Between a rock and an attorney general

Moscow's domestic partnership decision contested by Attorney General's Office

Liana Shepard • Spokane

Rebecca Rod, an adviser for the University of Idaho's Student Senate, said the passing of the Idaho Constitution amendment last year changed the playing field between a man and a woman in the same partnership. "Before, it was just the law that you could recognize or not recognize it," she said.

"Me and my partner have been together 17 years. It feels like a marriage," Rebecca Rod, Women's Center adviser, said.

The new amendment banned domestic partnerships, common law marriages and civil unions. But in spite of that, the Spokane City Coun-

il approved in December to extend domestic partnership benefits to same-sex domestic partners.

City Councilman Ben Stuckart, who was in office two years ago when Rod and her partner were covering people in domestic part-

nerships at the now-defunct Spokane Valley Church of God, said it's similar to covering people in domestic partnerships at the now-defunct Spokane Valley Church of God, said it's similar to

he said. The university leadership-

plan to add the title of assistant director to the director of diversity. Ex-

plaining that it was in the university's best interest to remain anonymous, Janis Samuel, a junior faculty member in the English department, said the university leadership-

nial's grant. She also said she's never heard of the existence of a female law enforcement officer.

Regency House, an interior design company, was chosen for its staff's expertise and its commitment to the design process. It was also chosen because it was able to offer a wide range of services to the university community.

"This is a pretty serious occasion," City Councilman Ben Stuckart said. "I think it's important that we have a good balance between the federal and state governments.

Bogar, 63, is an al-

n product of the city and has been involved in several community projects.

"We're involved in several community projects.

She will be noon, 2013, on the main campus.

The president of the university, Dr. John Deans, will present the award to the student who is deemed the most outstanding graduate of the class. The award will be presented by the chair of the university's graduate council, Dr. John Deans.

The University of Idaho President Tim White addresses the concept of the university's partnership with the city.

"This was the first time we've ever done something like this," White said. "It's an exciting time for us as we're doing all we can to help the university grow.

The university's 108,000-student body is the largest in the state and has more than 25,000 students enrolled.

Bogar's work on the Board of Regents is "incredible," White said. "This is the best job I've ever had and I'm excited to be here.

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People We Know

Somebody, some day, this will all be you!

Maybe if you had actually learned anything, you would have got some decent jobs.

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LIFE

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www.iaргonaut.com

Apply for The

SudokuPUZZLE

Solution

CrosswordPUZZLE

Janes

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Complete the grid so that each column and 3-by-3 box (in bold borders) contains every digit, 1 to 9, for the following categories:

- Sports
- Food
- Music
- History
- Nature
- Geography
- Science
- Religion
- Entertainment

For hints on solving The Argonaut crossword, see the Crossword Dictionary at www.crossword-dictionary.com or One Across at www.onearcross.com.

SUDOKU

Solution

Sudokos PUZZLE

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Crossword PUZZLE

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Campus CALENDAR

Today

- Transportation sub-committee meeting 9 a.m.
- Location to be determined.

- Studying the spiritual dimension 5:30 p.m.
  - Nicole Conference Room 105

- VOX meeting 6 p.m.
  - Women's center lounge

- Jazz Festival: New Orleans
  - Kibbie Dome

- ISA meeting 8:30 p.m.
  - St. Louis

- Lavender Lunch

- Boost Your Interview IQ 5 p.m.

- FLAME meeting 5 p.m.

- Education for Students

- Jazz Festival: Hamp - the
  - Interdisciplinary Studies 7 p.m.

- Alumni Reception

- Friday

- AgSci Open 10:30 a.m.
  - AgSci/Extention Center

- Jazz Festival: Masters and
  - The Monday Night 7 p.m.

- Saturday

- Jazz Festival: Big Band
  - Birthday Bash and
  - Dance Party 7 p.m.

- Kibbie Dome

- Sunday

- School of Music event
  - 4 p.m.
  - Music Recital

Check out "The Argonaut" online!
www.iaргonaut.com

The Argonaut

Wednesday Feb 26, 2008

willingly! I would think that you're there because you aren't for knowledge, not just to haggle for a grade.
Project hopes to cut down on meth use

Hapley Guessmer

Hapley Guessmer is an Associated Press writer in Hartford.

On the day dedicated to preventing methamphetamine abuse, a California city was the site of a grim reminder of the problem.

Kyle Descher, who was working at a coffee shop in Sonoma County, was shot and killed, said Sonoma County Sheriff's spokesman, Dan Fochs.

Descher worked for the group Your Life Your Choice, which has been talking about the problem for years.

Descher's death was the latest in a string of meth-related deaths in recent months.

The group has been trying to get the public to talk about the problem for years.

The group hopes to raise awareness of the problem and get people to talk about it.

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**Cubans hope for reform as Fidel Castro resigns presidency**

Associated Press

HAVANA — Communist leaders said Tuesday it was Fidel Castro's 80th birthday, and he is stepping down as president.

The 85-year-old Castro concluded a speech Tuesday at the end of a mass anti-terrorist demonstration by speaking of his life in Cuba. He said that being president was not a 'state' of mind but a 'state' of mind.

Castro, who has ruled Cuba for more than 50 years, said it was his desire to pass on the presidency to his younger brother, Raúl, who has served as his vice president and defense minister.

Castro's resignation comes after a long period of ill health and speculation about his ability to remain in power. The Cuban government has not yet announced who will succeed Castro.

Castro took power in 1959 after leading a revolution against the government of Fulgencio Batista. He has been re-elected president five times, most recently in 2008.

His resignation is certain to set off a period of uncertainty in Cuba, where the government is expected to announce a successor in the coming months.

Castro has been in power for more than 50 years, and his resignation is likely to bring about changes in Cuba's political and economic system.

He was once hailed as a hero of the Cuban Revolution, but his rule has been marked by human rights abuses, censorship, and a lack of political freedom. He has also been criticized for his close ties to other authoritarian regimes.

Castro's influence has been significant beyond Cuba, and his resignation is expected to have wide-ranging implications for the region and beyond.
**Kick meth**

Since its meth project was introduced in 2005, Montana has seen a 70 percent reduction in the number of deaths directly resulting from positive testing for the drug and a 12 percent decrease in meth-related crime.

Idaho, the neighboring state, is ranked 5th in the nation for marijuana use per capita and its capital, Boise, is a city that struggles with meth problems and 75 percent of the population taking prescription drugs say they are taking them without a doctor's prescription.

On Jan. 7 the Idaho Meth Project was launched and includes distributing, designing, graphic images for law enforcement, women and parents.

The idea is to start a problem in Idaho, and even in small places like Moscow, that can go longer be ignored, because the meth will be on the front page and taking the success of the campaign to Moscow.

The problem is the over-saturation of the public with FSA campaign. From anti-drug to pro- drug, we have all grown up being told what to think and commercial fear campaigns. Young children are listening to the message that it could be you.

**In defense of the ‘man-child’**

Taco culture

So the day’s biggest liaison is Houyhnhs. He picks up and sits down at the front of the table central in the seats. He is Taco. So when I switch down and start reading his name, I drop his up on his body that runs as fast as my eyes can blink. I can’t believe he is still reading as fast as I am. I want to be able to read him about which is the next one. I am not.

