31st Annual Jazz Fest
Celebrating Lionel Hampton's 90th Birthday
1998 Concert Schedule

NORTHWEST AIRLINES Special Guest Concert
Thursday, February 26, 1998 7 p.m.
Lionel Hampton, vibes; Abbey Lincoln, vocals, with Marc Cary, piano; Super Bass, featuring: Ray Brown, bass; John Clayton, bass; Christian McBride, bass; Marian McPartland, piano; Terence Blanchard, trumpet; Kenny Barron Trio, featuring: Kenny Barron, piano; Bob Riley, drums; Ray Drummond, bass; Billy Marcus, tenor saxophone; Wally "Guitar" Watson, drums; Lance Bryant, saxophone; John Stowell, guitar; Christian Bawas, bass (Germany); Lionel Hamaoka, vocals (Japan); Kao Temma, dancer (Japan); Tomoki Sakuma, clarinet (Japan), and introducing 12-year-old jazz violinist, Billy Conteras of Nashville, Tennessee.

The Lionel Hampton School of Music's Jazz Choir followed by winning student groups from the day's competition.

Vocal Winners Concert
Friday, February 27, 1998 4:45 p.m.
The Lionel Hampton School of Music's Jazz Choir and instrumental groups from the day's competition.

All-Star Concert
Friday, February 27, 1998 8 p.m.
Lionel Hampton, vibes; Ray Brown Trio, featuring: Ray Brown, bass; Greg Hutchinson, drums; Geoff Keezer, piano; Freddie Cole, vocals, and his trio with a special tribute to Nat King Cole; Kenny Barron Trio, featuring: Kenny Barron, piano; Bob Riley, drums; Ray Drummond, bass; Waller Brown, trumpet, Isiah Elvis, vocals; Joe Padilla, trumpet, Frank Foster, saxophone; Frank Wess, saxophone & flute; Al Grey, trombone; Bill Watrous, trombone; Ron Aprio, saxophone; Jim Martinez, piano, Andre Kessy, piano; Student Winners from the H.S. Vocal Soloist Divisions.

WASHINGTON WATER POWER Instrumental Winners Concert
Saturday, February 28, 1998 3:30 p.m.
The Lionel Hampton School of Music's Jazz Band I followed by winning student groups from the day's competition.

GTE Giants of Jazz Concert
Saturday, February 28, 1998 8 p.m.
Lionel Hampton and his New York Big Band; Diana Krall, vocals and piano, with Russell Malone, guitar, and Ben Wolfe, bass; Kenny Barron Trio, featuring: Kenny Barron, piano; Bob Riley, drums; Ray Drummond, bass; Pete Candoli, trumpet; Candido; deNiro, vocals; Student Winners from the H.S. Instrumental Soloist Divisions.

Jr. High Winners Concert
Wednesday, February 25, 1998 3:30 p.m.
Winning student groups from the day's competition.

Pepsi-Cosmopolitan International Jazz Concert
Wednesday, February 25, 1998 7 p.m.
Lionel Hampton, vibes; Kenny Barron Trio, featuring: Kenny Barron, piano; Ben Riley, drums; Ray Drummond, bass; Paquito D'Rivera, saxophone & clarinet (Cuba); Clauddie Roditi, trumpet (Brazil); Slide Hampton, trombone; Alex Acuna, drums (Peru); Edward Simon, piano; Brian Bromberg, bass; Dee Daniels, vocals and piano (Canada); Jane Jarvis, piano; Kari Marim, piano (Japan); Sergio Tetenskoy, vibes (Russia); Greg Abate, saxophone; Wally "Guitar" Watson, drums; Lance Bryant, saxophone; John Stowell, guitar; Christian Bawas, bass (Germany); Lionel Hamaoka, vocals (Japan); Kao Temma, dancer (Japan); Tomoki Sakuma, clarinet (Japan), and introducing 12-year-old jazz violinist, Billy Conteras of Nashville, Tennessee.

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Welcome to the 1998 Lionel Hampton Jazz Festival

Welcome to the “Number One Jazz Festival in the World,” the Lionel Hampton Jazz Festival! It is always a special privilege to welcome to campus our very own Lionel Hampton. The 31st anniversary of the Jazz Festival is indeed special because we are also celebrating Lionel’s 90th birthday!

Students from elementary, junior high school, high school, and college levels have come to the university for 31 years to learn from and perform with legendary jazz great. And for 15 of those years, Lionel Hampton has nurtured the talents of student vocalists and instrumentalists.

This year, over 14,000 students from across the United States and Canada will take part in music competitions for big bands and jazz choirs, and the winners will participate in a special concert on Saturday evening. Everyone has the opportunity to attend special clinics and seminars offered by international jazz stars.

We are pleased you could join us for “Internationally Acclaimed Jazz!” We hope you enjoy your stay.

—Bob Hoover
President, University of Idaho

The Student Union is proud to house many of the Festival clinics and programs.

We invite you to explore the various services, programs and offices featured in the facility. Of particular interest may be the University of Idaho Photographic Services exhibit of past Festival performers. This can be found on the display wall outside the first floor Union Gallery (which showcases an Idaho High School Art teacher exhibit).

In the same area the New Student Services Office can be found. This is where prospective students seeking information about the institution can be assisted. Located nearby are our student government and media offices which have information about campus programs and activities.

Services of interest include our food court — Burger King, Taco Bell, Pizza Hut, Sub Connection, Espresso Shop — and Union Ticketing, Hair Etc., Flowers Etc., and Union Bowling & Billiards.

We hope your time on campus and in the Student Union prove satisfactory; please stop at our Information Desk for help with questions or problems.

—David Mucci
Director, Student Union

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Visit Lone Jack Steak Company between the hours of 5 pm & 7 pm Wed. thru Sat. and 3 pm to 5 pm on Sunday and save $1.00 per entree with this coupon.
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Sunset Dining Hours
Wed. thru Sat. 3 pm to 5 pm
Sat. 3 pm to 10 pm
Sun. 3 pm to 5 pm

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89.3 FM MINDS BENDING STEREO
Volunteers log more than 18,000 hours for Jazz Fest

by Tonya Snyder – Sports Editor

Four months and over 400 hours later, Dawnold Hoffer still has her fingers crossed, praying she’ll have enough people to pull out her corps of Lionel Hampton Jazz Festival volunteers.

To date, Hoffer, the head volunteer coordinator for this year’s festival, has 115 volunteers for the week. While this may not be the largest number of volunteers, it’s nothing compared to the 150 to 200 more she needs to fill the competition site crew and numerous other areas. She’s going to need all the help she can get.

The number of volunteer hours needed to keep the Jazz Fest in top working condition is “unfathomable” according to Hoffer. For this year alone, Hoffer estimates close to 18,000-20,000 hours will be needed with just the bare minimum on the day crew.

