he said. "They're cutting back on the savings rates or any of their [interest] reauthorization that students when they're in repayment."

Dunn said the volume of new loans to a greater degree, Dunn said, is the potential realizations of the Higher Education Act of 1992. The act, which contains essentially all student aid programs on the federal level, is usually amended and reauthorized every four or five years.

"Then, we're talking about the interest rates," Dunn said. "There will be change anything, to pay in the realizations, and that's the Real Mortality."

The major change that students will see if the budget is passed is a change from a variable interest rate, student loans to loans with a fixed rate. The interest rate is currently at 5 percent for a Stafford Loan. The proposed changes will fix the rate at 6 percent.

For parent PLUS Loans, currently at 7.5 percent, the one will go up to 8.5 percent, and for Stafford Loans by Pullman will be unaffected.

The fixed rates, Dunn said, will help banks save billions of dollars in interest they lose due to the lower interest.

"They never envisioned that the economy would take a dive like it did six years ago," he said. "They thought (rates) would hang in there at 7 percent. They went down as far as they could in the long run, it's a money-saving thing."

The fixed rate, which wouldn't affect loans already received, would be applied to loans after a set date, how the date was being considered is July 1 of either 2006 or 2007.

Dan Despain, director of admissions and financial aid, said, "I'll look at consolidating loans if the higher education act passes. This will allow students to consolidate their loans together and make one payment. It is an available consolidation in that it will lock in current interest rates.

Visitors, not students, invited to park at the Student Union

By Sam Taylor

There have been a bevy of changes this school year for anything campus, and the University of Idaho's Student Union Building has been removed and dismantled for visitors parking only.

The move, said Kimi L. Lucas, director of Student Services Transportation Services Administration, was done for several primary reasons:

"They always seem to end up there anyway," Lucas told visitors to campus.

Located in a visitor's corner was the works of the North Campus Computer Lab, where people can purchase tickets for events, where Parking Services is housed and where student housing is available, so people could have more "opportunities to do things on UI accounts.

"A lot of times people think, "Oh, they're not going to listen to me, but we do."

Kimi Lucas

Parents wish visits with their future Vandals would be able to purchase university gear at a small shop, purchase books for events and perhaps in other amenities that are not matter what the school did, but it's not only being to parking at the SUB because it's convenient offices inside, including the Student Services Transportation Services Administration. It's a matter across the SUB, Lucas said.

"Another issue was that because of some budget cuts, Lucas said, the "increased labor, the status of employee" didn't happen to us and we would have liked it to add some changes occurred."

Lucas also said the "equivalent employee" didn't happen to us and we would have liked it to add some changes occurred."

"I'm not finalized, but we're agreed to take over the concept," she said.

Visitors to campus can get free permits for parking in the SUB Information Desk. Employees of the school can also park in the spots with a departmental or visitor's passes. It all goes to meetings or other events.

While students are being angry over rising meter costs and more parking being given to Greeks on Pioneer Drive, Lucas said, "there hasn't really been an increase to demand these other metered spots.

"Lucas said, the students "people to know that if they didn't have questions or comments about the issue they could contact Parking Services. It is something worth, she said, but complaining can be a good thing."

"It's kind of a catalyst for us to look at the community and see what we can be used to generate growth and not times people think, "Oh, they're not going to listen to me, but we do."

BY THE NUMBERS

Assuming the average UI student graduates with $28,000 in debt loans, the Higher Education Act would increase their

- Loans: $148

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YOU WANT A GREAT SMILE!

But you're worried about how long it's going to take for braces. What would you say to someone who walked into the closest orthodontist, from one of Moscow/Pullman's leading orthodontists, Dr. Glen Armstrong, and told you, "Give us a call to learn more about SureSmile."
Keep jazz fest alive

By Ryan McIlhaney

When you walk into this tapas bar, chances are you’ll notice something different. Thousands of people are streaming into Moscow for the Lionel Baptiste International Jazz Festival. Everyone from elementary school band members, to high school students and their fans, to world-class musicians are here for a celebration of jazz.

But while music classes at the University of Idaho and Boise State are in session, the Jazz in Moscow committee, and the Jazz in the Schools program introduced by the U.S. Consulate in Moscow, are working hard to keep the fest alive.

The new director should be as skilled and knowledgeable as Stierke is. The jazz fest currently involves hundreds of all ages who attend workshops and lectures, and the Jazz in the Schools program introduces jazz education to students and fans. The new director should be selected from the jazz community.

If I were to judge jazz fest's future, I would award a new director to bring new organs and acts to the fest. The new director should have fundraising skills. While the jazz fest brings money to the community.

Winter Olympics lack true sports, rivalries

By Ryan Smith

There’s no need to beat around the bush here. This year’s Winter Olympics lacks true sports, true rivalries, and true sport among athletes.

The events are so silly, only athletes who belong to “true” sports can compete. The same logic for excluding “true” sports in the Olympics is not valid. Why are we even having the Winter Olympics?

Aren’t we just throwing these athletes into the ice and snow again sometime in the next decade?

