The Changing Face of Jazz

1999 Lionel Hampton Jazz Festival

Moscow, Idaho, USA

Artwork by Nick Nash
The cream of the crop, the fest rose to the top

C O N C E R T S

POTLATCH Jr. High Winners Concert
Wednesday, Feb. 24 4:30 p.m.
Winning student groups from the day's competition.

PEPSI/GIBSON International Jazz Concert
Wednesday, Feb. 24 7:30 p.m.
Lionel Hampton, vibes; Hank Jones, piano; Herb Ellis, guitar; Lewis Nash, drums; Ciaudio Roditi, trumpet (Brazil); Grady Tate, drums and vocals; Santini Debibos, bass (Panama); Bill Charlap, piano; Jay Ashby, trombone; Lambi Saurralu, tenor saxophone (Estonia); Lionel Ventorishko, piano (Russia); Kuni Mikami, piano (Japan); Wally "Gato" Wand, drums; Lance Bryant, saxophone; Christian McBride, bass; Bryon White, vocals; Billy Conners, vocals; Winning Students from the Jr. High, Middle and Elementary School Vocal and Instrumental Solos Division.

NORTHWEST AIRLINES Special Guest Concert
Thursday, Feb. 25 7:30 p.m.
Lionel Hampton, vibes; Ray Brown Trio, featuring Ray Brown, bass; Greg Hutchinson, drums; Geoff Keezer, piano; Joe Lovano, tenor saxophone; Freddy Cole, vocals; Hank Jones, piano; Herb Ellis, guitar; Lewis Nash, drums; Christian McBride, bass; Ray Hargrove, tromp; Al Grey, trombone, Bill Ware, drums; Grady Tate, drums and vocals; Santini Debibos, bass; Bill Charlap, piano; Winning Students from the College Vocal and Instrumental Solos Division.

MOSCOW/PULLMAN DAILY NEWS Co-Sponsor
Vocal Winners Concert
Friday, Feb. 26 4:45 p.m.
The Lionel Hampton School of Music's Jazz Choir followed by winning student groups from the day's competition.

All-Star Concert
Friday, Feb. 26 8:00 p.m.
Lionel Hampton, vibes; Lou Rawls, vocals; Hank Jones, piano; Herb Ellis, guitar; Lewis Nash, drums; Christian McBride, bass; Clark Terry, trump; Bud Shank, saxophone; Dave Brusen, bass; Grady Tate, drums and vocals; Santini Debibos, bass; Bill Charlap, piano; Ronnie Cuber, baritone saxophone; Dee Daniels, vocals and piano; Igo Butman, tenor saxophone; Winning Students from the Vocal Solos Division.

AVISTA Instrumental Winners Concert
Saturday, Feb. 27 4:45 p.m.
The Lionel Hampton School of Music's Jazz Band followed by winning student groups from the day's competition.

GTE Giants of Jazz Concert
Saturday, Feb. 27 8:00 p.m.
Lionel Hampton and the New York Big Band, Piano, vocals and piano, with Russell Malone, guitar, and Ben Wolfe, bass; Hank Jones, piano; Herb Ellis, guitar; Lewis Nash, drums; Grady Tate, drums and vocals; Santini Debibos, bass; Bill Charlap, piano; Christian McBride, bass; Winning Students from the High School Vocal Solos Division.

The cream of the crop, the fest rose to the top

By Adam E.H Wilson
Managing Editor of the Argonaut.
"Three decades and one year in, the Lionel Hampton Jazz Fest has hit in stride, it never slows down, and who would expect to find something like this in Moscow Idaho."

Some pivotal moments in the unique history of the University of Idaho began event:
1968 — The very first fest is a one-day event, and it has nothing to do with Lionel Hampton, Idaho student groups and transport Buddy Bolden around.
1977 — Dr. Lynn Skinner is asked to direct the festival for a year, until she can save to take a one-year leave. She is still in charge. Skinner's goal to increase young people's exposure to jazz. "Since you can't bring the kids to the stories, I wanted to bring the story to the kids," she would say up. He begins recruiting jazz talent to the festival.
1984 — The festival just be building, attracting the likes of Ella Fitzgerald and Duke Ellington. This time, Sarah Vaughan and Lionel Hampton perform.