Hoffer has been beating the bushes to find volunteers in her quest to make the festival the best ever. Advertising like mad, she’s contacted local schools, local groups, and other organizations for some much-needed help.

“We get a lot of help, especially from the Residence Halls and some from the Greek houses. We couldn’t do it without them,” Hoffer said.

But by far, the majority of the festival’s volunteers come from the music department. On top of performing in the festivals, they’re putting in a ton of extra time.

“If you’re a music major, you’re obligated to be involved,” Hoffer said. Hoffer has been involved in the festival for seven years, the last three of which she has paid her dues by volunteering.

Volunteers take on a wide variety of jobs during the week from driving stars to and from their hotels to operating the garage doors at the Kinlee Done.

While some jobs — like selling programs during evening performances or answering questions at the information booth — are important, there are many behind-the-scenes people who very rarely receive recognition for their work.

The night set-up crew, which is composed of about 25 individuals, is one of these groups. These very dedicated and strong individuals spend the better part of the early morning hours preparing the sites for the next day’s performances and competitions, usually finishing around 3 a.m.

Even people working at the different locales for competitions keep some very unconventional hours for college students. For the day they work, they’re required to attend a 6:45 a.m. meeting at the SUB Ballroom where site assignments are made.

“We do everything needed to make volunteering at Jazz Fest an enjoyable experience,” while still making the people in attendance have the same type of enjoyable experience, “Hoffer said.

Jazz Fest volunteers do receive some nice perks for their hours of work, with every volunteer receiving a ticket to Wednesday night’s concert, and for every eight hours of work, they earn another ticket to any of the week’s concerts with their ticket for each drive.

The best perk, according to Hoffer, doesn’t come with a free ticket.

“Some volunteers actually get to meet the jazz artists they idolize; the stars they look up to,” Hoffer said.

“They get to meet them on a personal level and see who they really are. We see people all week from all over the nation and all over the world. We get to hear great music all week long and just have a good time.”

With the Jazz Fest “fever” taking over, Hoffer is completely passionate about every aspect of the festival. She totes not only a cell phone, but a five-inch binder overflowing with the vital information needed to keep things running smoothly. Attending classes, doing homework, and having a social life are moved to the back burner the closer the festivities get.

Hoffer isn’t the only one who’s feeling the stress in the final days of preparation. The entire Jazz Fest office is in a tornado of activity.

“The Jazz Fest office has such a great staff despite the extreme amount of stress,” Hoffer said. “They are the most entertaining, most emotional people. They do so much and at the end of the day, they’re still smiling.”

Hoffer truly does what he can to make the office a less stressful experience for all those involved. He has lovingly been dubbed “CBS” for all the coffee and backdrops, which are much appreciated by the staff.

Volunteers for the week’s events are still needed. If you are interested in investing a portion of your time to Jazz Fest, it’s not too late. Volunteers are required to show up at the SUB Ballroom meeting at 6:45 a.m. if they want to work at a day site or can walk into the Jazz Fest Office at the Pend O’Relle Room across from the Borch Theater any time.

For more information on how to volunteer, contact Dawnold Hoffer at 336-1728.
Jazz Festival rich with history

by Steve Blatner and Candice Long

When you list all of the performers who have performed here, it literally shakes the earth," said Dr. Lyn Skinner, director of the Lionel Hampton Jazz Festival. From Ella Fitzgerald to Dee Whyte and Billie Holiday, the Jazz Fest has history that will continue on into the next millennium.

For the past 30 years, thousands of high school, junior high and elementary students from the United States and Canada have gathered on the University of Idaho campus to participate in the festival and attend concerts and clinics by the world's greatest jazz artists, including Lionel Hampton himself.

With Hampton's 90th birthday approaching in April, "He is still on top of things and he is looking forward to coming to Moscow, or what he calls his second home," Skinner said.

The first UI Jazz Festival was in 1964 and was a single-day event consisting of 15 student groups and trumpet performer Buddy Brashear. Although only a handful of people were in attendance, not even the stars could have predicted that 15,000 people would come converge on the small town of Moscow.

By 1977, Skinner had taken over the direction of the Jazz Fest with one thing in mind: to increase young people's exposure to professional jazz musicians, especially those playing in the classic jazz tradition.

"My feeling was that young people didn't know anything about the artists whose music they were playing," Skinner said. "If you can't bring the kids to the artists, I wanted to bring the artists to the kids," and that's exactly what he did.

Artists such as Ella Fitzgerald, Bobby McFerrin, Lionel Hampton, and Sarah Vaughan were performing at the festival and in 1965, Skinner was so impressed, he asked Hampton to sponsor the festival. This was the first festival in the world to be named after an artist and first to be named after an African-American.

Two years later, in 1967, the university dedicated its new School of Music at the University of Idaho Lionel Hampton School of Music. In that same year, the students moved from the Memorial Gym to the Mooney Center at alumni. Skinner was in residence and the sound was like nothing else. The sound would work perfectly and a sound engineer was brought in to ensure that the sound would work.

The Jazz Fest has changed dramatically in 30 years, but one thing hasn t: "It never stops growing and the number of young people who want to be part of it just keeps increasing," Skinner said.
Volunteers log more than 18,000 hours for Jazz Fest

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“We get a lot of help, especially from the Residence Halls and some from the Greek houses. We couldn’t do it without them,” Hoffer said.

But by far, the majority of the festival’s volunteers come from the music department. On top of performing in the ensembles, they’re putting in a ton of elbow grease.

“If you’re a music major, you’re obligated to be involved,” Hoffer said. Hoffer has been involved in the festival for seven years, the last three of which she has paid her dues by volunteering. Volunteers take on a wide variety of jobs during the week from driving stars to and from their hotels to operating the garage doors at the Kibbie Dome.

While some jobs — like selling programs during evening performances or answering questions at the information booth — are important, there are many behind-the-scenes people who very quietly receive recognition for their work.

The sight set-up crew, which is composed of about 25 individuals, is one of these groups. These very dedicated and long-suffering crew responsible for the better part of the early morning hours preparing the sites for the next day’s performances and competitions, usually finishing around 3 a.m.

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With the Jazz Fest “ever” taking over, Hoffer is completely absorbed in every aspect of the festival. She’s not only a cell phone, but a five-inch binder overflowing with the vital information needed to keep things running smoothly. Attending class, doing homework, and having a social life are moved to the back burner the closer the festivities get.

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Chris Eisele does what he can to make the office a less stressful experience for all those involved. He has lovingly dubbed “CBR” for all the coffee breaks, and which are much appreciated by the staff.

Volunteers for the week’s events are still needed. If you are interested in investing a portion of your time to Jazz Fest, it’s not too late. Volunteers are urged to show up at the SUB Ballroom meeting at 6:45 a.m. if they want to work at a day site or run into the SUB Jazz Fest Office in the Pend O’Reille Room across from the Borah Theater any time.

For more information on how to volunteer, contact Dwaind Hoffer at 336-1728.