So what are we left with in this winter olympiad? More and more over-specializing and specializing athletes into even more and more specialized fields.

The “men’s” section is too small to compete with the “true” sports section. It is a shame if this doesn’t happen. Which is the answer for this Winter Olympics?

Finding a person to take over for this job. The Argus has confidence in the search team to find a replacement for Stierke and keep the jazz fest alive at UI.

T.K.

I look at snacks red, meth cocaines, ludes, hash, offer at alkaline red but no weed and the feds going to let us lift my heart medicine from Canada.

Jazz fest rocks!

The one thing about my college years that I reallyfind back are the bands. There is no better way to celebrate than with music. It’s a good way to get people out of their shells, and being in a crowd is a good way to feel. I feelI needed to go out and enjoy myself. In the end.

Disguing is not swimming

As a former high school swimmer I used to think it was a good sport. I still think it is a UI has a women’s team. I think it’s a great sport. But I think the college level, diving and swimming are not the same sport. the pool is too big, the lanes too
different. It’s not a big thing for me. Well, I think it is a good sport. It’s a good sport for people.

Jazz fest rock!

I went to the jazz festival in Moscow, and it was fantastic. I had a great time. It was a great way to celebrate. I met a lot of people. I had a great time.

Criticism unfounded

I think that the jazz fest is a great event. It’s a great way to celebrate. I went to the jazz fest last year, and it was great. It was a great way to celebrate. I had a great time.

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Floyd Peterson: A lifetime of art

By Uri Weiner

Floyd Peterson enjoys the simple things in life: fishing, friendship and wandering the wilds with a tripod to photograph beautiful landscapes. Peterson's love for photography has had a profound impact on his life and work. "It's a time for me to escape from the world. It's a time for me to be alone, to think, to reflect," he said.

"When I'm out there in the wilderness, I feel like I'm a part of something greater than myself. It's a way to connect with nature, with the world around us," Peterson said.

Peterson was born in 1950 in the small town of就没

A fan of jazz, Peterson began his photography career in 1970, when he started taking pictures of the local music scene. "I was just a teenager, but I had a passion for photography," he said.

One day, while playing drums in a local band, Peterson met a photographer who offered to take pictures of his band. "That was the start of it all," he said.

Peterson's photography has been featured in numerous publications and exhibitions, and he has received numerous awards for his work. "It's been a long journey, but it's been worth it," he said.

Peterson's approach to photography is simple: "I just want to capture the moment, the emotion," he said. "I don't want to be too focused on the technical aspects of the shot. I just want to capture the feeling."
LOCAL BANDS

Brothers on campus, brothers in the band

By Michael Howell

February 27, 2006

Picture the scene. It’s cold out- side. Three college buddies are huddled together, tapping their instruments, laughing and just plain goofing around. The walls are lined with mattress covers, as other people in the house won’t be disturbed by the noise. The ceil- ing has a black sheet hanging from it and the title of Christmas Lights is educators: Our family’s history.

Now imagine that it’s happening on the University of Idaho campus, in fact, it’s probably happening at the Sigma Chi house right now. The band consists of Miller Commons, a fifth-year landscape architecture stu-

Hear Clearview

To hear Clearview’s music, listen to it at www.clearviewband.com/ mp3 at 4 p.m. Tuesday or check www.my profi.com/learnclearviewheads dot, on bad ghosts. Kerry Seidel, a sophomore sport science student, is a percussionist, and Spencer Batt, a junior geology and earth sciences educa-

ture major, on guits and vocals. Cameron said the band started out very typically.

“I first heard it when he came to Sigma Chi as part of the rush during the Vandal Friday. We just hit it off from there. As we started to live together, we started to just play. We were just a jam band,” he said.

As Batt put it, “We took a small break to focus on school. By the time we got out of school for the holidays, we had moved into the house. The band is playing every night, come what may. As long as he asked if I could play a more drum that he had.”

Seidel said he just played around with the drums and actually started to learn them around September of 2005.

Since then, the band has taken off in the Moscow area. It went from playing gigs once in a while to play-

ing weekly. The band members attribute their recent spike in success to many things, including, but not limited to, their improvement in playing, work about them getting around campus and, of course,

Clearview. "One of the biggest keys to our suc-

cess is that we aren’t a band,” Batt said. “We’re a brotherhood. There are some bands you can just see that they’re only together for money. We live together, go to school together and just hang out. I couldn’t get myself stuck on a bus with these guys if we ever made it big and that would be fine.”

For now, this band that defines itself as “a folk/rock/rock band” isn’t selling out arenas. That doesn’t seem to bother the band members too much.

“We perform at the Sigma Chi house using equipment that Kevin’s dad donated and a stage that we built ourselves,” Batt said. “We probably only perform for a hundred or so people, but it still gives us the biggest rush. The way we set up the stage, it feels like a huge concert. We’re usually so nervous that we have to do everything to try and light-

up the crowd.”

There are several ways to get a feel of Clearview’s music. For one, you can go to his MySpace site to hear samples of our music,” Seidel said. “If they like it, they’re free to stop by the Sigma Chi house and one of us would be willing to make a CD for them. If they want a professional CD, we’re actually going to start recording one on March 4. Lastly, we’re holding a con-

cert at the Sigma Chi house on Saturday at 9 p.m.”