Impressed by Hampton's commitment to education, Skinner asks him to sponsor the festival. Hampton follows up a verbal promise by donating $5,000, which is reached by Ovem.
1985 — The Lionel Hampton Chamber Jazz Festival starts. 100 student groups, making up the largest in the country. It is then staffed by the two named after African American.
1988 — Skinner predicts the festival, which is growing rapidly, will become the "Mountains of the United States," referring to what we considered the world's largest and best fest just started.
1997 — The university names the music school the "Lionel Hampton School of Music," it is the first school of music to be named after a jazz musician.

The increasing attendance paves the concert from Montegue Goes to the AlASO. Idaho, where world masters are brought to us in a great, sound-perfect performance.

The early 90s — The festival continues to grow. With "Hamp's" fame, big artists are lining up to perform with the event. The team starts to show, allowing students who had to see and learn from the very famous names in jazz, Herb Ellis, Lou Rawls, Dee Daniels and Dave Brusen.

International musicians are show-

up as from the Soviet Union, the People's Republic of China, Japan and Brazil. Ole Eatherman even comes up to morning Lionel Hampton Jazz Festival Time award.
1996 — The fest just the big time. Lavish, Further, America's Own essential jazz, and popular. Filled with talent for the Lin Angeles Times, even the fest just a number one in the world. Ahead of America.


The number of student groups rising is up to 500.
1999 — Hamp's art signed as a car-l "get to get rid of the good art." Because it was in the top and was going up to the world.
1999 — With attendance out-
crusted around 15,000, the festival celebrates its twentieth anniversary and Hamp eckenbecker his 90th birthday. He's pinned where he spon-
sor was just the would to sound every year in a line. The festival continues to grow.

Welcome to the Lionel Hampton Jazz Fest

Welcome to the "World's Number One Jazz Festival"! It is a special privilege to welcome back to campus living legends and musical pioneers, our own Lionel Hampton.

This year we celebrate the 50th anniversary of the University of Idaho's great tradition—the Lionel Hampton Jazz Festival, featuring jazz legends who come to Moscow to share their talents. During the four days of the festival, elementary, junior high, high school and college musicians learn from the world's finest and participate in workshops and clinics. The junior high music classes by day and perform in eight each concert, an experience in jazz in its very best.

Not only will you see some of the brightest stars in jazz today, but also some of the brightest stars tomorrow. We are pleased this jazz is alive and well at the University of Idaho. Please enjoy your time with us.

Robert A. Hecox
President, University of Idaho

In a great privilege for me to introduce you to the University of Idaho Lionel Hampton Jazz Festival. The Lionel Hampton Jazz Festival was the first festival in the world to be named in honor of a jazz musician.

The Lionel Hampton Jazz Festival is in its 51st year and will be the largest ever with some 150 artists and over 15,000 students from the United States and Canada participating.

We give a special welcome from Lionel Hampton to the thousands of University of Idaho students and to the thousands of special guests on our namesake campus. Please try to enjoy at least one concert at the festival and try to hear some of the student groups on one of the days of the festival.

Thanks for being here at the University of Idaho to enjoy the "Residential Campus of Choice" for generations to come.

Dr. Lynn J. Skinner
Executive Director, Lionel Hampton Jazz Festival

The Student Union has the goal to serve as one of the workshop and performance sites for the festival. We hope your experience while with us is both productive and satisfying. We urge you to explore the building and perceive the diversity and programs available.

The Food Court offers a variety of food options including Burger King, Taco Bell, Submarines, Pizza Gussi, Subway, and The Big Bowl. Recreation opportunities include bowling, billiards and a video arcade in the basement. You will find a copy center and a hair stylist shop here.

Make time to examine the second floor photography exhibit as it features the headlines from the 1998 festival. The fine arts gallery showcases the "Vandal Arcades" the work of Idaho art teachers. The lower level hangar is the work of students from the Art Department's foundations drawing class.

The most model thing done by a Union and the University of Idaho are its people. Don't hesitate to ask questions or questions as you navigate the halls and confusion.

Ben Bush
Student Union Board Chair

SAVE TIME & MONEY

with the Vandal Card Account

The Vandal Card Account can be used at any of the following campus locations:

- Expresso Stop
- Mud Hut
- Satellite Sub
- Student Health Center
- Registrar's Office
- Student Union
- Pizza Gussi
- SUB Uninterred
- SUB Copy Center
- Media Center Annex
- Dining Halls
- Low Snack Bar
- Bob's Place
- Ceiling Convenience Store
- Golf Course Bogue's
- University Bookstore
- Kibble Dome Concessions
- Campus Vending Machines
- Campus Laundry Machines
- Business & Accounting

Open your account today at the Vandal Card Office in Wallace Complex or at our office in the Student Union Building.