The law

I really do not like most of the programming on FOX, but I have been forever. It is able to clearly, are not the same, every time a show to inform the industry, to explain the industry, to explain the audience who can never win a case and never has a jury except. The show originally aired in the 50s, but American audiences’ television are not. That is why I love the industry. The house could be down and the boys would be nothing to finish their game missions. Nothing, like in a football game, “live more minutes” of playing games waiting around for three or four times as long. It is not like don’t much out to allow for up to four players, but every time they have to run to make that train, they aren’t viable enough, as that is the way of the game. Despite the ups and downs of video games, there is still the industry and its effects on the growth of its identities. I thought, and then they start.

**Taco culture**

So the only female living in a house with minotaures, I feel qualified to comment on online Montana columns writer Kay Hymore/Hymore’s Feb. 1 column “Taco culture” modern twenty-something males are related to girls. Child, among other Hymore’s cycles and simultaneous factors. Replacing themselves in the age of girls. There is a little girl that is the idea of the board is related to which is the next one. I am not.

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**Opinion**

**Off the CUFF**

Lost reading time

I have a stack of books that I will not get to until homework: reason to exist. Push up against the top of the book. "Rock 'em" by David Epstein. "Bark out " by Dana Kennedy. "Non-profit Call" by North Idaho College. "Rocks, Drugs and Cool Pots" by Chuck Kuzmitka. "Aking of a Real Housewife" by Hamma S. Thompson.

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**The Argonaut**

**Telephone Directory**


**Mailbox**

President Bush’s Visit to Africa

Reports have made a hectic trip to Africa this week (Feb. 15-21) under the direction of the Multinational Debt Relief Initiative (MDRI), which sponsored development programs in the region. What will he witness? He will witness increased investment in health care and education, made possible by the MDRI. Expanded debt cancellation is an essential element of any real, long-term development program in Africa. The Jubilee Act for Responsible Lending and Creditor Relief is a model of what can be achieved by both Congress of African states, which will redefine the debt situation beyond the 22 countries that have benefited from the MDRI, and help put an end to the kind of reckless spending that caused crippling debt burdens in the past. This is one issue I learned during my time as an international student: the best way to go about ending extreme poverty. I’ve listened while volunteering through the Student Action with Workers, Washington, DC; that debt cancellation

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**Letters to the Editor**

**Kenzi Logan, toddler**

I am twelve years old. I am male. I was watching a “Duma" cartoon. It was about a boy named Alex. Alex and his friends are washing the car. To their surprise, they discover that Alex’s father is the owner of the car. Their surprise turns to excitement when they realize that they can use the car for their own games and adventures. This is where the story takes its turn. Alex’s father, who is a well-known philanthropist, offers to teach them how to use the car responsibly. The boys accept the offer, and soon they are using the car to explore their imagination and have adventures. The story is an excellent reminder of the importance of parental guidance in the growth of our children. I believe it is a valuable lesson that can help parents better understand their role in their child’s development. Kenzi Logan, toddler

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**Tetra Pak**

**Facts**

- Tetra Pak is a leading global dairy processing company.
- Founded in 1953, Tetra Pak has been a driving force in the development ofseamless packaging solutions.
- With a presence in over 160 countries around the world, Tetra Pak serves a wide range of customers in the dairy, food, and beverage industries.
- The company is committed to sustainability and innovation, constantly pushing the boundaries of packaging technology.
- Tetra Pak’s products are designed to offer high-quality packaging solutions that contribute to a better consumer experience while minimizing environmental impact.
- The company’s focus on innovation and sustainability is evident in the development of new packaging options, such as tetra tetra packs and Tetra Pak’s packaging solutions have contributed to the global food and beverage industry, helping to improve product freshness and extend shelf life while reducing waste.
Last man standing

World War I had been back in the news lately and not because of the recent invasion of America by the veterans of the Great War. The question of a single American soldier getting back to the spotlight. Or which left of them, anyway.

It was bound to happen. Participants in a war that started almost a century ago will eventually meet again on the same spot of the same time of day.

The War Department has announced 77 million American men and women in World War I, one of the last two soldiers. You might be thinking the same thing I thought. I mean, isn't it very true that we've seen all this stuff before, anyway?

Over the years that have passed, World War I has had an impact on the lives of many. It has shaped the society in which we live today. It has influenced the way we think about war and peace. It has changed the course of history.

That's what war is all about, isn't it? To shatter the lives of millions.

That's what war does. It leaves scars that last forever. It leaves memories that won't fade. It leaves a legacy that won't be erased.

And in the end, the winner of the war was the man who stood alone. He didn't have to face the same fate as the others. He didn't have to fight for his life. He didn't have to die.

But the war didn't end with the victory. The scars remain, and the memories linger. The impact of the war is still felt today. It is a reminder of the cost of war and the importance of peace.

The war is over, but the memories are not. And in the end, the man who stood alone was the one who won.

LETTERS

from page 5

this one having occurred at Northwestern University. As a current student and future educator, I am deeply disturbed every time I hear a story like this. It seems inconceivable that this tragedy could happen today.

We need to remember that the real cost of campus crime goes far beyond the incident itself. It is the fear and anxiety it creates that truly harm us.

And don't make the mistake of thinking that these incidents are the only ones worth discussing. Atkinson retired on the idea that the same mistakes won't be made again.

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As a recent graduate of Northwestern University, I am appalled by the recent events at the school. It is unacceptable that such a tragedy could happen on our campus.

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And don't make the mistake of thinking that these incidents are the only ones worth discussing. Atkinson retired on the idea that the same mistakes won't be made again.

But the war didn't end with the victory. The scars remain, and the memories linger. The impact of the war is still felt today. It is a reminder of the cost of war and the importance of peace.

The war is over, but the memories are not. And in the end, the man who stood alone was the one who won.
Joseph VanZeipel describes his work, 'Spaceship,' below:

"I wanted the shape of the ship to evoke freedom so I modeled the back half from a bird's folded wings. I also wanted to communicate strength and confidence so solid, tight forms were used in the front half."

"Spaceship" by 2005 virtual technology and design graduate Joseph VanZeipel, is on display in one of the Idaho Congressional delegation offices in Washington, D.C.

"This display gives visibility to our programs and creates a connection in both directions between UI and D.C."

Julie GALLOWAY
Art collection manager
College of Art and Architecture student works are on display in Idaho Congressional Delegation offices. 

"This display gives visibility to our programs and creates a connection in both directions between UI and D.C."

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College of Art and Architecture student works are on display in Idaho Congressional Delegation offices.
School art exhibit brings art and science together

Sydney Boyd

Art and science may seem like polar opposites, but this year's Spring Science Fair at the School of Art and Science is perfect theme for a high school art conference.

The two subjects will unite in the 17th annual Spring Science Fair beginning Tuesday in the School of Art and Science. The event allows 150 students from 20 schools across the region to show off their creativity, innovation and interest in both art and science.

In the previous year, Sandy Mack, professor of Art and Science, said that the topic was chosen "in part because it's a hot topic in education, but general enough to allow students room for creativity."

"Science is a creative field — you have to take risks. It's the same thing with art," he said, "because the interplay between science and art is unique."

The event is sponsored by the department of science and art at the College of Education.

Mack, who has been teaching at the school for 16 years, said he works to utilize US students in many ways. "Students help me teach and run the classes," he said. "And I also use the classes to help them improve in areas they need help in.