Barth puts readers on language rollercoaster

By Tasy Roberts

All students are familiar with the story that every some-

thing, thing known to rust. But throughout the book, John Barth plays with this traditional hero story by writing these novels that one is from the story, not the story. The 926A T 220 East college town and follows the Three Bears. Weighed, Allied, and Weighed, three students whose lives converge in one strange way. From the standpoint of the pres-

ent day that is commonly under-

stood, A new form of writing, the novel, has evolved. These three stories, each of which has a different plot, tell a story of the present, the past, and the future. The first, "The Road," is written in the first person. It is a

two, the second, "The Road," is written in the third person.

"The Road," the second novel, "The

Road," is written in the third person.

Tasy Roberts reporter

Application Deadline has been extended for Davis Investment Group! A resume and cover letter is due Tuesday, February 28th by 4:00 pm electronically to Professor Mario Reyes at mreyes@uidaho.edu. For those who have already applied - PLEASE resubmit your resume and cover letter unless you have heard from Professor Mario Reyes by Friday, February 24th.

- Gain valuable experience in investment research, decision making, and professional presentations.
- Become intimately familiar with securities markets while working in a dynamic team environment.
- Past field trips include: New York, Chicago, and San Francisco.

Who Can Apply?
Open to students of ALL MAJORS (Freshmen and Sophomores are encouraged to apply)

We are looking for highly motivated students interested in learning about financial markets through the management of an investment fund.

Questions? Contact Kimberly Farran at far9258@uidaho.edu

Don't miss out on these career opportunities!

Career and Professional Planning at Idaho Commons 334

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885-6121

Career Expo of the Palouse
March 1 @ 9:00 am - 3:00 pm
UI Kibbie Dome

885-6121

It's about the Experience...

Friday, Feb. 17
6 p.m. to 8 p.m.
Friday, Feb. 24
6 p.m. to 8 p.m.
Friday, March 3
6 p.m. to 8 p.m.

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Don't miss out on these career opportunities!
Shepard anticipates second senior night

By Kenan Lamb

Rarely does a player get the chance to celebrate his career during the regular season, but Tanoris Shepard will have that opportunity during the WAC Championships.

Mackenzie Flynn is one of three players.
Flynn, who graduated last spring from Redmond High School in Washington, has played in all 21 games as a true freshman.

"The job has been a great experience for a guy who has never played the sport before," said Kenan Lamb.

"College basketball is a lot faster and more physical. There's a big difference in the speed of the game, the players and the style of games.

"It's a great experience for a kid who has never played the sport before. I think he's doing very well and we hope he continues to improve. He's not bad at all," said Kenan Lamb.

"It's really difficult for a guy who has never played the sport before. I think he's doing very well and we hope he continues to improve. He's not bad at all," said Kenan Lamb.

"We played his best game the last game, when he played well and scored 10 points. He didn't get fouled at all, but we weren't surprised," said Kenan Lamb.

"The Wolf Pack's win over Southern Utah has guaranteed them a spot in the WAC tournament. We made the same mistake in the regular season, when we didn't play well and lost to Southern Utah. We'll play our last game of the season on the road and try to finish with a win," said Kenan Lamb.

"We played well against Nevada and Southern Utah, but we didn't play well against Idaho. We need to improve our defense and continue to play well on the road," said Kenan Lamb.

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Tease and tone your body

By Mackenzie Stone
Agoura

Cardio teas has three rules: class this this, 10 minutes, and one last thing about it a lot of activity.

Cardio teas is a big part of the class. says Dolores Stone, a registered instructor of the USU wellness program.

Cardio teas is an exercise dance class that incorporates hip-hop with a step-station routine. Divilbiss began the class in the fall by introducing one of the most popular dance classes in the US Wellness Program. It averages 15 to 20 students per class.

"You can't potty mouth, you're not..." Divilbiss says. "It's nothing, it's not degrading and too provocational.

Cardio teas is geared toward students of any skill level. It is a fun, hip-hop and step-station move. Divilbiss teaches two different dances to isolate and move different parts of the body.

"She is really upbeat all the time," student Cathy Delena says. "She really knows what the class is like."
The P-17 class started with a hip-hop strength and cardio workout, then moved into the dance portion. Mayson, a senior who plays for the Nick Tahmooressi team, took over for Divilbiss in the Nick Tahmooressi theme song for her 15 students. The theme included an imaginary step, a dance of steps and solo, and a lot of hip hits.

Haliey Scheer, a regular student in the class, said, "Act like they touched your butt and you're doing something dirty. It's just fun for your imagination." Scheer, a junior, said she has been coming to the class since last year. The class other last year, she said, "It's just something that I've been doing for the year, and the dances are all different."

This is a class when you need to feel comfortable. And Brittany always makes you feel comfortable."

Cooper says, "I'm very into the mind. class during class, put a lot of stock into what the students are doing."