Questions? Call 885-7522 or 885-2688

1999

lions Hampton jazz festival

February 24, 25, 26, 27

Don't miss

this year's number one jazz festival with

Lionel Hampton • Ray Brown •
Diana Krall • Lou Rawls •
Freddy Cole • Joe Lovano

and so many more jazz greats!

Wednesday night concert is only $14.00 for students!

Tickets: 885-7212
General info: 885-6765
Lynn Skinner: the father of the Festival

By Sean Campbell

In the familial history of the University of Idaho jazz scene, Lionel Hampton is the grandaddy of them all. But Dr. Lynn Skinner is the father.

Skinner has been the driving force behind the Festival for 28 years now, outgrowing, developing, and overseeing the growth of what he has become a worldwide event of jazz.

Starting from the core level helping out in any way he could, Skinner took on the role of Jazz Festival director in 1970. He has developed a quite unique vision considering he believed the festival would only be a one-year position.

As the years slipped away, Skinner has become the soul of the festival, a soul reborn with passion for music and people.

He has scaled the ranks of music academia, meaning eight different instruments in receiving his M.A., performance and delivering an encore by picking up his Ph.D. in music education and composition. Inside there’s a composer, painter, and musical theater performer who is so invested in the festival he has actually become an avid supporter of jazz in his personal life. His art is music, his passion.

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A tribute to the master:

Hampton constant in changing jazz world

By Heather Payne
University of Idaho Alumni

It is a sad thing, jazz. The music, its masters, the very name "jazz" itself exude an energy an excitement unlike that of any other musical style known to man. It is without the restraint, creating high-tops of rock or the grim pleasure of classical music. It is a unique thrill — at once giddy and soulful, a mix-it. It rocks and smarts from the hands and heart of its makers and seeps into the soul of its audience through tapping toes and snapping fingers. It is a realism and a marvel, the defining, definitive, defining beat of the truly uniquely American music.

Jazz is, by its very nature, a musical style upon in varied interpretations and rippling revolutions. Jazz artists are known for openness and enthusiastic experimentation with new instruments and techniques. Such experimentation has led not only to generations of great jazz, but Honored into dozens of other musical styles. R&B, rock, folk, pop, rap, and nearly every other modern musical style is indebted to the jazz and blues pioneers of the early part of this century.

Dr. Lionel Hampton is among the greatest, most accomplished and most heralded of these legendary pioneers. Here at the University of Idaho, we are privileged to have a yearly festival in his name, dedicated to jazz, and in him, past and future "giants."

Lionel Hampton is not only a jazz legend, but a living breathing history of music and black culture. In another century. He began his life in LaVilleille, Ky., in 1908, a time when the South was still reeling from the effects of the Civil War and mental residue was enormous. His family headed for the music section north only east in his 100-sitting in Chicago. As a child, Lionel was sent to Keokuk, Ill., where he attended school and learned music (in particular, the piano) under the watchful eye of master, African American music.

When he completed his education, Hampton returned to Chicago where he drifted to the music industry of his life. In 1927, he started his career as a soloist with the band of the renowned singer-songwriter Bessie Smith. He later formed his own band, the Hampton Hunkers, which included such future jazz legends as Louis Armstrong and Billie Holiday. Hampton's band became one of the most popular and influential bands in the world, and he was hailed as one of the greatest drummers of his time.

In 1949, Hampton was honored with the first Presidential Medal of Freedom, an award given to individuals who have made significant contributions to American society. He has also been awarded numerous other honors, including the Carnegie Medal and the Grammy Lifetime Achievement Award. Hampton has been inducted into the Rock and Roll Hall of Fame and has been featured in numerous television specials and documentaries.

Hampton's influence on jazz is immeasurable. He was not only a drummer, but a composer and bandleader. He was a true pioneer of the genre, and his contributions to the world of music cannot be overstated. He was a true giant of jazz, and his legacy will live on for generations to come.
Dee Daniels
Fledgling thespian, veteran vocalist

By Kelli Penrose
University of Idaho Student

This Daniels will grace the stage of Jazz Festival for the eighth time this year, bringing her unique, highly acclaimed voice and fine-tuned stage presence to cap off the return of the Lionel Hampton School of Music.