"I have a paper on a group that took on their project for the class, Art 401 Information Science," he said. "We were trying to think of new ways to approach this project to reach our audience most effectively."

Popp added that the group is working on a project to educate kids about science.

"We do science," he said, "for art classes, and science for art classes. So do art."

"It's the same idea," Mack said. "We're making projects that work for both.

Popp said the concept is to merge science and art to create a unique and interesting project.

"We want a few science students who are more interested in it, and some more interested in the science students," he said. "The kids can work together.

"And the students like it!" said Popp.
30 years later Yan can still cook

Michelle Lucas

Hillsborough, Calif. — Martin Yan, chef and author, once made a $100,000 bet with a visiting chef while singing with flavor.

"But it's his 30th year on television, Yan is still cooking — and spreading the message of home-cooked food from the Asian way.

"If it's his passion," says Yan of a career that spans more than 2,000 episodes of his show, "If you're not passionate, if you don't like what you do — then you don't even last for three years.

This year, that passion expressed itself at a new television series, "Martin Yan's China," an exploration of the country's cuisine through the lens of Yan's skill that is part travelling, part cooking instruction.

The show — as well as the companion book — does just what the chef materials that would have been impossible to introduce for commercial purposes. Yan started his career as a cartographer before the "Call of the Wild" seduced him into the musical world and a recipe cooking and a story he's been sharing for years.

"Today, people didn't have cookbooks in their homes, people didn't go out for dinner," says Yan, who wrote the first cookbook, Food in China, in 1973. Now, "everybody has a bottle of soy sauce, guaranteed. Everybody has a wok of stir-fry," he says.

"On his side, the scene has become more sophisticated, Yan has branched out to travel the world cuisines, from Asia and beyond and exploring the culinary heritage behind the dishes he presents.

"Now I go to China to try to find new things, new ways, new things, he says. "They're the new things every day that I incorporate. Simple. The dishes that it are very unique."

In Griffith Park, southern China, Yan, 59, started his career as a 15-year-old apprentice at a restaurant. He studied at the Columbia University in New York and later in Hong Kong, then took a post-doctoral position at the University of California, Santa Barbara, and has created a wealth of programs and has more than 50 books written.

"It's not a career, it's a hobby," says Yan. He's been cooking for years. Last year, he opened Martin Yan's Culinary Arts Center in San Antonio, a city near Hong Kong. The center offers a cooking program that ranges from intensive classes for Chinese and Western professional chefs to more relaxed programs for home cooks and hobbyists.

"It's not about the recipes, it's present in his recipes an example of a unique and engaging way that still sticks in the mind," adds Yan. "I'm not a talk show person," says Yan. "Basically, my whole goal is to show people how to enjoy cooking at home."

His goal is to inspire viewers and "motivate them to cook more and invite others to get in the kitchen right away and do this thing," he says. "The whole slogan is 'Yan can, so you can.'"

"The audience? Their take on shows — they feel like this is a huge business."

"The secret is the realization 'you can never be somebody else,'" he says. "Just be yourself."

"I've been doing it for many years. Yan was practicing what he preached as he put together a meal in his large, bright kitchen.

He started with shrimp "supper" — shrimp served in a rich, tomato-flavored barbecue sauce of highly seasoned baby back ribs, then steamed. He used a food processor to puree most of the shrimp, but went out a door to grab a flavor that he's perfectly ca
ded of pantomiming, old-school magic.

"We have had a number of full of easy take out choices like this, which gives quick sit-down with garlic ginger and some other delights."

The result — delicious. Oh, as he put it, with a broad smile, "Simple!"

Recipe for Ginger Garlic Baby Bok Choy

This simple stir-fry of bok choy from television chef Martin Yan, light, bold and full of flavor.

"Martin Yan's Cooking Genius"

Steel to Brisk: 25 minutes

1 head baby bok choy
1 tbsp. minced garlic
2 minced scallions, either or dry
1 tbsp. oyster sauce
2 minced fresh ginger
1 tbsp. sugar
1 tsp. white vinegar
dash of red chili sauce

Bring a medium saucepan of water to a boil. Fill a large bowl with cold water.

Trim the ends of the bok choy, separating and rinsing the leaves. 1 cup each of salt and the bok choy in the water to the saucepan. Blanch the bok choy for 1 minute or until bright green. Use a slotted spoon to transfer the bok choy to the cold water. Let them cool briefly, then drain and set aside.

In a small bowl, mix together the rice wine, oyster sauce, soy sauce and resting sauce. Set aside.

In a large skillet, heat the olive oil, swirling the pan to coat. Add the garlic, ginger and chilies and sauce until fragrant, about 3 minutes.

In a small saucer, bring the water to a boil. Turn off the heat. Add the mustard, stir in the sauce and add the mustard. Place the bok choy in the saucepan. Stir in the sauce until the bok choy is well coated. Cook, stirring, for 5 minutes.

Add the curry powder and stir it until fragrant, for 3 minutes.

Serve with rice and a loaf of bread.


Cooking on a deadline

Turn rotisserie chicken into a quick curry

J.M. Hirsch

Associated Press

If ever the rotisserie chicken of America went on strike, our dinner would be in dire straits. Without that utilitarian bird — which now comes barbecued and orgiastic in northern California, the dish could not be as easily transformed into a fast dinner as it is today.

"This is the ultimate way to save time with minimal effort," says J.M. Hirsch, an Associated Press writer. "But it's almost too good to be true.

For example, the meat from a still-hot bird can be used to make a heartier sauce with the addition of a few remaining spices or vegetables. The remaining meat can be used in soups or sandwiches.

For a Middle Eastern approach, arrange the meat from the breast in a shellfish stew with vegetables. Use the sauce from the chicken to make a simple, thick soup. For a Southwestern dish, simmer the sauce in a pan with a dash of cumin, and serve with rice and yours can be made with its own.

To use the sauce from a 2-pound rotis-

"We've been doing it for years, we've wanted to have a shrimp and green pepper stir-fry. We've been doing it for years.

"It's not about the recipes, it's present in his recipes an example of a unique and engaging way that still sticks in the mind," adds Yan. "I'm not a talk show person," says Yan. "Basically, my whole goal is to show people how to enjoy cooking at home."

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Serve with rice and a loaf of bread.

Cleatural up at the Husky Classic

Idaho's Toddrick Martin matched the record of Teri Taylor. "She's that hard worker, that's all," said Idaho head coach Ken McDonald. "She's a hard worker, she's going to work all the time, and she's going to work hard."

The Vandals' record now stands at 2-21 overall and 0-11 in the Big Sky Conference. Idaho head coach Ken McDonald said the Vandals will continue to work hard and improve. "We're not done yet," he said. "We're not done. We're going to work hard and we're going to get better." The Vandals are currently in 12th place in the Big Sky Conference, with a record of 2-21 overall and 0-11 in conference play. They face off against Montana State on Saturday at 2 p.m. in Moscow, Idaho.
Leader on and off the court

Co-captain Chalkley brings leadership to men's tennis team

Scott Slone

Rob Chalkley is humble about his leadership role for the University of Idaho men's tennis team. As co-captain, he loves what he does and has full trust in the team and the young players that he leads.

"I think it's important to be a leader on the court and off the court," Chalkley said. "There's no guarantee that Chalkley's leadership will be passed on to other players. Many of his teammates don't know how to speak English well and look to Chalkley to help with any confusion between himself and the English-speaking players."