"I've always have to have what you're doing and who you're affect- ing."
The class has created a buzz on campus, and Mayson has been allowed personally by teaching cardio teas.

"I would go outside of my house, I would do this in my bedroom."

"I'm not afraid of you, I'm not afraid of this, and it's one of those classes that has a stereotype with teaching," Mayson says. She did the dance with the stereotypes by focusing on something that the Wellness Program. Contrary to popular belief, she does not have to be on top of a guy, and she does not need to be on top of a guy on the workdays.

"I have been to a gym, but I have never been to a gym with girls."

Mayson's students are sub- ject to the same stereotypes.

"It does come my mind..."

Cardio teas is an exercise dance class that incorporates hip-hop with a step-station routine. Divilbiss began the class in the fall by introducing one of the most popular dance classes in the US Wellness Program. It averages 15 to 20 students per class.

"You can't potty mouth, you're not..." Divilbiss says. "It's nothing, it's not degrading and too provocational.

Cardio teas is geared toward students of any skill level. It is a fun, hip-hop and step-station move. Divilbiss teaches two different dances to isolate and move different parts of the body.

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Mayson's students are sub- ject to the same stereotypes.

"It does come my mind..."
Festival off the radar for some students

By Tyler Wilson
Argonaut

For many students, the jazz festival is the most exciting event in Moscow each year. Some students, on the other hand, don’t even know it’s coming.

Nico Serhan, a first-year musical theater major, said she’s barely noticed any advertising.

“I’ve never really heard people talking about it,” Serhan said.

Marlo Mackay, a sophomore vocal music major, has only heard about it through her voice instructor.

“There hasn’t been much hype,” Mackay said. “I haven’t even seen fliers in Wallace (Residence Center).”

Other students are aware of the festival’s presence, but remain ambivalent.

“If there’s no rock ‘n’ roll, I’m out. I don’t notice,” said Phillip Obendorf, a sophomore agriculture economics student.

David Morris, a senior majoring in music and English, believes the festival doesn’t offer students accessible music. “They could incorporate more R&B or soul music. They could ease off some of the strict jazz requirements and go for a wider variety of music,” Morris said.

The instrumental stuff is more for music majors,” said Denny Robles, a junior advertising major. “They need more music with vocals.”

Others believe greater interest would be generated if the university did more to get students excited.

Joe Amend, a graduate psychology student, said the current advertising doesn’t get students involved.

“You’ve got to explain to people that the best musicians are playing in our backyard for a little price,” Amend said. Jeff Olson, associate director of UI Communications and Marketing, said the festival has a positive impact on campus. Olson said the festival has a $4 million impact on the regional community based on a 2002 economic study. In addition, Olson said, the festival offers programs and opportunities that students across all majors can participate in. Programs have included free films and lectures as well as work opportunities.

“Hundreds of UI students, not just music majors, volunteer their time to assist in the operation of the festival,” Olson said.

Despite accepting the festival’s positive overall impact on the community, some students still find the events more irritating than exciting.

“The high school students are really loud,” Robles said, referring to when visiting schools pack the Idaho Commons for lunch.

Chad Houston, a freshman majoring in finance, reflected on some negative festival experiences.

“It gets really packed and annoying,” Houston said. “There’s cops all over the place.”

Olson said the jazz festival does cause some disruption to regular campus life, but other events like Homecoming, Dad’s and Mom’s weekends and Vandal Friday also bring large numbers of visitors to campus.

After four years at UI, Morris agrees.

Students crowd the halls of the Administration Building while waiting to compete in the 2005 Lionel Hampton Jazz Festival competitions.

“Vandal Friday is much more annoying than jazz fest,” Morris said.

Whatever the opinion, be it anticipation, annoyance or ambivalence, most agreed more could be done to increase awareness and excitement.

“They should put some small jazz combos in the Commons like they do for the lunch room series,” Morris said.

And while Olson is happy with the festival’s exposure, he also believes more could be done, including more promotion of volunteer opportunities and class credit for attending events.

“It would be nice to be able to offer student-discount tickets to the concerts,” Olson said. “But that’s not something the festival can afford to do right now.”
Variety of music shaped trumpeter's sound

By Jon Ross
Argonaut

The first time James Morrison performed on a classical stage, he didn’t know what to think.

"As I became better known ... I started getting some invitations from orchestras," said the jazz musician. "Although Morrison, who plays a broad range of instruments from the trombone to the piano, had been listening to classical music since he was a kid, he had never had the opportunity to play in the genre. His first classical gig betrayed his ignorance.

"They reached out to me, but I was just starting out. I didn’t think anyone would want me," he said. Morrison’s first reaction was, “What’s he play?”

The Australia native started out playing jazz trumpet in nightclubs at 15. Playing jazz professionally at such a young age was inevitable for Morrison.

"Being a musician is something you are, not something you do," he said. "It just turned into a paper route."

FESTIVAL PERFORMANCES

• 8 p.m. Friday, Kibbie Dome
• 3 p.m. Saturday, Nuart Theater
• 8 p.m. Saturday, Kibbie Dome

Morrison could just as easily have become a touring classical musician. "It’s just another sound. I never really considered it as different, technique-wise. The fact that it’s not called jazz is arbitrary."