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Jazz Fest

Tuesday, February 24, 1998

The Agenda

18,000-20,000 Volunteer Hours

Job Description

Site Manager: ensures the smooth and on-time operation of all sites; oversees all operations/activities at site.

Stage Manager/Master of Ceremonies: organizes the stage crew for each stage setup change at the site; announces all performing groups and general announcements for the site.

Group Escorts: responsible for guiding the performing groups between warm-up, performance, and evaluation areas of the site.

Stage Crew: responsible for all stage set-up changes with each performing group.

Doorman/Spectator Control: site “bouncer,” keeps the door shut during all performances while keeping all spectators quiet in the performance area and in the hallways.

Judges’ Assistant: responsible for ensuring the judges have all the appropriate forms, equipment, etc.

Score Runner: delivers scores of performing groups and information from the site to the Scoring Office.

Frost Desk Site Registration: responsible for checking in all performance groups at that site, also acts as a contact for the public.

SUB Main Registration Desk: responsible for checking in all performance groups for competition before they compete at the sites; selling programs.

Instrument Check-In at SUB: responsible for checking in and walking all student belongings and instruments.

Program Sales: selling programs at the evening concerts.

Information Booth: answering questions about the festival at the evening concerts.

Drivers: transport stars from airport to Moscow and back to the Festival site.

Production Crew: responsible for moving equipment around during the festival.

Night Set-Up Crew: prepares sites for the next day’s competition.

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Jazz Festival rich with history

by Steve Blatner and Candice Long

When you list all of the performers who have performed here, it literally shakes the earth," said Dr. Lynn Skinner, director of the Lionel Hampton Jazz Festival. From Ella Fitzgerald to Dee Dee Sharp to Billy Gillogly, the Jazz Fest has history that will continue on into the next millennium.

For the past 30 years, thousands of high school, junior high, and elementary students from the United States and Canada have gathered on the University of Idaho campus to participate in the festival and attend clinics and concerts by the world's greatest jazz artists, including Lionel Hampton himself.

With Hampton's 90th birthday approaching in April, "he is still on top of things and he is looking forward to coming to Moscow, or what he calls his second home," Skinner said.

The first UI Jazz Festival was in 1966 and was a single-day event consisting of 15 student groups and trumpet performer Buddy Breshears. Although only a handful of people were in attendance, not even the most optimistic could have predicted that 15,000 people would pack a single stage in the small town of Moscow.

By 1977, Skinner had taken over the direction of the Jazz Fest with one thing in mind: to increase young people's exposure to professional jazz musicians, especially those playing in the classic jazz tradition.

"My feeling was that young people didn't know anything about the artists whose music they were playing," Skinner said. "Since you can't bring the kids to the artists, I wanted to bring the artists to the kids," and that's exactly what he did.

Artists such as Ella Fitzgerald, Bobby McFerrin, Lionel Hampton, and Sarah Vaughan were performing at the festival and in 1985 Skinner was so impressed with Hampton's commitment to education, he asked him to sponsor the festival. This was the first festival in the world to be named after an artist and first to be named after an African-American.

Two years later, in 1987, the university dedicated to and renamed its School of Music the University of Idaho Lionel Hampton School of Music. In the same year, the concert moved from the Memorial Gymnasium to the AAFIB Whitney. Due to the success of the festival, the number of young people who want to perform has only increased and the number of students who want to perform has also increased.

The festival has changed dramatically over the years, but one thing hasn't. "It never stops growing and the number of young people who want to perform just keeps increasing," Skinner said.

The Jazz Fest in the early '60s saw international performers from the Soviet Union, the People's Republic of China, Japan, and Brazil, as well as jazz greats and Dizzy Gillespie and Duke Ellington. A recent special was a benefit for the Lionel Hampton Jazz Hall of Fame Award.

In 1999 Lionel Hampton, America's most respected jazz critic and syndicated columnist for the Los Angeles Times, rated the festival as the No. 1 jazz festival in the world, ahead of Montreux and Newport Jazz Festivals. National media has also noticed the Jazz Fest, and it has been featured in various publications, such as the New York Post, Jet, Time, and Entertainment Weekly.

This year, UI will host a special celebration for the 50th anniversary of the festival, and UI will also host the Jazz Fest with the University of Idaho School of Music. The celebration will include four days and four nights of nearly non-stop music.

The Jazz Fest has changed dramatically in 50 years, but one thing hasn't. "It never stops growing and the number of young people who want to perform just keeps increasing," Skinner said.
You need a lot of money to send 23 kids and 13 chaperones from Birmingham, Ala., to the fabled Lionel Hampton Jazz Festival.

About $25,000, actually.
The Birmingham Youth Jazz Ensemble will be trekking across the country to attend this year's Festival.

When asked how they came up with all the dough, the group's Administrative Director Makala Dabney laughed.

"Oh, God. We sold more donuts..."
The pastry sales were just one part of a huge fundraising operation to send the group of 12 to 17-year-old jazz musicians from around Birmingham to the University of Idaho's Jazz Fest.

The ensemble's conductor, Jonathan Collins, played for Lionel Hampton's band when he left college.
The idea to come to Hamp's festival arose almost a year ago.

"It's an honor to be invited," Collins said.

But getting here was the most of the problem.

"It cost not a little more, but a lot more than we anticipated," Dabney said.

Individuals, corporations and even the City of Birmingham have donated to the group. They not only sold donuts, but held fund-raising concerts and letter campaigns to acquire the $25,000 needed to pay for air fare, lodging and food.

"Birmingham has just opened their arms," Dabney said.

To ensure some learning ideas take place, all the players are required to fill out an Idaho map. Even more pressing is the five-page paper they have to write on their experiences when they return. With or without it, they won't be allowed to go to their next show in Montgomery, Ala.

"It's an opportunity they will never forget in their life," explained Collins.

He also wants to make sure that it doesn't become an extended field trip.

"I told them," he said, "you're not just going 5,000 miles round trip to eat and sleep and watch television."

To ensure some learning ideas take place, all the players are required to find remote Moscow, Idaho, on a map. Even more pressing is the five-page paper they have to write on their experiences when they return. With or without it, they won't be allowed to go to their next show in Montgomery, Ala.

Above all, Collins wants his students to learn something about life.

They should "not only be the best they can be in music, but to be the best that they can as people and human beings," he explains.

Their motto is "excellence."

The conductor said they didn't want to "blow the roof off," just to do themselves and their city proud.

Collins especially wanted to thank everyone who donated and helped send them on the trip.
Jazz Fest
The man behind the scenes
by Yvonne Wingett

Skinner works to bring jazz music to young people

"The next thing about Lionel is that he just believes in giving it everything he possibly can," says Dr. Lynn Skinner, professor of music, of his friend Lionel Hampton.

Skinner, director of the Lionel Hampton Jazz Festival, speaks of Lionel, or "Hamp," affectionately and without reserve.