Chalkley's leadership is very evident. During Wednesday's win against the University of Utah, the senior tennis player knew that his teammates were nervous and helped them relax before play began.

"A spongey ball, a sudden split and a big hit of ticket law" how Chalkley started his senior year. He took on a leadership role in tennis, becoming the first player to travel to England at the age of 18 in the team's 20-year history, and spent the next four years traveling around the country playing in tournaments in England and France.

"I feel like I've learned a lot about playing tennis in different places. I've gotten to travel to different places, see different cultures and enjoy different food." Chalkley made the team after his junior year and has been ranked as one of the best players in the nation since.

"I definitely think that being ranked in the top 20 in the country for the U.S., and still well enough to be in tournament to be in the top 20." The senior has always been important to help his team and keep them focused on their work and what needs to be done. He leads them in schoolwork as well as in tennis and is a team leader in both.

Although Chalkley had focused heavily on tennis, he was still an accomplished player and quickly became a leader on the court for many universities all over the state. Chalkley chose one of the big programs at the University of Idaho because he was recruited by a big university to stay and get a degree. He was also able to join the Academic Honor Society.

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This feature is proudly brought to you by the sponsors below.

Vandals with huge comeback

The Daily Seal, Idaho's Legacy, has named Brooks the freshman of the year. He is the first WSU freshman to win the award in 15 years.

Weber stays on the track

The year had been a real journey for Weber. He went through a rough patch early in the season, but he found his stride late and won the conference championship.

Fresno State's Brooks

Brooks had a big day for Fresno State, scoring 21 points to help the Bulldogs beat the Vandal's 72-72 on senior night.

The Bulldogs' win

The win over the Vandals was a huge boost for the Bulldogs, who are now in the running for the NCAA tournament.

Vandal track and field

The Vandal track and field team had a solid showing in the NCAA championships, with several athletes advancing to the finals.

Steady improvement

The Vandal's steady improvement throughout the season was a testament to their hard work and dedication.

The season's best

The season's best performance was the 3-pointer against the rival team, which earned Brooks the freshman of the year award.

Week in review

This week in the Vandals, we saw great performances from Brooks, Weber, and the track and field team. It's a great start to the NCAA season.
Happy birthday, Hamp!

Jazz Fest celebrates Hampton's 100th
Tracking the past

Christina Lords
Argonaut

Lionel Hampton and jazz journalist Leonard Feather have intricate historical ties—that can be traced to the University of Idaho.

Feather is one of the focal points of this year’s International Jazz Collection’s archive displays.

The collection chronicles aspects of Hampton’s and Feather’s musical relationship over the decades, and showcases other jazz-related items.

The archive collection can be viewed from 4 p.m.-midnight Wednesday-Friday in the Kibbie Dome during student sessions and nighttime concerts. Selections from the archives will also be in the University of Idaho Library before and after the festival.

Feather, an accomplished composer, pianist, and producer, also worked for a time as Hampton’s publicity agent. Feather produced for Dinah Washington, Charlie Parker, Sarah Vaughan and Lester Young, among others. As a jazz critic, Feather favorably reviewed the Lionel Hampton International Jazz Festival and items from his materials were donated to the collection after his death in 1994.

Michael Tarabulski, archivist for the UI jazz collection, said Feather had his materials donated after finding out Hampton had also donated materials to the collection.

“(Feather) was a great champion of diversity,” he said. “He liked good jazz, and he felt no one sex or no one race had the monopoly to play well.”

Feather conducted “blindfold tests” on musicians, making them listen to music without telling them who recorded it, and asked them if they could tell if the players were white or black, or male or female, Tarabulski said. Feather was an early proponent of bebop, a type of jazz that evolved in the early 1940s, and encouraged people to explore different sides of jazz, he said.

This year’s jazz collection exhibit showcases Feather’s personal writings and books—he maintained approximately 40 scrapbooks of his printed work over a 60-year time span. Students can also listen to recorded interviews conducted by Feather with jazz greats such as Bing Crosby and Dizzy Gillespie.

“The (scrapbooks) are very valuable to look at the evolution of jazz through the 20th century,” Tarabulski said.

Listening stations are set up for people at the Library to listen to “Hot Mallets: the Music of Lionel Hampton, King of the Vibes,” a 22-song collection highlighting Hampton’s musical career. Other memorabilia, including a set of Hampton’s vibraphones, suit jacket and cufflinks and original album artwork will also be displayed during the festival.

Two National Medal of Arts medals—the medal awarded to the festival in 2007 and the one awarded to Hampton in 1996—will also be presented. Hampton’s gold record for “Swing Classics” and his platinum record for “Steppin’ Out” will be on display for the first time.

Nathan Bender, head of special collections in the Library, said it is important to maintain the jazz collection because it is an invaluable way to research the music’s history.

“People can research jazz history,” he said. “You can (gauge) the perception and reception of jazz by the public. It’s important because jazz is now such a part of Idaho’s musical heritage.”

Bender said the archive also acquires a younger generation with jazz music.

“This exposes the new generation to this music,” he said. “Certainly the jazz festival itself is doing its part to keep Hamp’s memory alive.”

The archives are utilized year round, with changing displays in the Library Reading Room every three or four months, Tarabulski said. Music from the archives is also used in music history courses at the university. The collection’s servers contain more than 6,500 songs and film clips.

“It’s important for students of music to be able to hear (the) different styles of standard songs,” he said. “There’s such value for students being able to compare and contrast.”

The jazz collection is a part of a symbiotic relationship with archives around the country, Tarabulski said. This year, Hampton pieces were borrowed from the Institution for Jazz Studies at Rutgers University, the Hamilton College Jazz Archives and the New Hampshire Archive of Traditional Jazz at the University of New Hampshire.

“It’s nice to form alliances to share,” he said. “None of us have it all. This is a great way to honor Hamp and his life and the festival that he started.”

Michael Tarabulski, an archivist for special collections in the UI Library, shows off a display of Lionel Hampton’s album artwork that will be displayed in Kibbie Dome during Jazz Fest.
Louis Armstrong once said of jazz music, “Man, if you have to ask what it is, you’ll never know.” The Argonaut’s roving photographer asked five students on campus what they thought jazz was.

By Roger D. Rowles

**SpeakOUT**

Allison Neterer

“Jazz is something that is not written on a piece of paper, its improvisation.”

Dimitri Verbilis

“Jazz is an old improve jam, or freedom within a form. Everyone gets excited and everyone takes a turn, yet it flows together.”

Meredith Payton

“Jazz is a music revolution, something that all Americans could relate to each other with.”

Kelly Betts

“A form of music that is entirely American in origin.”

Brian Hokanson

“Jazz is freedom from the norm.”

**Concert SCHEDULE**

**Wednesday**

4:30 p.m., Potlatch Young Artists Concert

Elementary, junior high and middle school ensembles from the day’s adjudicated performances.

7:30 p.m., New Orleans is in the House Presented By Pepsi

Featured artists include: Dr. John; All-Star Rhythm Section: Jeff Hamilton, drums; Graham Dechter, guitar; Robert Hurst, bass and Bill Charlap, piano; Wyckoff Gordon with All-Star Rhythm Section; “Lionel, Red and Buddy” featuring Ed Polcer; Wyckoff Gordon and Houston Person; Aaron Weinstein, vocals.