His penchant for jazz was a product of his surroundings. His middle school didn’t have an orchestra, and the music school setting of classical training followed by jazz study was foreign to him.

"It was very much the other way around."

Spurting on his jazz development was his brother, John, who plays the drums. "We always played together. We worked together," he said. "I just made sure I was playing at every opportunity."

Sibling rivalry didn’t play a factor in music making; it was more of a symbiotic relationship, Morrison said.

"We always welcomed a drummer in the band."

Morrison now plays both styles of music, but he said the most important factor, no matter what music is being played, is the musician’s ability to connect with an audience. "It doesn’t really make any difference what the notes are. You’ve gotta really love what you’re playing."

Morrison said he also believes there is no reason to experiment with the music to keep it fresh, because, to people who don’t listen to jazz, the music will always be something new. This was harder in the ’80s when jazz was considered pop music, but just playing jazz today exposes the audience to something it may not have heard.

Jazz has formed specialized genres that each combine another musical element with jazz, but Morrison simply considers himself a jazz player.

"I don’t like to sort of draw lines between styles in the genre," he said. "The only difference comes when you get people who haven’t spent a lot of time learning a craft."

Morrison has experimented with different instruments but has always kept the same style. Instead of adding more acoustic instruments to his arsenal, he has now turned to digital technology. Morrison recently worked with designer Steve Marshall to create a MIDI wind controller that felt more like an actual trumpet.

"It’s just another instrument," Morrison said. "It doesn’t provide a different approach to music at all."

But it does provide an extended range. When playing electronically, Morrison now has free rein over 10 octaves of sound. When not experimenting with electronic instruments or playing jazz around the world, Morrison likes to spend time at his ocean-side home. In addition to sailing and boating, he is also a pilot who flies his band to gigs, but Morrison said he doesn’t think of these hobbies as extra.

"I don’t think of it as spare time. There’s no spare time."
Claudio Roditi's valve trumpet playing added to the elite lineup of music during last year's jazz festival.

Claudio brings international flavor

By Liz Virtue
Argonaut

Claudio Roditi has been a jazz festival performer 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," he 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. ... 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 every appealing kind of music. ... I started to ask him questions, and that's when he told me this was jazz."

Roditi's love for the music developed rapidly, and he spent hours listening to the sounds of jazz greats from around the world.

"(My uncle) had a broad taste, and so I heard many different sounds," he said. "The thing I remember most is that I went there for holidays, and I didn't want to go out of the house. I wanted to stay in and listen to his music."

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 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.

"I'm into it," he said. "I like to go for the whole week and hang out as much as I can."
Lynn “Doc” Skinner tells a story of two festivals. Not two separate jazz events — Moscow couldn’t sustain something like that. Rather, Skinner draws an imaginary line, a division representing the old school and the new school.

When the Idaho Jazz Festival was conceived in the late 1960s by former music professor David Seller, it was a one-day event, said Skinner, director of the Lionel Hampton International Jazz Festival. Students would compete during the day, but the night concert was vastly different.

In those early days, famous jazz groups were flown in to perform with the university’s Jazz Band I for a one-night-only performance, not the four days of concerts, clinics and student competitions that currently constitute the event.

This was the atmosphere Skinner walked into in the 1970s. While the old form of the festival prevailed while Skinner got his bearings, the festival slowly started featuring more visiting groups with a greater focus on education through clinics with the artists.

It is proper for Skinner to reminisce about the history of the jazz festival. Skinner announced last month this will be his last festival as director, a post he has held since 1977.

“I really wanted to try to cut back from this a little bit,” he said.

Wally “Gator” Watson, drummer for the Lionel Hampton New York Big Band, said the jazz festival is unique because Skinner cares about each performer.

“`As big as it is, Doc seems to personalize it,” Watson said. “It’s kind of like a family reunion every year. It’s that cozy.”

This family atmosphere is due in part to Skinner’s standards.

“`I’ve never had an artist on this campus who hasn’t felt my love and appreciation,” he said.

The new school

Bill Cole has worked as an adviser in the jazz fest office for three years and shares Watson’s sentiments.

“Doc’s a special guy,” Cole said. “He has a unique ability to make every person think they’re the reason the festival happens.”

As for working conditions at the office, the atmosphere is even more tight-knit than Skinner’s relationship with some of the artists.

“You couldn’t ask for a better boss,” Cole said. “He’s like a second father to me.”

Cole said he is not worried about the success of future festivals and, while he was surprised at the retirement announcement, he knew Skinner was getting to that age.

“I think he wants to spend some time with his family. He has I can’t count how many grandkids.”

Skinner came to the university from Rexburg, Idaho, in the 1970s as an education professor at the music school. His duties included teaching all of the undergraduate and graduate music education classes, supervising all the student teachers and, pretty much, running the education program, he said.

After Seller departed, organizers asked Skinner and music professor Rich Werner to take over directing duties.

“They asked me if I’d take the jazz festival for one year to help out,” Skinner said. “That one year turned into quite a few.”