Skinner's first involvement with Lionel was in 1964 when he first came to the Jazz Fest. They had worked together in order to get the festival "kicked off" right.

Of that first festival, Skinner said that Hamp was amazed to see the young people — people under 30 — participating, dancing, and enjoying the music. "It only happens in Europe — it doesn't happen here!" said Hampton.

Following the concert, Hampton gave $15,000 to the university to start an endowment — and the rest is history.

Skinner went to UI President Richard Gibbs and asked if they could name the Jazz Fest after Hampton; never before had a jazz festival been named after an artist — and so it came to pass.

According to Skinner, there was an immediate change in the number of artists who could afford the festival after it was named in Hampton's honor.

"All of the artists were very much aware that this was the first festival ever named after an artist, and that made this one all the more special. This festival paid tribute not only to Hamp, but to all of them [artists] as well," Skinner says.

Skinner smiles when he speaks of the reaction to the festival from people all over the world. "It was named one of the top three jazz festivals in the world... then, it was written that it was the 'World's Greatest.' Those aren't things we can say, but we're certainly grateful others can."

Skinner says one of the reasons why the Jazz Fest is so successful and special is because kids, parents, and adults can get a wide variety in one concert, which has been a great thing in terms of educating young people.

Of the students studying music at the Lionel Hampton School of Music, Skinner says, "I see everyone here giving all they can to make it [the festival] happen through dedication, hard work, and impressive work ethic — they're always trying to do a little better to make this work."

"Hamp's always stood for excellence," Skinner says. "With Lionel's support and help, we've never had to look over our shoulder, and he never looks over his. In fact, yesterday I was on the phone with him for a half an hour, talking about the '99 Festival, and how we should end the century!"
Marian McPartland returns for Jazz Festival
by Travis Bommersbach

One of jazz’s greatest piano legends, Marian McPartland, is returning to Moscow to help celebrate Lionel Hampton’s 90th birthday. This year’s Lionel Hampton Jazz Festival once again includes world-renowned pianist McPartland, who first performed at the festival in 1995.

She will bless the audience with her unique sense of improvisation and dynamic style of jazz on Thursday at 7 p.m. in the Kibbie Dome. She will play with other jazz musicians such as Ray Brown, Christian McBride, and Lionel Hampton.

McPartland enjoys playing in Moscow. “I have an overall good feeling about the festival,” she said. “Lionel is always there so we can play together. There’s always a nice spirit and good feeling; it’s just a great place to be.”

Throughout her 50-year career, McPartland has played all over the states and frequently visits Europe. She is also the first female to perform for the prestigious group of justices of the Supreme Court in Washington, D.C., last spring.

McPartland is excited about this year’s festival line-up. “I like the fact they always have so much school participation, like high school bands. I’m glad to be involved with that,” she said.

When McPartland isn’t traveling around the world playing jazz, she can be found on her radio show, Marian McPartland’s Piano Jazz. The show is broadcast on 260 stations for National Public Radio and has existed for nearly 19 years on syndicated stations in the United States and Canada.

The format of Piano Jazz involves McPartland chatting with a guest musician and then they play together for a while. Some of the guests on the show have included Dizzy Gillespie, Tony Bennett, and Gerry Mulligan. McPartland says that most of the people who have been involved with the Jazz Fest have also been on her radio show.

Being one of the greatest jazz pianists of the 20th century and hosting an extremely popular radio show are just the tip of the iceberg for McPartland. She has recorded 13 albums for Concord Records and also written her own book, entitled All in Good Time. If musician and author weren’t enough, McPartland has also starred in Jean Barch’s Oscar-nominated film A Great Day in Harlem, based on the 1958 jazz photographs by Art Kane for Esquire magazine.

McPartland, also known as the “First Lady of Jazz,” will celebrate her own birthday on March 21. The party takes place at Town Hall in New York at 8 p.m. The celebration will be hosted by longtime friend Dr. Billy Taylor. Many esteemed colleagues such as vocalist Joe Williams, guitarist Kenny Burrell, pianists Tommy Flanagan and Ray Bryant, bassist Bill Crow, and drummer Joe Morello, just to name a few of the guests scheduled to help in McPartland’s celebration.

Enjoy two 12” turkey subs for only $5.99 + tax

WE DELIVER
If you are a jazz enthusiast, chances are Diana Krall is a name with which you are well acquainted. One of the more popular jazz performers today, Krall has been nominated for a Grammy this year. The Grammy Awards Ceremony will take place this Wednesday, after which Krall will travel to Moscow for her performance on Saturday during the GTE Giants of Jazz Concert.

Krall hails from the British Columbia town of Nanaimo, where she was raised in an environment rich in music and musicians. She learned to play the piano and sing, studying classical piano until high school when she started playing jazz in the school band. Her first gig was in a Nanaimo restaurant at the age of 13, and she’s been playing ever since.

Krall’s first inspiration was singer-pianist Fats Waller. She started playing his repertoire when she was a kid, playing and singing at the same time.

In 1984, Diana left Los Angeles and returned to Canada. She settled in Toronto where she studied with bassist-pianist Don Thompson. In 1990 she moved to New York, but it was in Boston that she performed most often, with a trio that included drummer Klaus Suonsaari and bassist Whit Browne.

On her new album, All For You, some songs are about the piano while others are about her vocals. She’s joined by bassists Ray Brown and Christian McBride. When asked to suggest other ideal players for her new album, Krall immediately said, “Stanley Turrentine.” She also asked for drummer Lewis Nash, and she got both of them.

Diana Krall will be performing at the GTE Giants of Jazz Concert this Saturday, Feb. 28. The concert begins at 8 p.m.
Dee Daniels is a frequent headliner at the festival superstars concerts. Now returning for her seventh year, Daniels explained the draw here is twofold. "It keeps coming back to being inspired and to inspire as well," she said.

Daniels' gospel-infused voice will hit the stage at tomorrow's concert. Fans will also find her name on the list of numerous clinics being offered. Daniels explained one reason she favors this particular festival is for the rare opportunity the clinics offer students, teachers, and professionals to share information. "I enjoy the kids getting an opportunity to perform and hang out with some of the professionals," said Daniels.

In part, the reason why many musicians like Daniels visit the festival is for the chance to jam with fellow professionals. Daniels is looking forward to singing with pianist Kenny Barron, who she first heard performing on an album. "I just loved his work and hopefully I will get an opportunity to perform with him," she said.

Part of the thrill for Daniels of performances like tomorrow night's is the impromptu musical conversations artists have with one another in these spontaneous performances. Daniels and other artists visiting this festival will be performing with their fellow musicians for the first time when the concert lights go up.

The only rehearsal at this festival is at the soundcheck. To Daniels, this is not a frightening scene as it would be to most of us; it is just the nature of the medium. "The language is the same. The expression may vary somewhat, but the language is the same and that is jazz music," said Daniels.