**Thursday**

7:30 p.m., Hamp — the Innovator and Showman Presented by Horizon Air

Featured artists include: All-Star Rhythm Section with saxophonists Tir Fuller, Grace Kelly and Isaiah Morrow; the Regina Carter Quintet; vocalist Roberta Gambarini with pianist Tamir Hendelman and All-Star Rhythm Section; Roy Hargrove’s RH Factor; vibraphonist Warren, with an All-Star Rhythm Section.

**Friday**

4:45 p.m., Young Vocal Artists Concert

Vocal ensembles from the day’s high school adjudicated performances.

8 p.m., Masters and Mentors Presented by Zions Bank

Featured artists include Atsuko Hashimoto, Hammond B3 organ, drummer Jeff Hamilton and saxophonist Red Holloway; vocalist Dee Daniels with Sara Gazarek; Curtis Fuller with Ryan Porter and trombonist Ismael Cuevas; Hank Jones with Gerald Clayton and pianist Taylor Eigsti; Bobby Hutcherson with vibraphonist Warren Wolf; Jon Hendricks with vocalist Sacha Vasadani.

**Saturday**

4:45 p.m., Young Instrumental Artists Concert

Instrumental ensembles from the day’s high school adjudicated performances.

8 p.m., Hamp’s Big Band Birthday Bash and Dance Presented by Avista

Featured artists include: the Clayton-Hamilton Jazz Orchestra, Lionel Hampton Big Band, vocalists Dee Daniels and Kevin Mahogany and vibraphonist Chuck Redd.

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**To accommodate Jazz Festival Traffic, Valley transit will be temporarily changing Wheatland Express bus stops.**

**We will be resuming our normal bus stop schedule after Jazz Festival Week.**

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**University of Idaho**

Auxiliary Services

Parking and Transportation Services

February 20th – 23rd, 2008

Beginning Wednesday February 20th through Friday February 22nd Moscow Valley Transit (MVT) and Wheatland Express will not stop at the St. Augustine cut out due to Jazz Festival activity. The MVT bus stop will be relocated to the cut out on Railroad Street.

The Wheatland Express bus stop will be relocated to the North side of Sixth Street across from the Human Resources Building.

During the festival Deskin Avenue will be a one-way street going South from 6th Street to College Avenue.

Bus stop locations will return to the St. Augustine cut out on Monday February 25th.

- Temporary Relocation of Moscow Valley Transit Bus Stop
- Temporary Relocation of Wheatland Express Bus Stop

**Temporary Relocation of Moscow Valley Transit & Wheatland Bus Stops**

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**Moscow Valley Transit**

883-7747

**Fixed Route Schedule**

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**Valley Transit**

Fixed Route Schedule

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**Moscow Valley Transit is funded in partnership with University of Idaho, Idaho Transportation Board, City of Moscow, and City of Moscow.**

http://www.moscowvalleytransit.com
Student participation is 'jazz making in the history'

Savannah Cummings
Argonaut

Sara Gazarek first came to the Lionel Hampton International Jazz Festival as a teacher's assistant for her middle school's band instructor. The Seattle native is returning to the festival this year as a professional musician.

Gazarek's is just one of the many stories that the Jazz Festival's student performances coordinator Kathy Duke mentions to illustrate the impact the festival has on its student participants.

For as long as the festival has been going on at the University of Idaho, student performances and competitions have been a huge part of it, Duke said. This year UI welcomes 15 new schools to the list, raising the total to about 329. That means more than 10,000 additional students will be on campus this week, with the most students being on campus Saturday.

All of the schools that attend the festival have the opportunity to be judged by professional musicians. Festival organizers are trying to stop promoting the events as a "competition," Duke said. Groups are still scored on a 1-5 scale across nine categories and the lower the score, the better. Groups or soloists with the lowest scores get to perform at an afternoon concert, however the judges can also list a preference for a group to perform, even if it didn't get a good score, Duke said.

One change this year is the addition of Hamp's Club. Well-scored soloists used to perform on the main stage, but this year they will perform on a side stage in the Kibbie Dome to give the students a different experience.

"John (Clayton) wanted to give them the feel of playing in a club," Duke said.

The students will still be performing along side the professionals.

UI alumnus Jon Brownell has been bringing his middle and high school choirs from Sandpoint to the Jazz Festival for the past 19 years. He first became involved in the festival as a student at UI and knew that he wanted his future employer to be involved, as well.

"I saw all these high schools going (to the festival)," Brownell said. "So I thought when I get a job, I'm going to bring my group. So I did."

This year, Brownell is bringing about 80 students from his high school choirs and 60 from the middle school. The high school has two choirs, one combo and six soloists participating in the judging.

The students begin practicing their jazz pieces as soon as they finish the Christmas season, he said. For most of the students, the jazz pieces are their favorite and they enjoy the experience at the festival, Brownell said.

"We practice all night Thursday in Moscow and Friday (then) we get up early and we hit the ground running," he said. "We're running from site to site on campus. It's great fun.

His favorite part of the event is seeing the students who performed well during the judging singing on stage with the professionals.

"I love it when my soloists win and I get to see them sing with the biggies," Brownell said. "I just love watching them sing with the pros."

Sandpoint High School has had a long-standing partnership with Moscow Junior High. Moscow allows the choirs to stay in the school's field house, which cuts down on the costs of attending the festival, Brownell said.

Moscow schools have been involved with the festival at least since the 1980s, said Tom Garrett, director of bands for both the Junior High and high school. Garrett is also a UI graduate who wanted to stay involved with the festival.

Moscow Junior High is bringing around 40 students to this year's festival and 15 from the high school. Choir director Joel Pals, who first got involved with the festival in 1983 as a Moscow Junior High student, said the choir's will be bringing around 90 students from four choirs to the event.

"I really enjoyed the experience of being involved," said Pals, who used to volunteer at the festival.

The students also enjoy the experience, Garrett said.

"It's really beneficial for my program and for (the students), too," he said. "They're able to hear what their instrument is supposed to sound like from professional musicians. (They) see what they can ascribe to become with hard work."

The students Garrett brings are part of a volunteer jazz band, which begins working on its jazz pieces during the second week of October. The group rehearses twice a week before school and anyone can be involved. All schools need to have four pieces prepared to perform in a variety of jazz styles, although the groups only play three, Garrett said.

"They really want to be involved," he said. "Some kids don't want to get up that early, and there's those who want to do that."

In addition to housing the students from Sandpoint High School, the Moscow School District also allows a group from Seattle to use its facilities to rehearse.

"I'm always helping out wherever I can, making sure that everything's taking care of," Garrett said. "(We) try to be as good a host as possible."

Some of Pals' favorite memories of the jazz festival are from when he was teaching at a school in Bremerton, Wash. The group ordered tickets for the wrong day and the festival office was able to switch the tickets, he said.

"They got us places to sit all together and the kids were wowed that they were able to accommodate us," he said. "They were totally thrilled."

In past years students have traveled from as far away as Japan to attend the festival, Duke said. This year the farthest-traveled group will be coming from Massachusetts.

Boston College music Director Sebastian Bonaiuto said the college has been bringing its jazz ensemble to the festival for the last eight or nine years. He found out about the festival from a former student.

"We found a real gem," Bonaiuto said. "It has been so wonderful for all our students not only to perform but to learn, to study, to absorb the culture."