Skinner’s ultimate educational goal for the festival became clear one day when he asked some students who were experimenting with jazz whom their favorite players were. He soon learned they couldn’t name even a few of the key jazz performers.

“These young people didn’t know the artists that made this happen.”

And so, the birth of the new school, with Skinner trying to get as many artists as possible to the university, began.

A long friendship

The festival became dedicated to Hampton not through some intricate plot devised to get people in the seats or because the vibes player was an alumnus of the university, but simply because Skinner asked.

The director had been focused on bringing in the best names in jazz, and he decided Hampton should play in Moscow. One of Skinner’s former students, Chris Guthrie, was playing in Hampton’s big band, and, while this connection didn’t bring Hampton to Idaho, it
certainly didn’t hurt.

“He and I, we used to play trombone duets together,” Skinner said. “Next thing I know, he’s playing in Hamp’s band.”

After Hampton’s appearance, Skinner went to visit former president Richard Gibb, and asked if the festival could be named in the musician’s honor.

“There’s never been another festival in the world named after a jazz musician,” was Skinner’s argument. This convinced Gibb, and the event became known as the University of Idaho/Lionel Hampton Chevron Jazz Festival.

This, as the festival is concerned, was the beginning of a long relationship. Early on, Hampton would suggest artists that should come to the festival and help bring them to Moscow.

“He called here nearly every day till the day he passed away,” Skinner said. “He gave me his home phone. I need that white phone working a little bit better, though.”

Simply the best

Watson began his tenure with the festival coming for the Saturday night big band concert, but now comes for the entire festival. He said he enjoys seeing the same people year after year and talking with the students.

“This festival — I know the photographers, I know the sound people. Even the hotel staff,” he said. “I feel like I’m home.”

Bob Ferreria of the Four Freshmen has only been to the festival a few times compared to Watson, but he still is affected by Skinner’s love.

“He’s always there with a hug,” the singer said.

Questions concerning the direction the festival will take after Skinner leaves don’t concern Ferreria:

“I think Doc Skinner has done a superb job. He’s built such a solid foundation,” he said. “I don’t see anything changing after he leaves.”

Right up to his last festival, Skinner has remained focused on the most important part of the week, the school-age musicians who come to compete. Whether it means organizing entries, picking artists to perform as part of the “Jazz in the Schools” program or deciding who will be headlining the night concerts, he does not compromise his educational goals.

“I want the young people to learn from the best,” he said. “I will not put something on that stage that’s not the best. I refuse to do it.”

Hampton and Skinner listen to a performance during the 2002 jazz festival.

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Search committee tasked with finding new director

Hoping to establish a smooth transition between festival directors, a search committee has been created and given the task of finding a replacement for Doc Skinner, as recommended by the College of Letters, Arts and Social Sciences, was part of the team that developed the job description for a new head of the festival. Skinner will officially retire on July 1.

As to what kind of person will replace Skinner, it’s anyone’s guess.

“Our search is in the process right now, we’ve already put out the word,” said Zeller.

Woodside said the person needs to have experience running festivals and a great affection for jazz. A healthy connection with the community and the ability to manage finances are said to be the festival director’s job.

“Whether it’s Doc’s or another’s, it’s still Doc’s festival,” he said.

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Evening Forum on Indoor Water Conservation

With the rising cost of water, everyone is looking to save money. This Forum will look at ways to cut costs by saving water indoors. Topics to be covered include: water usage patterns, efficient appliance options, and indoor water habits. Children ages 4-14 are welcome for a special conservation education session.

Date: February 28
Time: 6:00 to 8:00
Location: University Inn - Best Western

Brought to you by the City of Moscow, the Palouse-Clearwater Environmental Institute, and the University Inn - Best Western

Questions?
Call 883-7114
### Movie and Lecture Schedule

**Wednesday**

SUB Borah Theater
12:30 p.m. - "Leonard Feather's 'Colorblindfold' tests", Chris Robinson
1:45 p.m. - "Ernestine Anderson: There Will Never Be Another You," Kay D. Ray
3 p.m. - "A Night in Havana: Dizzy Gillespie in Cuba," Docurama Productions

**Friday**

TLC
11:15 a.m. - "Jazz On-line", Natalie Kreutzer
SUB Borah Theater
1:45 p.m. - "Native Americans in Jazz and Early Blues," Ron Welburn,
3:00 p.m. - "Multiplydia: Race, Mental Health and the Analysis of Jazz", Scott DeVeaux

**Thursday**

TLC
11:15 a.m. - "Jazz On-line", Natalie Kreutzer
SUB Borah Theater
12:30 p.m. - "Bessie Smith, A Life in the Blues," Chip Deffaa
1:45 p.m. - "Jazz in the Bronx: Redefining Black and Latino Musical Identities," Maxine Gordon
3:00 p.m. - "Submerging Ethnicity: Creole of Color Jazz Musicians of Italian Heritage," Bruce Raeburn
4:15 p.m. - "The Benny Goodman Story"

**Saturday**

Kenworthy Theater
12:30 p.m. - "Celluloid Improvisations: An Afternoon of Jazz Film, Black White and Technicolor," Mark Cantor
International Jazz Collections Office
3:45 p.m. - International Jazz Collections Open House

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Professional • Candid • Beautiful
Welburn fuses American Indian history with jazz

By Tara Roberts
Argonaut

Ron Welburn is a child of the rock 'n' roll era, but when he was a senior in high school, he was introduced to jazz.