Coming from a strong background in gospel music, Daniels' four octave vocal range produces heartfelt and emotional colored tones. She started performing as a child at her father's church in Oakland, Calif. where her stepmother also served as a minister. Although she is now recognized worldwide as a jazz and blues singer, her gospel roots play a major role in her career and spiritual life.

"Gospel music is my first music and I consider it a great foundation for what I have become... for me it is a total package; there is no separation between my life and my music." Daniels continues to give gospel concerts, including one to be performed next month with the Vancouver Symphony Orchestra.

With such a full career as a music performer, it is interesting that music performance was not Daniels' first love. Before anything else, she began her career teaching and practicing art. "Jazz is something I evolved into," said Daniels.

Daniels' career has led her to perform with some jazz greats, including Sarah Vaughan, Joe Williams, and John Clayton. Although she has traveled all over the world, her career beginnings took off not far from this area. At the University of Montana, Daniels founded and directed the university's Black Ensemble Choir. She really started to make her mark when playing clubs and concerts in Seattle. She now calls Vancouver, B.C., home.
### Jazz Fest Clinic Schedule

The Lionel Hampton Jazz Festival is unlike any other with its unique opportunity for students to learn firsthand from professional jazz musicians in numerous clinics. The ask questions and observe techniques. Often intimate and spontaneous performances transpire during these sessions and many jazz enthusiasts now flock here just to sneak a free concert.

Space is limited and clinic spots should arrive early to insure a seat, a piece of floor, or even a wall to lean against. The clinics hosted by the more well-known artists become packed to the seams and it is advised to arrive as early as 30 minutes before the clinic has started.

**Wed. Feb 25**
- John Osowell, guitar
  - Trombone Workshop with Al Gemberling
  - Greg Abate, saxophone
  - Percussion workshop with Dan Bukvich
  - Saxophone workshop with Robert Miller
  - Jim Martinez, piano
  - Christian Bauch, bass
  - Andy Laverne, piano
  - Vocal workshop with Dorothy Barnes
  - Trumpet workshop with Robert McCurdy
  - Evelyn White, vocals

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**Thurs. Feb 26**
- Sergio Tcheremysheff, vibes
- Brian Bromberg, electric bass
- Latin workshop with Cudio Raditi
- Slide Hampton, Alex Acuna and Brian Bromberg
- Terence Blanchard, trumpet
- John Osowell, trumpet
- Jim Martinez, piano
- Bass Clinic with Ray Brown, John Clayton and Christian McBride
- Andy Laverne, piano
- George Avakian, Jazz Management and Business
- Brian Bromberg, acoustic bass
- Billy Marcus Band
- Evelyn White, Vocals
- Jazz Composition workshop with Jane Jarvis

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**Fri. Feb 27**
- Andrei Klisev, piano
- Brian Bromberg, electric bass
- Kurt Mikelis, piano
- Wally “Gator” Watson, drums; Christian Bauch, bass; Lance Bryant, saxophone
- Jim Martinez, piano
- Saxophone and Scat Improvisation workshop
- Angela DeNio, vocals and Ren Apaza, saxophone
- Jon Piddis, trumpet
- Des Daniels, vocals
- Guest College Choir Winner
- Ray Brown Trio
- Marian McPartland, piano
- Brain Bromberg, acoustic bass
- John Osowell, guitar and Andy Laverne, piano
- Evelyn White, vocals

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**Sat. Feb 28**
- Christian Bauch, bass; Andy Laverne, piano, and John Osowell, guitar
- Jazz Seminar with Phil Elwood, jazz critic
- Al Grey and Bill Watson, trombone workshop
- Guest College Instrumental Winner
- Frank Foster and Frank West, saxophone
- Kenny Barnes Trio
- Pete and Conte Candoli, trumpet
- Jazz seminar with Chip Deffaa, jazz critic
- Jim Martinez, piano
- Eddie Higgins, vocal
- Bass workshop with instruments, Brian Bromberg
- Diane Knoll, vocals, Russell Malone, guitar
- Wallace Roney, trumpet
- Freedy Cole Trio

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**Jazz Festival**

**Union Ticketing**
- SUB Info Desk
- 885-6210

**STUDENT UNION EVENTS**

**MOM OF THE YEAR AWARD**
- Nominate Your Mom!
- Forms available at ASU office and SUB Info Desk for more info call 885-6210
- SUB Borah Theater • ASU Film Presents...
- Friday, March 6
- National Lampoon's Animal House
- SUB Borah Theater • students $2

**CELTIC FIDDLE FESTIVAL**
- Wednesday, March 11
- 7:30 pm
- SUB Ballroom

**Tobacco Wars:**
- The Battle for a Smokefree Society
- Tuesday, March 10
- 7:30 pm
- SUB Ballroom
Lionel
90 years

1935

Lionel Hampton with his first band at Sweeet's Ballroom,
Oakland, Calif.

photos courtesy of Jazz Fest Office
Hampton of good vibes

by Charlotte West

On April 23, 1958, a star was born. It was not a twinkling astronomical body, but a man who shines in his own right.

Lionel Hampton, the namesake of the University of Idaho's annual Jazz Festival, has become a giant in the world of jazz. He has played on stages from famous New York jazz clubs to right here on the United campus.

He was born in Birmingham, Ala., where he spent his first 13 years. His family moved because his grandmother felt that he wouldn't get a quality education in the South. In his autobiography, Hite, he wrote, "She picked Chicago, probably because it was one of the most progressive places for the black population."

In Chicago, they lived with his Uncle Richard, who was involved in the bootleg liquor business with Al Capone. Due to the violence in the public schools in Chicago and the illicit nature of his uncle's business, Hampton was then sent to a private Catholic school in Collins, Wis., 90 miles north of Chicago. There, he played the drums in a school band called the Tempo Dups.

He wrote, "I played other instruments — xylophone, orchestra bells, snare drums, and timpani. I loved everything about music, and I'd pick up any instrument I found. I was getting pretty good at reading music, too."

Fourteen months later, the school closed down due to a lack of funding, and Hampton began to attend another private Catholic school in Chicago. There was no music program at that school, but he was allowed to play the snare drum for other students. "At noontime, I'd be speaking the drums," he wrote.

During that time, Robert Abbot, the owner of the Chicago Defender newspaper, started a conservatory where his black newsboys could practice music. There, he learned music fundamentals, as well as gained a love for jazz.

"There was no way a kid with music on his mind in Chicago wasn't going to be into jazz and dreaming of playing in a big band," Hampton wrote.

Hampton joined a band during his second year of high school. The band was run by a sax player named Lee Hite. The band broke up when Hite moved to California. From California, Hite wrote to Hampton and told him he could get a job with a big band.

Hampton left for California shortly after with hopes of great music and a promise to his grandmother that he would complete his education at the University of Southern California.

In November 1924, he made his first recording in Hollywood. By 1929, he had made several more.