See STUDENT, page 5
to attend this festival. ... The real benefit I think to our students is being able to experience the workshops and clinics by the jazz artists. That’s a year’s worth of jazz education in four days.”

This year, Boston College is bringing 24 students to the festival. The college has a combined vocal and big band jazz ensemble called BC Hop! The Jazz Festival does not have a competition category for combined groups, so Bonaiuto said the groups have to put together separate performances. The group also has two vocal and one instrumental soloist competing.

Boston College does not have a music school, so the members of the group come from all types of majors. “They do this because they love music and want to pursue it, even though it’s not a career goal for them,” Bonaiuto said.

The college purchases tickets for their students to every performance, which is one of the students’ favorite parts of the event, Bonaiuto said.

“A case that much jazz, even in one evening, is remarkable,” he said. “To be able to hear jazz four evenings in a row with the caliber of artists that perform is really unheard of. It’s a terrific experience.”

Bonaiuto said the students enjoy the high quality of instruction and musicians available at the festival.

“It’s very, very high quality,” he said. “There’s an obvious commitment that the University of Idaho has made to hosting the festival and toward promoting jazz as an art form. ... The festival is really a landmark event.”

Some of his favorite memories from past festivals include seeing the John Clayton Quartet perform and do clinics for students.

Whenever they play together and they talk about what they’re doing, it’s always a wonderful, wonderful time and it’s great for my ensemble players because they get to hear these amazing artists,” Bonaiuto said. “They’re not only performing, but discussing what they’re thinking as they perform. I just love that quartet.”

He said he also has fond memories of watching former Director Doc Skinner and his enthusiasm for jazz and the festival.

Sometimes, Skinner would get so excited on stage that he’d reverse words in his sentences, Bonaiuto said. But his passion would envelop the crowd and no one seemed to mind when he declared that, “This is jazz making in the history,” Bonaiuto said.

Boston College plans on attending the festival in the foreseeable future, he said. “I can’t imagine a year without a trip to Idaho and the Lionel Hampton International Jazz Festival,” Bonaiuto said.

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**Clinic SCHEDULE**

<table>
<thead>
<tr>
<th>Clinic</th>
<th>Time</th>
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<tbody>
<tr>
<td><strong>Wednesday</strong></td>
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<tr>
<td><strong>Hands On</strong></td>
<td>10 a.m.</td>
<td>SUB Ballroom</td>
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<tr>
<td>“Vocal Jazz Basics”</td>
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<tr>
<td><strong>Come Watch</strong></td>
<td>10 a.m.</td>
<td>SUB Ballroom</td>
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<tr>
<td>Aaron Weinstein and Student Combo</td>
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<tr>
<td>First United Methodist Church</td>
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<tr>
<td><strong>Student Special</strong></td>
<td>10 a.m.</td>
<td>SUB Ballroom</td>
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<tr>
<td>“Success for Every Musician”</td>
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<tr>
<td>Nuart Theatre</td>
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<tr>
<td><strong>Director Help</strong></td>
<td>10 a.m.</td>
<td>SUB Ballroom</td>
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<tr>
<td>“How to Edit your Middle School Piano Players Charts”</td>
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<tr>
<td>Kiva Theatre</td>
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<tr>
<td><strong>Master Class</strong></td>
<td>10 a.m.</td>
<td>SUB Ballroom</td>
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<tr>
<td>Saxophone fundamentals</td>
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<td>School of Music Recital Hall</td>
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<tr>
<td><strong>Master Class</strong></td>
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<tr>
<td>“Applying Classical Piano Technique to Jazz”</td>
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<td><strong>Master Class</strong></td>
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<td>“The Trombone Section – the Backbone”</td>
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<td>School of Music Recital Hall</td>
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<td><strong>Hands On</strong></td>
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<td>“Patterns for Improvisation – Do a lot with a Little”</td>
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<td>First United Methodist Church</td>
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<td><strong>Student Special</strong></td>
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<td>“Gator Tales, My Life with a Legend”</td>
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<td>Nuart Theatre</td>
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<td><strong>Hands On</strong></td>
<td>10 a.m.</td>
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<tr>
<td>“Jazz Vocal Fun Shop”</td>
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<td>Kiva Theatre</td>
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<td><strong>Student Special</strong></td>
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<td>“Fright School: Getting your Butterflies to Fly in Formation”</td>
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<td>LDS Institute</td>
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<td><strong>Thursday</strong></td>
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<td><strong>Hands On</strong></td>
<td>9:30 a.m.</td>
<td>PE Building Studio 212</td>
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<tr>
<td>“Scat &amp; Blow Improvisation”</td>
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<tr>
<td><strong>Student Special</strong></td>
<td>10 a.m.</td>
<td>PE Building Studio 212</td>
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<tr>
<td>“How to Create, Find and Keep a Gig”</td>
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<td>First United Methodist Church</td>
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<td><strong>Student Special</strong></td>
<td>10 a.m.</td>
<td>PE Building Studio 212</td>
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<tr>
<td>“Palouse Jazz Project”</td>
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<td>School of Music Recital Hall</td>
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<td><strong>Russian Jazz</strong></td>
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<td>PE Building Studio 212</td>
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<td>“Open World Russian All Stars”</td>
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<td><strong>Master Class</strong></td>
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<td>PE Building Studio 212</td>
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<tr>
<td>“Building Guitar Technique”</td>
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<td>Kiva Theatre</td>
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<tr>
<td><strong>Artist Feature</strong></td>
<td>10 a.m.</td>
<td>PE Building Studio 212</td>
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<tr>
<td>Lionel Hampton Trio</td>
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<td><strong>Festival Special</strong></td>
<td>10 a.m.</td>
<td>PE Building Studio 212</td>
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<tr>
<td>“Jazz From the Archives”</td>
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<td>School of Music Recital Hall</td>
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See SCHEDULE, page 6
SCHEDULE from page 5

Student Special
“How to Create, Find and Keep a Gig”
SUB Ballroom
1:45 p.m.

Master Class
“Expanding your Chord Vocabulary on the Guitar”
First United Methodist Church
1:45 a.m.

Master Class
 Saxophone, Tia Fuller
Nuart Theatre
1:45 p.m.

Director Help
“Rehearsal Techniques – Change is Good”
Kiva Theatre
1:45 a.m.

Swing Dance
PE Building Studio 110
2 p.m.

Come Watch
Dee Daniels and Boston College Vocal Jazz Ensemble
SUB Ballroom
3 p.m.

Artist Feature
Roberta Gambarini, vocals and Tamir Hendelman, piano
Nuart Theatre
3 p.m.

Director Help
“Utilizing Smart Music to Improve your Jazz Band, Rhythm Section and Soloists”
Kiva Theatre
3 p.m.

Student Special
“Intros and Endings”
First United Methodist Church
3 p.m.

Artist Feature
RH Factor featuring Roy Hargrove, trumpet
SUB Ballroom
4:15 p.m.

Student Special
“How to Make a Living at Music”
First United Methodist Church
4:15 p.m.

Director Help
“Resources for Listening to Jazz”
Nuart Theatre
4:15 p.m.

Hands On
“Jazz Vocal Fun Shop”
Kiva Theatre
4:15 p.m.

Friday
Director Help
“Rhythm Strategies”
Nuart Theatre
9 a.m.