"The energy, the beauty of what the musicians were doing in creating their sounds — I just loved it. I'd get caught up in it," Welburn said.

Today, he shares his love of jazz with others. Welburn, a professor at the University of Massachusetts who is of black and American Indian heritage, will give a presentation about how American Indians have contributed to jazz.

Welburn realized early on that there was an American "Indian presence in the genre. Charlie Parker had some American Indian ancestry, Welburn said, as did bassist Oscar Pettiford. However, many people don't know the heritage of many famous musicians.

"A lot of Indians have been kind of hiding in plain sight," he said. "This is something that a lot of people aren't aware of: the Native American presence in jazz, as in sports."

Pettiford is a focus of Welburn's presentation, both for his heritage and his musical ability. The Oklahoma native was black, Cherokee and Navajo. In the 1940s, he helped develop modern jazz bass style.

"During the formative days of bebop in Harlem, there used to be jam sessions, and there were opportunities for musicians, for, say, a young one, to show what they could do," Welburn said.

Pettiford helped lead these sessions. He would often have the group members jam on "Cherokee," a tune by British composer Ray Noble, and see how fast they could play it.

"Either they would hang with it, or they'd be chased off the stage," Welburn said. "It was a way of kind of thinning out the ranks, in that the best survived."

Along with individual musicians, American Indian musical styles have influenced jazz, Welburn said. In the 1930s, when drummers began switching up jazz beats, he said, they based their ideas on American Indian rhythms.

While some American Indian-composed jazz music made it big — Pettiford's "Bohemia After Dark" is relatively well known — Welburn said there is more famous jazz music that plays off television and movie images of American Indians.

"They come out of kind of a stereotypical sense of what an Indian sound might be," he said.

Though Welburn doesn't perform — he has played comet and saxophone — he applies his knowledge of music and culture in his presentation.

Welburn has been involved in both black and American Indian culture movements.

"I'm sort of a multicultural person, if you will," he said.

When he began teaching in the '70s, he said he rarely heard American Indians talk about jazz. When he went to New York, however, he found many people who were enthusiastic about it.

"It made sense to me," Welburn said. "You could be an Indian and also appreciate jazz."

One person who influenced this feeling in Welburn was Lewis McMillan, who was also of mixed heritage and the drummer for the Lionel Hampton Orchestra.

"I remember the first time we had a talk. He said, 'Don't think this jazz music is only a black thing. Our people, Indian people, had something to give it from the very start,'" Welburn said. "It deepened my pride in jazz and the Native contribution to jazz, and it also deepened my confidence in being a Native person that had some black ancestry."

 Courtesy Photo
Bassist Oscar Pettiford will play a prominent role in Ron Welburn's presentation on American Indians in jazz.

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Mulligan paintings on display at Pritchard Art Gallery

By Frank McGovern
Argonaut

For a man born in the decidedly un-jazzy town of Marion, Ohio, it is somewhat surprising that Gerry Mulligan became one of the most influential jazz musicians in history.

An interminable performer, Mulligan's official discography tips the iceberg with more than 50 albums to his credit. The similarly impressive list of 180 collaborators on his official Web site reads like a veritable who's who of jazz legends. The catalog includes Miles Davis, Neil Young, Michael Reddick, Mel Torme, Thelonious Monk and, perhaps most notably, Lionel Hampton.

For the dedicated fanatic and recreational dabbler alike, samples of Mulligan's work representing all three of these artistic facets is on display at the Pritchard Art Gallery this week.

Lewis Ricci, director of the International Jazz Collections, is largely responsible for the arrangement of this...
Festival provides more than just good music

By Nate Poppino
Argonaut

The Lionel Hampton Jazz Festival is known for the musicians who headline the concerts and the schools who compete. But Moscow-area businesses know the festival for a different reason — the profit it brings.

The busloads of performers and students who attend the festival provide a timely financial boost for many Moscow establishments, especially hotels. Harold Collins, general manager of the La Quinta Inn, said the week of the jazz festival is easily one of the busiest times of the year for the hotel/motel industry.

“Other events bring parents to see students,” he said. “The jazz festival brings lots of kids. Not only is the town fuller, but every room within the town is fuller. It even fills up the Lewiston-Clarkston valley.”

The festival is one of 10 events in the area that bring people to Moscow, Collins said. The events, which are among 14 listed in a weekly report put out by the Pullman Chamber of Commerce, include such things as moms’ and dads’ weekends at both the University of Idaho and Washington State University, fall and spring commencement and WSU football games. As early as the Feb. 6 report, only two inns in Moscow were not reporting full for the week of the festival.

The festival is also a major event in any spot in the lodging industry, Collins said.