That year, Hampton met his future wife, Gladys, who "from that day until she died, made all of [his] decisions." They were married in 1936.

Along with Hite, Hampton joined other young musicians in a band. "We were a bunch of young cats, and we could swing, man," he wrote. Hampton and Hite signed a contract with club owner Frank Sebastian and they had the opportunity to play backup to Louis Armstrong.

In 1936, Hampton teamed up with Benny Goodman, who was the leader of an all-white band. Goodman offered him a one-year contract in New York.

It was an unprecedented move in the world of jazz. Hampton was a black man in a predominantly white world. "He broke the color barrier," said Dr. Lynn Skinner, UI music professor.

"An integrated band was such an unheard-of thing, even in New York in those days, that some people actually worried that there would be a race riot," Hampton wrote.

He enjoyed his life in New York. "It was exciting being in the Big Apple. Jazz was everywhere and the big bands were revolutionizing the tempo and becoming the major sound," he wrote.

He rubbed elbows with other musicians like Duke Ellington, Count Basie, and Nat "King" Cole.

In 1940, Hampton left Goodman and returned to Los Angeles to form his own band. They began to tour and become a huge success. By the '50s, however, the big bands met competition with a new market of music. Rock and roll was sweeping the nation, and although black musicians were the originators, it was the white musicians like Elvis Presley who became famous.

Jazz was becoming increasingly popular in foreign markets, so Hampton toured abroad in both Europe and Africa. In 1960, he recorded with Columbia Records and sold over half a million records. He had his own label, Glad-Hamp Records. Hampton was a music perfectionist.

"Records are for listening, and I was always after quality. That's another reason why I liked having my own label. I could control the quality. I was in 1965 that I jacked twenty-five hundred dollars' worth of tape because of a single sour chord," he wrote.

In 1971, Gladys Hampton died of a massive heart attack. Hampton wrote, "Not a day goes by that I don't think of her... Gladys and I were a team, the perfect team for what we did... he was the boss offstage, I was the boss onstage... Life wasn't the same without Gladys, and it never will be."

The year after she died, Hampton began plans for Lionel Hampton Houses, which was a project to provide adequate housing for moderate and low-income families. He also had musical reunions with Benny Goodman and others.

He continued his performances. In 1976, Hampton played backup to Bette Miller at the Midtown Theater on Broadway. New York City held a Lionel Hampton Day in 1970 and he performed in Carnegie Hall. He also received the city's "highest citizenship award," the Bronce Medallion for "20 years in music."

This long-standing musical career has led Hampton to a desire to share his music with young people. "Kids talk to music so naturally... That's why I've kept dreaming my dreams of music schools all across the country to teach young kids the rudiments that they need to add on to that natural rhythm and joy in music," he wrote.

He set up scholarships at the University of Southern California, Duke, and several other schools.

In 1984, he was invited to perform at the University of Idaho Jazz Festival. Skinner said that Hampton gave a performance in Memorial Gym. He came up to Skinner afterwards and said that it was a rarity to see young people at concerts like that. "We told him what we were doing to help the kids with music and he gave money to start an endowed fund," he said.

The fund was established in 1985, and in recognition for Hampton's contribution, Skinner suggested that the Jazz Fest be named after Hampton. "It's the best thing we could have done," he said. He has attended the Jazz Fest every year from 1984 to this year.

The School of Music was named after Hampton in 1987.

"He is resilient, brilliant, talented, caring, believing, a man of excellence, and a man of his word. He is dedicated to his art form. He has probably helped more people in the jazz field than anyone ever," Skinner said.

He said Hampton wanted to come early this year to support the Vandal basketball team and calls Idaho his second home.

Hampton currently resides in New York and will turn 90 in April. "We will be celebrating his birthday this past 8 weeks early," Skinner said.
Jazz Festival gains notoriety

by Laurel Darrow
Staff Writer

Lionel Hampton hadn't even heard of the University of Idaho jazz festival when it began 18 years ago.

But, really, there was no reason for him or anyone — except, perhaps, for local students and music teachers — to know about it. The UI Lionel Hampton-Chevron Jazz Festival at that time was just the UI Jazz Fest, a regional competition that attracted fewer than 30 junior and high school jazz bands and choirs.

Now the festival is one of the largest in the country, "and one of the finest," according to Lynn Skinner, Jazzfest director.

More than 150 student groups and professional jazz entertainers are expected this year, he said.

The festival's reputation is so good that Skinner's phone is ringing with calls from jazz artists. "We're starting to have people call and say, 'We want to come to your festival,'" he said.

That doesn't mean they're willing to pay for free, but it does mean the festival is becoming well known, he said.

The festival didn't even try to attract professional jazz artists during its first 10 years. Then about eight years ago, Skinner hired Gary Burton and his quartet to perform. Since then Ella Fitzgerald, Doc Severinson, Maynard Ferguson, The Four Freshmen, Sarah Vaughan and many other performers have brought their music to the UI.

Lionel Hampton performed last year, following up his concert by donating $15,000, which was matched by a contribution from Chevron. Their donations are the reason why the festival has become the UI Lionel Hampton-Chevron Jazz Festival.

Hampton's support has been more than financial, however. He is reforming his band again this year, and by lending his name to the festival he is helping attract other artists, Skinner said.

The festival has also gained financial support from the National Endowment for the Arts, which contributed $5,000 to help with expenses this year.

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Office committee hard at work

by Barry Graham

Imagine the work and dedication needed to make the Lionel Hampton Jazz Festival a success. Well, this hard work and dedication begins shortly after the festival each year at the end of February. Those that help to make the festival a success are proud of their efforts, knowing that their task is one full of pressure and tension. So, what group of people have the necessary know how and patience to make the Jazz Fest a success?

The Lionel Hampton Jazz Festival office committee is that group. The committee consists of many members who each has a responsibility that, when grouped with others, help make the festival run efficiently.

The leader of the committee is executive director Dr. Lynn Skinner, who is a veteran of 22 years to the committee. Skinner is the "eyes in the sky" and oversees the day-to-day running of the office, in addition to the other work of which he is in charge.

However, the brunt of the work belongs to a handful of people in the office and volunteers outside of the staff. Those people are the main staff members who oversee the travel plans of guests, the school band competitions, and the various equipmentº needs before and during the festival.

These people are program advisors Cristy Webb, Deb Snyder, Sue Weaver, Corporate Development Supervisor Sherry George, as well as intern Amber Reaume and assorted volunteers.

"It is such a difficult thing getting it all together," said Webb, who has worked at the office for four years.

Webb is in charge of making the travel and lodging arrangements for artists, judges and other guests of the festival. Webb said that the local motels and hotels lost a great deal of support of the event. In fact, Webb said that the community has done a tremendous job lending a hand.

"The community has made a big effort to help. All of the local hotels and motels as well as car dealerships and the [Lionel Hampton] School of Music have made a tremendous effort."