Stepmin’
PE Building Studio 212
9:30 a.m.

Hands On
“Jazz Vocal Fun Shop”
SUB Ballroom
10 a.m.

Swing Dance
PE Building Studio 110
10 a.m.

Artist Feature
Taylor Eigsti, piano
Nuart Theatre
10 a.m.

Russian Jazz
Open World All Stars
First United Methodist Church
10 a.m.

Director Help
“Resources for Listening to Jazz”
Kiva Theatre
10 a.m.

Afro-Jazz
PE Building Studio 212
10:30 a.m.

Hip Hop Dance
PE Building Studio 110
11 a.m.

Hands On
“Finding Your Own Voice”
SUB Ballroom
11:15 a.m.

Artist Feature
Lionel Hampton Trio
First United Methodist Church
11:15 a.m.

Master Class
 Saxophone
Nuart Theatre
11:15 a.m.

Student Special
“How to Make a Living at Music”
Kiva Theatre
11:15 a.m.

Master Class
“Building Guitar Technique”
LDS Institute
Noon

Broadway – All That Jazz
PE building Studio 110
Noon

Roots of Swing
PE Building Studio 212
Noon

Hands On
“Jazz Vocal Fun Shop”
First United Methodist Church
12:30 p.m.
Hampton's 100-year legacy

In the year of what would have been Hamp's 100th birthday, those who knew him remember the man behind the vibes

Lauren Lepinski
Argonaut

To those he was close to, Lionel Hampton was remarkable.

"He was an incredible man," said Lynn "Doc" Skinner, his friend of 18 years. "He loved to laugh about things."

Skinner met Hampton in 1984 while he was the Executive Director of the Lionel Hampton International Jazz Festival. Hampton and, his New York Big Band were attending the festival for the first time. The men had a conversation backstage that started Hampton's deep involvement with the festival.

"He said he loved what we were doing with the festival," Skinner said. "He was amazed at the number of young people in the audience. He kept commenting on that."

Hampton liked so much the idea of keeping jazz interesting to young people that he wrote Skinner a $15,000 check while they were still backstage.

"He said, 'Use this for an endowment fund. This is a great thing you're doing,' He was very generous," Skinner said.

Skinner had the festival renamed in 1985 to honor Hampton. This made the university's festival unique, in that it was the first named after an artist.

This was not the only honor Hampton would receive from UI. In 1987, the music school was named after Hampton, and in 1988 he received an honorary doctorate from the university.

"He was very proud to be associated with the university," Skinner said.

Vera White, the former arts editor at the Moscow-Pullman Daily News, and author of the weekly INK column, also knew Hampton personally.

"I was doing an interview with him at the Best Western coffee shop and he was complaining about having to always eat restaurant food," White said. "I asked him if he would like to come to my house to eat dinner, and he accepted immediately."

Hampton was known as "King of Vibes," among other nicknames.

He knew every great jazz singer, and had recorded with most of them.

"Doc" SKINNER
former jazz fest director

Hampton told White his favorite food was fried chicken, which she served him the night with mashed potatoes, gravy, succotash and cornbread, and blueberry cobbler.

"At his specific request, the menu never varied, even when I wanted to make a cake the year he was celebrating his 90th birthday," White said. "He said, 'Nope, I would rather have your cobblers.'"

Hampton also extended his generosity to his friends' families.

"My granddaughter was born on his birthday, and he absolutely adored her," Skinner said. "He called her his granddaughter and sent her beautiful roses about every three months."

Hampton and Skinner were close, calling each other frequently.

"We talked at least once a day, nearly every day from when we met in 1984 up until the night before his death," Skinner said.

Faith, like jazz, was another of Hampton's strong dedications.

"He loved his scripture," Skinner said. "He was a very religious man.

Sometimes Skinner would call at certain times in the morning, and Hampton's housekeeper told Skinner he was doing his Bible study.

"He did at least an hour of Bible study every morning, even during the festival," Skinner said. "Religion was so very important to him."

Hampton was friends with many famous people, Skinner said.

"He knew every great jazz singer, and had recorded with most of them," Skinner said.

Along with the "King of Vibes" Hampton had another nickname, given to him by Louis Armstrong while they were playing together in Europe.

"Louis Armstrong played a drum solo and Louis kept yelling, 'Swing it, Gates, swing it.' Afterwards Hampton asked him why he had called him Gates, and Louis replied 'Because you play swing so well. You're like a gate, swinging back and forth.'"

White's dinners with Hampton grew in numbers as the years passed, as he invited many friends.

"The year before he died, one of the guests was trombone legend Al Grey who was around Lionel's age," White said. "To have had the privilege of listening to those two jazz greats discuss the 'good old days' was one of the highlights of my life."

White also met Lou Rawls through Hampton.

"Another year as I was sitting backstage with Lionel at a sound check, and Lou Rawls walked by," White said. "Before I knew it, Lionel had asked him to come to my house for dinner the next night."

Rawls said the blessing for the meal. That night the two were playing a concert and mentioned White's cooking to the crowd.

"They somehow worked in 'the fried chicken that Ms. White served up,'" White said. "I was honored."

Hampton not only knew jazz greats, but politicians and religious leaders as well. Former President Bush spoke emotionally at his funeral, according to Skinner, who was a pallbearer.

"Hampt told me he had been in the White House at least once during every president's term from Truman on," Skinner said.

The jazz artist was also connected to baseball, a fact that not many know, Skinner said.

"In 1934 and 1935 he was in Kansas City, and would go watch the Kansas City Monarchs practice," Skinner said. "He was there so much the team made him first base coach. His number was 26."

This short time in the major-league is said to have inspired others.

"Jackie Robinson gave Hamp some credit for inspiring him to get into the majors," Skinner said.

Though he has many stories about Hampton, one sticks with Skinner.

"I would go and pick him up from his hotel, and once I suggested that instead of Hamp walking all the way to the front of the building, I could pick him up at a side door by his room," Skinner said. "And Hamp said, 'No thanks. I spent too many years coming and going through side and back doors.' He was an incredible man."
The University of Idaho's
9th Annual
TIXAIMMEPU POWWOW
March 21-22, 2008
Memorial Gym
Moscow, ID

STAFF
Master of Ceremonies
Thomas Morning Owl, Umatilla
Arena Director
Leonard Tomaskin, Yakama

The Native American Student Association reserves the right to change event information at any time.
The doctor is in

T.J. Tranchell
Argonaut

You may not know who Malcolm John Rebennack, Jr. is. You may not know that he started his musical career as a session musician in the 1950s, moving from guitar to bass and then to the piano when his left ring finger was shot off.

On the other hand, you might recognize the bearded, top-hat-wearing inspiration for Dr. Teeth, the psychedelic leader of the Muppets' Electric Mayhem.

Rebennack, better known as Dr. John, will headline "New Orleans is in the House" at this year's Lionel Hampton International Jazz Festival. The Louisiana native is featured alongside a selection of other New Orleans musicians.

While Rebennack now lives in Los Angeles, New Orleans has never left him. In a post-Hurricane Katrina world, that hometown connection is even more important.

"My heart's always gonna be in New Orleans," he said in a 2005 Rolling Stone article. "It ain't just the place, it's the whole culture. The music will survive; the people will survive," Rebennack was on tour in Mississippi when the hurricane struck.