“Winter is usually our slowest season,” Collins said. “An event like this is a big boost for a slow time of year.”

La Quinta sees a different kind of business during the festival than most. Instead of housing students, it provides rooms for the performers under a deal worked out by Collins and WSU’s Josh Murphy, at a time when the hotel was under a different name. Having begun life in 2003 as a Hampton Inn, the hotel switched brands to AmeriInn in 2004 before settling on La Quinta in 2006.

Though the changes in brand were made for financial reasons — the Hampton brand was deemed too expensive to keep up, while the obscure AmeriInn didn’t draw enough traffic — Murphy said the festival brings consistent business no matter what the hotel’s sign reads.

“There was no effect,” Murphy, who now manages the Baymont Inn and Suites in Pullman, said of the quick fillup, “they all up, no question.”

Collins’ and Murphy’s statements reflect the findings of Steven Peterson, a research economist in UI’s College of Business and Economics.

“Having a festival like this at a time when the hotel is soft on business is an opportunity,” said Peterson, who followed up on the study last year, found in 2002 that the festival contributed $430,000 in added business to the Moscow/Pullman area, including indirect and multiplier effects from initial sales.

He said that number, which was made up largely of university and community services, was the most significant in any spot in the lodging industry.

“Winter is usually our slowest season,” Collins said. “An event like this is a big boost for a slow time of year.”

Roditi

from page 5

with some of my colleagues and some of the students.”

Roditi arrived in Moscow at the beginning of the week and was part of the Jazz in the Schools program. These concerts give young children a chance to experience the sounds of jazz.

“Don’t forget the future of music is with kids. There are a lot of kids there, and if you touch a few in a positive way it’s like you’re helping the future in a way,” Roditi said.

Executive director of the jazz festival, Lynn “Doc” Skinner, said Roditi made a large commitment to the festival and tries to help as much as possible.

Skinner and Roditi have developed a close friendship through their interactions at the festival, and Skinner said he looks forward to seeing him every year.

“He’s a very close friend. He is one of the greatest musicians in this world, as well as being an incredible musician.”

Roditi comes for the music but he also enjoys the social aspects of the festival as well, he said.

“The Pantry at the University Inn, that is the best place. When the festival starts on Wednesday, you sit there and for sure you are going to run into people you know,” Roditi said. “Part of my enjoyment is just to meet with folks and share a meal and have a cup of coffee together.”

Roditi will perform in various shows throughout the week and looks forward to being on stage with jazz musicians of all skill levels, he said.

Roditi will bring his own drummer, bass player and piano player to the festival this year, and Skinner said this is a great opportunity for the university.

“This gives us the opportunity to hear some of the best jazz music around,” Skinner said. “Roditi is truly one of the greatest trombone players in the world. He never plays one wrong note. Everything is always right with Roditi.”

When he is not performing, Roditi said he can be found enjoying the scene.

“Backstage they have these trailers that they use as dressing rooms and there’s a also a catering,” Roditi said. “You are there eating and listening to some great music. It’s a real hang.”

Roditi said he believes the festival is a great venue for anyone to get involved with music. He said he encourages people to check it out even if they aren’t familiar with jazz because the festival is just as much about making new friends.

“The social aspect of this is almost as important as the music itself, because it’s what he says it leads into the music,” Roditi said. “It’s meeting with people and sitting down and talking or listening to others that leads into music.”

Skinner agrees but said Roditi’s music is still pretty important.

“It’s simply the best,” Skinner said. “Don’t miss him.”

Program offers jazz education

By Kevin Wickersham
Argonaut

Local students and educators will be treated to workshops and jazz performances during the festival as part of the Jazz in the Schools program, now in its 11th year.

Morgan Wilson, volunteer programs advisor and Jazz in the Schools coordinator, said the program is designed for fourth- and fifth-grade students “who have not yet chosen whether or not to enter band programs.” This description is not meant to exclude anyone, as other age groups are also allowed to take part in the various performances and workshops.

Wilson also said the program is growing larger and has been in years past artists are now staging workshops as far as Spokane and Grangeville.

Wilson said he has received much positive feedback in response to the program from both students and educators. “It is a really positive program for the kids and teachers. It gives them a taste of the uniqueness of jazz,” she said. “The students loved the interaction with the artists, who were very giving to the students with their time and helping the students learn about the jazz.”

Trish Bechtel, principal of Moscow Charter School, said students at her school are looking forward to the performance to be used as preparation for the clinic, teachers at the school have incorporated jazz into their curriculum. In the classroom “students are listening to the CDs provided through Jazz in the Schools and are talking about jazz,” she said.

“Tie current attitude toward the arts is that they are fluff. The arts really tap into human emotion, which is critical to learning, and nothing taps into emotion more than music,” Bechtel said. “To be able to go and have this experience really broadens their outlook.”

LaDene Edwards, music teacher at Lena Whitmore Elementary School, also highlighted the importance of the program in expanding her students knowledge of jazz.

“We are very lucky that they sponsor this program. It is very gracious of the artists to be involved. Anytime that kids get to be exposed to music at that level is a gift.”
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