In addition to the travel arrangements role, Deb Snyder is in charge of the school band competitions that are held throughout the festival. Over 700 entered bands will perform at 15 different sites here in campus and throughout the area. Snyder also in charge of budget issues.

Another important issue that is addressed by the committee relates to attaining support as well as prizes for bands. This particular aspect of the office is handled by George Weaver. Weaver has the task of obtaining various instruments, such as 19 drum sets, and distributing them throughout the sites. She also has obtained about 100 prizes for winners of the band competition that include instruments and compact discs.

Intern Amber Reaume is in charge of a "Jazz in the Schools" program that will consist of jazz artists going to various schools and speaking about the music. The schools participating are located in Moscow, Lewiston, Clarkston, Colfax, Pullman, and one in Spokane. The program will begin on Monday and will be offered to students from kindergarten through college.

The community has made a big effort to help. All of the local hotels and motels as well as car dealerships and the [Lionel Hampton] School of Music have made a difference.

~Carolea Webb

In addition to the work done by the staff, large numbers of volunteers have also contributed. These workers have contributed in site management committees, as drivers for guests that arrive after flights to the area, and on equipment crews that move instruments and amplifiers to various sites.

"The best part of the job is that we are all able to work together," said Webb.

"Also, the volunteer work is amazing."

This amazing work translates into a successful event each and every year. However, the rewards are only reaped after the work is complete. And this work consists of cleaning up odds and ends with travel and lodging arrangements. Each of the 144 hotel reservations must be filled without any mistakes. Packets must be sent to all of the guests, who are from New York, California, Florida, and Georgia in addition to those that are from the region. Various programs must be coordinated and the volunteer driving teams must be prepared to pick up guests after every flight. These are just a few of the goals that the committee sets for the Festival. And the staff members work 60-plus hours per week in order to attain these goals.

"Typically, for any day, the phone rings constantly, we are all doing numerous tasks and are scrambling to get it all done," said Webb.

"Photos by Cory Keller"
Jazz Fest

Jazz-loving visitors means big business for Moscow

by Lisa Lannigan – News Editor

To find a hotel room in Moscow during the Lionel Hampton Jazz Festival, the advice is to start early.

"For the most part we are sold out a year in advance," said Bill Sayler, general manager of the University Inn.

"There's a waiting list if something opens up,"

The University Inn fills all 115 rooms. Sayler estimates at two per room, about 246 people stay at the hotel each day of the festival.

"It's a fabulous event," Sayler said, "it's like a football weekend, only longer.

Although the hotel will be full of guests, Sayler said he hasn't needed to hire more people. "We have the staff available to deal with this size of event," he said.

Hotels aren't the only Moscow businesses to benefit from the 15,000 visitors to the area during the Jazz Fest. Dahlis Smith, marketing director of the Palouse Empire Mall, says store owners this year are trying to entice shoppers. This year the mall merchants have contributed to a coupon booklet given to all the Jazz Fest attendees.

"The merchants try to have something special geared toward Jazz Fest people," Smith said. "We put out慰问 mats."

"The mall will also be holding a craft fair Wednesday through Saturday, with displays including pottery and candles.

Eric's Cafe will also be rolling out the welcome mat for Jazz Fest visitors. "You never know when another has is going to pull up," said Eric Bennett, owner of Eric's Cafe.

Even with the waves of people coming in, Bennett says he doesn't have to hire more help. "We do with what we've got," he says.

Matthew Sowder, manager of the Moscow Sam Goody store, says they stock their jazz section with many of the titles of the performers. "We always stock the standard stuff," Sowder says. "There's quite a good selection and variety of artists."

Keeney Bros. sets up shop

It's become a yearly tradition. Every year during the Lionel Hampton Jazz Festival, a large corner on the second floor of the Student Union Building hosts a lot like music store.

In some ways, it is.

"We bring up a huge percentage of our inventory to show," said Ethan Elmiline, salesman for Keeney Bros. music store.

Every year, Keeney Bros. sets up a booth in the SUB. The booth provides the student musicians with the supplies they need, from reeds and mouthpieces to straps and drumsticks.

Technicians are also on site to do a variety of minor adjustments to instruments. Student musicians enjoy not having to walk downtown for some supplies. Elmiline says they're providing a service to the students.

"It's definitely a lot of work for us," he says. "They send most of their employees to the booth. "We do it all, just the crew that works down here."

Hard work aside, Elmiline says it's a great time. "You just got to talk to so many different people."

Keeney Bros. also serves the professional musicians with their emergency needs. Elmiline says there have been times when the store has helped out musicians who've lost equipment on the road. "It can be a real lifesaver for those guys who are traveling."

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the battle for a smokefree america

and the r.j. reynolds family

He's a grandson of tobacco company founder R.J. Reynolds, but the family brands, Camel and Winston, killed his father and eldest brother.

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Jazz Fest

Visitor guide for movies, shopping, entertainment, and food in Moscow

Food-General
- Bonanza: 1710 Pullman Rd 883-1336
- Dutch oven: 2134 W. Pullman Rd 883-4477
- Tabor: 1516 W. Pullman Rd 883-4480
- Treaty Grounds: 2134 W. Pullman Rd 883-3897
- The Vox: 602 S. Main 883-7646
- The Bistro: 1516 W. Pullman Rd 883-0550
- The Pantry: 1516 W. Pullman Rd 883-0550
- Mikey's Gyros: 527 S. Main 883-0780

Comments: The Vox has live bands and poetry readings. The Bistro and the Pantry are in the University Inn.

Fast Food
- Arby's: 317 S. Main 883-2301
- Jack in the Box: 710 Pullman Rd 883-8212
- KFC: 1420 S. Blaine 883-8363
- Orange Julius: Paulette Empire Mall 883-5660
- Subway: 307 W. 3rd 883-3841
- McDonald's: 1404 W. Pullman Rd 883-2900
- 862 Tony Rd 883-1953
- 883-0777
- Wendy's: 1030 W. Pullman Rd 883-8112
- Zip's: 1222 W. Pullman Rd 883-0678
- Ted's Burgers: 371 S. Main 883-4899
- Two Time: 401 W. 6th 883-8226

Comments: If you're not in the mood for one of the big chains, go to Eric's Cafe. Jack in the Box is open 24 hours.

Pizza
- Pizza Perfection: 428 W. 3rd 883-1111
- Pizza Pipeline: 519 S. Main 883-8208
- Domino's: 308 N. Main 883-1555
- Pizza Hut: 1429 S. Blaine 883-6344
- Braeggs: 1330 Pullman Rd 883-3333
- Rattus: 215 N. Main 883-4803

Comments: Pizza Perfection and Pizza Pipeline are delivery oriented.

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Nightlife during Jazz Fest
by Heather Frye

Are you a visitor here for the Lionel Hampton Jazz Festival wondering what else our lovely little burg has to offer in the way of entertainment? Or are you a Muscovite who couldn't afford tickets looking for something to do to keep from feeling left out? Fear not — the Jazz Fest is by no means the only game in town. Here are a few suggestions for where to go during this week for music, food, and fun.