Taking on the responsibility of getting New Orleans and its musicians back on their feet has become something of a mission for Rebennack. Since Hurricane Katrina, he has been involved in various charity campaigns and the majority of proceeds from his 2006 album "Sippiana Hericane" went directly to the musician's charities. He also wrote the liner notes to "New Orleans Music in Exile," a CD for the New Orleans Musicians' Fund. His song, "Right Place, Wrong Time" is included on the disc.

His New Orleans roots were on display the weekend before coming to Moscow. He performed in his hometown as part of the NBA's All-Star festivities, hosted by the New Orleans Hornets.

Bringing attention to New Orleans has become the primary focus of his career. He recently signed to Savoy Label Group's 429 Records and is working on his definitive response to the Katrina Disaster. The album, titled "The City That Care Forgot," is due to be released this summer.

Even when Rebennack had the moniker "The Night Tripper" attached to his name and he headed west with the hippies, New Orleans never left him. His stage name, Dr. John, is pure New Orleans, having come from a 19th century voodoo healer. Rebennack's trademark top hat was also inspired by the African priest's look.

All these things — the spirit world, the music, the African and Caribbean influences — all coalesce in Rebennack, picking up bits and pieces just like the Mississippi that flows through New Orleans.

"The music culture there is something that traditionally has been unique. It was always passed down from our elders. ... The way to the spirit world ... to heal my New Orleans," Rebennack said as part of his notes to "New Orleans Music in Exile."

Having a multiple Grammy winner like Rebennack perform at the Lionel Hampton International Jazz Festival is becoming almost as much of a New Orleans tradition as his own New Orleans heritage is to him.

In any persona, be it the Night Tripper, award-winning or musical activist, a Dr. John performance is not one to miss.

Even if it's just Mac Rebennack.

Dancers swing through Thursday night at the Swing Devils Club above CJs.
Leading the Jazz Fest: Past and present

Rylie Hennessy
Argonaut

Last year's Jazz Fest was one of transition for festival leadership. Festival Director Lynn "Doc" Skinner had retired and was stepping into a consulting role and John Clayton was stepping in as artistic director of the festival.

How has this year been different for you than your first year as artistic director?

Clayton

Last year I really wanted things to be more transitional, so that Doc Skinner felt the love that we all have for him and Lionel and the festival, and to try to keep as many of his original influences as possible.

This year is different because I’m trying to respect anything that’s happened before me and add to the festival. I tried to add a couple of new cool sort of things but I also want to match faces. People that have played the festival before that I can call on or familiar audiences will know.

Even though there might be a couple of new faces, there might be a couple of new things, I want the festival to be as extraordinarily comfortable as it has been in the past.

It’s one of those situations where it ain’t broke, so I’m not going to try to fix it.

Did Skinner give you any advice, or tell you anything when you took over the festival?

Skinner

Not specific advice in terms of, you know, "Hey John, you’re my friend! I want to give you some advice." It wasn’t like that. But sometimes I would ask Doc Skinner something or, you know, if I was concerned if a couple of things we were doing would meet with his approval. But he has been amazingly respectful about giving me room and I’ve tried to be respectful of all that he has done.

Would you say that your visions of the festival differ?

Skinner

Unfortunately the Grammys won’t change the festival. But the cool thing about the National Medal of Arts and your Oscar win will change the festival. I don’t think there’s been massive amounts of change, in all honesty, but I support him in any direction. He’s a dear friend and I understand his love for the music and his dedication to the festival, so I’m sure it’s going to move forward and there will be some changes. As Hamp once told me: Don’t live in the past, look to the future and move on.

Is there any advice that you gave Clayton when he took over the festival this year?

Skinner

I just told him, you know, you have the world’s finest jazz festival here in Moscow, Idaho. In all honesty, from the point of view of many people it probably shouldn’t have happened, but it did happen. With hard love and care for the artists, for the students, for the teachers. I started the first jazz band in the state of Idaho in school in 1962 in Rexburg, Idaho, at Madison High School. And so, my involvement has been dedicated to the music in some way my entire life. And here you have the very finest. Do you think there is a difference in your’s and Clayton’s visions for the festival?

Skinner

We’re on the same length. The festival’s totally my vision of it and of course was that the reason for it wasn’t necessarily the concerts. The reason for it was to have all these great artists come here and change the lives of young people. Because I knew if they heard the music from the jazz greats, not only would they understand there as they conched them in the workshops and clinics, but they would also, they would perform it with an incredible taste and understanding of what makes it happen.

Is there anything you think needs to be changed about the festival in the future?

Skinner

That’s going to be in someone else’s hands. As long as it stays dedicated to young people and bringing the greats, the finest jazz artists in the world here to perform with the kids, to help that momentum grow, and the learning experience to young people is sacred to me. And I’m sure it will stay. I feel confident of that.

See Skinner, page 11
Jazz fest’s legacy culminates in national award

Lianna Shepherd
Argonaut

On Nov. 15 the University of Idaho became the first public university to receive the National Medal of Arts since it was created by Congress in 1984.

“This is a tremendous honor for both the Jazz Festival and the university,” said Tim White, the UI President. “This is the single most prestigious award for arts and it really lets everyone know the quality of our program. I’m very proud.”

The National Medal of Arts is awarded by the president and managed by the National Endowment for the Arts.

Victoria Hutter is a representative for the NEA, she said that it is the nature of the festival that makes it a successful venue that is worthy of recognition.

“It has brought awareness and a favorable impression to the art of jazz,” Hutter said.

Although the medal was awarded in 2007, since the creation of the Lionel Hampton International Jazz Festival, national medal winners have graced its stage.

The first UI Jazz Festival took place in 1967, with a dozen student groups and one guest artist, Buddy Bristol. The relationship between Lionel Hampton and the festival began in 1984 when Hampton and his New York Big Band made their first appearance.

He and the band returned each year after that to perform and teach. To this day, the jazz festival is one of the few named after a black performer.

In 1996, Lionel Hampton was awarded the national arts medal. The festival continued to grow from there, erupting onto the national stage in 1981, when students and spectators packed in to hear Ella Fitzgerald (an NEA winner).

“Lionel Hampton had a vision of seeing people of different backgrounds coming together to learn and appreciate jazz. I feel that we’re watching one of the fruits of his vision,” White said.

In 1992, both Dizzy Gillespie (NEA winner) and Dianne Reeves came to the festival, but over the years the festival has featured Bobby McFerrin, Sarah Vaughan, Al Grey and countless musicians from around the world.

“You talk to the artists and they appreciate the uniqueness of this festival,” he said. “In Montreal you come on stage, jam two or three sets and your done. Here, they love to sit down and work with the students ... judging the young talent, the artists get so engaged.”

Hutter said the national medal is a tribute both to the program as well as the school and reflects a “unique legacy.”
Thinlc Maho Commons and Student Union!

You can customize your special event, from small group meetings to large functions! Please contact the Facilities Coordinator to arrange for an appointment.

**Idaho Commons Hours:**
- Monday-Thursday: 7am - 12am
- Friday: 7am - 8pm
- Saturday: 9am - 8pm
- *(will stay open later for programming)*
- Sunday: 12pm - 12am

**Student Union Hours:**
- Monday-Thursday: 7am - 12am
- Friday: 7am - 8pm
- Saturday: 9am - 8pm
- Sunday: 10pm - 12am