The Vox: Tonight at 8 p.m., the Vox will again host banjo and slide guitar master Tony Furtado. Furtado has played the Vox before to a sold-out audience. He puts on a mellow acoustic show alternating between lively reels and melodic jazz/bluegrass/celtic jams. Whether you are an old Furtado fan or a visitor looking for something to do before the festival, this is a not-to-be-missed show. Tickets are available at the Vox for $10. Even if you do miss the Furtado concert, stop on into the Vox after a long night of gassin’ jiggly at the Jazz Fest for a great cup of coffee and some heavenly pastries. In addition to great soups, sandwiches and lunch specials, the Vox also offers fantastic bistro-style dinners by candlelight on Friday and Saturday evenings. Conveniently located at the southeast corner of Sixth and Main, the Vox is open good and early and nice and late. Drop on in!

Rico’s Tavern: If you are willing to trot over to Pullman, Rico’s is the place to go. Pullman’s oldest bar will host three nights of music. On Thursday, house band Jazz Dialogue will be on hand to please your ears musical needs with ’60s cover tunes. Then on Friday and Saturday night, local musical hero and all around good guy Don Mahr will pleasure your senses with his sparkling wit and vast repertoire of folk melodies. You may have heard Mahr on the popular Saturday morning radio show Inland Northwest Folk, and now you can delight him in person while you toss down a few of Rico’s many microbrews in this comfortable and eclectic setting. Best of all, Rico’s is generously presenting all three bands absolutely free of charge! Isn’t that nice? Rico’s is located at E. 200 N in Pullman.

Capricorn: Everyone’s favorite cover/dance band Stranger Neighbor will be playing as usual at the Cup this weekend. Get on down there for some late night dancing and drinkin’ or maybe a mean game of shuffleboard or two. The Capricorn is located at 125 N. Main in Moscow.

CJ’s: CJ’s will be offering live music (band to be announced) and drink specials throughout the weekend. Stop on in and tease your senses with rock and roll and a game of blacklight pool. CJ’s is located at 122 N. Main.

Everywhere Else: John’s Alley, The Garden, Mingles, and the rest of the purveyors of frolic will be open and ready to meet your needs. Keep in mind that this is by no means an exhaustive list of things to do here in town. There are a multitude of fine eating establishments, shops, museums, and theaters here on the Palouse. Have fun!
Jazz Fest

A page in Lionel’s scrapbook

Al Grey (top), Dewayne McCray (left), Claudio Roditi (below), and Dee Daniels (right) have all performed with Lionel Hampton.

photos by Jerry Prout
Lionel has performed with the following musicians, to name a few:
Bing Crosby
Louis Armstrong
Benny Goodman
Nat King Cole
Dinah Washington
Stan Getz
Gene Krupa
Dizzy Gillespie
Carl Fontana
Winton Marsalis
Branford Marsalis
Freddie Cole
Sarah Vaughan
Betty Carter
Charlie Christian
Milt Hinton
Benny Carter
Coleman Hawkins
Dexter Gordon
Quincy Jones
Art Farmer
Illinois Jacquet
Arnett Cobb
Candoli Brothers
Joe Williams
Buddy Rich
Art Tatum
Barney Kessel
Chick Corea
James Moody
Clark Terry
Al Grey
Jimmy Heath

In addition to his illustrious recording and performing career, Lionel Hampton has also appeared in many films, always in a musical function. Hampton’s most notable performances include Pennies from Heaven, which also features Bing Crosby and Louis Armstrong, and A Song is Born, which also starred Louis Armstrong, Danny Kaye, Benny Goodman, and Tommy Dorsey. This list, albeit incomplete, is a fair sampling of Hampton’s film appearances, many of which can be found in the “classics” section of your friendly neighborhood video store:

**Pennies from Heaven** 1936

**A Song is Born** 1948

**Harlem Hotshots** 1953

**The Benny Goodman Story** 1957

**Basin Street Revue** 1957

**Rhythm and Blues Review** 1957

**Mister Rock and Roll** 1957

**Texaco’s Swing into Spring** 1959

**Force of Impulse** 1960

**No Maps on My Taps** 1979

**Lionel Hampton Live** 1983

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"It's just that, in my past relationships, I've had some problems with trust."

"Don't do this to me, Francine. Rejection I can handle. Flapping I can't."

Speed Bump

"I won't come back, Brenda! Will you give me a tiny box of raisins soon?"

"To keep food odors away, Ron gives a tiny box of raisins, soon."

Rubes

"Steamed vegetables"

"At the end of the hunting season, all the kids got to be trophies for participation."

SPRING BREAK '98

What's the plan?

BOOKSTORE

885-6469

uibooks.uidaho.edu
Festival turns campus traffic upside down

More than 15,000 people will visit the University of Idaho campus during Lionel Hampton Jazz Festival week, and aside from grin music, all of them will have one thing in mind:

Where are they going to park?

Dave Sexton, supervisor of Parking and Transportation Services, says it's their busiest week of the year. Parking will be scarce and with dozens of buses on the streets, getting around will be difficult. "If you can avoid driving, that would be a good time to do so," he said.

To accommodate bus traffic, Parking Services has made the following alterations to campus traffic and parking:

1. Avoid Deakin Street in front of the Student Union Building. The street will be open one way to southbound traffic most of the week, and will be close periodically for bus loading and unloading. In order to get to the Bookstore, vehicles will have to use College Avenue or Railroad Avenue, behind the Bookstore.
2. The SUB lot will be closed off starting Wednesday, along with lot No. 2 behind the Bookstore. Getting in and out of the SUB on foot might be difficult, too. Cassie Webb of the Jazz Fest office said the Pend Oreille Room in the SUB will serve as headquarters for the Jazz Fest. Nearly every room in the SUB will be utilized by the Festival and the halls will be lined with displays and booths.
3. The big gravel lot west of the Kibbie Dome will also be closed starting Monday.

Tell mom most of what you're up to.

1-800-COLLECT

by Lisa Lannigan and Todd Mordhorst

Sexton said the biggest problem during the week has always been towng cars. "If you park in a loading zone, you will be towed away," he said.

Signs will be posted around the loading zones, and Sexton said they will tape the area off as well.

Although each day will be bad for traffic on campus, Sexton says it usually starts Wednesday and builds on through Saturday.

For those who ride the Wheatland Express commuter bus, the stop for the bus has been changed from in front of the SUB to Sixth Street by the railroad tracks. There will also be another stop down town by Ambassador Auto. For more questions regarding bus routes, call Wheatland Express at 334-2200.
Be Part of the
Argonaut 100th
Anniversary
Reunion

the reunion is
this October 22-24.

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Anyone with questions should call Michelle, 885-7845, or Tim, 885-7957.