Since her appearance as the featured last year, Daniels has blazed her way with travels all over the world. She toured Germany with her jazz when she accompanied the Moscow Radio Orchestra with a show consisting of beloved Disney songs. She toured Holland for a festival of losing men, as well as Amsterdam and different places throughout Canada and the United States. She did several TV appearances as well.

Wang Dong Dandie, Daniels' current project, is a play with a musical theme she performs in.

"I love the play and being on stage," said Daniels, who is just stepping into the theatrical side of show business. "I am coming out with a new party taking place in Harlem in the 1930s. There are parties were commonplace in Harlem where tons of an apartment building would all get together and change a small fee for people for a night of entertainment.

With Gospel in her roots, Daniels' music has evolved through the years. She started out playing piano and singing for her neighbor's church. After that her music leaned to R&B and rock.

"I was doing shows almost every night and to keep from becoming bored, I started to improvise," said Daniels. "Before I knew it, reviews were calling me a jazz singer." Her career started in 1982 when she was in Europe. Since then she has recorded eight albums and is in the preliminary stages of putting together a smash.

The enjoyment of the Jazz Festival, for Daniels, is more than just performing and being on stage.

"I think the festival is interesting and unique because of its many competitions," she said. Daniels enjoys working, audience from all over the U.S. and Canada enjoying the rich history and the poetic, artistic under jazz music.

In Daniels, portraying in a small community like the Fabrises provides a relaxing atmosphere where her greatest musical expression can stand uniquely.

"I was a good surprise... as long as they keep inviting me to come, I will be here."

Joining with her colleagues is another element of the Jazz Festival that keeps Daniels coming back. She goes to set music and other jazz goers in the past and enjoys the relief of professional musicians she has yet to know.

A big part of the Jazz Festival is shared learning. During her stay, Daniels will teach workshops where she will share her knowledge and swing on her own.

"I really enjoy teaching the workshops because I can form an intimate atmosphere with students and the recognition at night after the performances are very rewarding," Daniels said.

Today Daniels home is in Vancouver, British Columbia, and she is widely recognized for her work clinic. Whether accompanying herself on the piano, or forming a trio, or solo on stage, Daniels' music can always command the audience's attention.

Brian Bromberg
brings his bass to Moscow

By T. Scott Carpenter
University of Idaho Student

When Brian Bromberg first began playing the drums at the age of 13, it was
because his brother was a drummer and music was in his blood.

Now he plays the bass.

"The drums still feel more natural to me," Bromberg said. "He doesn't seem to take up the electric upright bass centered from his discovery that not only did he play natural rhythm, but created melody too. He has since become a master of a variety of acoustic and electric basses including fender, basses, piccolo, upright, electric and synth.

Fortunately for Bromberg, his childhood did not involve the timed challenge of the naturalist father-desperately

for a son to follow in his footsteps. His father was very supportive and he allowed Bromberg to choose his own path.

That path has ranged frequently with other jazz gurus such as Tom Go, Dave Gibson and Rich Col. In, none less. Bromberg had been involved with legendary musicians such as duo the age of 19.
PEEL ME A GRAPE
CRUSH ME SOME ICE

Krall to crush hearts, croon to Moscow masses

By Laila Gaba

The changing face of jazz

The Lined Hampton Jazz Festival is about to present the "Maduanna of jazz vocals," Diana Krall.

"Perhaps the greatest jazz vocalist of all time," comments Professor Lynn Raines at the mention of her name. She will lie playing the GTH Giants of Jazz concert Saturday in the Kilbino Dent.

Diana Krall, otherwise known as "the young tone of jazz" (she has many nicknames), is here to amaze us with her talents, meet us with her lyrics and sound us home begging for more.

The young jazz artist has established success and recognition in a field she normally takes years to acquire.

"She has an understanding of the piano and the way it works with her voice," explains Skinner. Hear her sing once and you will fall in love with her work and maybe the person you are with.

Diana's passion for her music is like day and night. She plays with the audience, giving them nothing less than a five-star performance.

After her first album for Impulse Records in 1995, a tribute to Nat King Cole, Krall's career took off and she's been playing round-the-clock ever since. Nat King Cole has been a role model for Krall since childhood and she wants the days when intimidating Cole was considered a day well-spent.

Now she will have to face with younger idolizing her in the same fashion.

Filling out the trio format is Krall's regular guitarist Russell Malone and bass player Christian McBride. Together, they create a lush atmosphere for her ballad selections and a swaying groove for her upbeat vehicles.

Love Song, her most popular album may cause exactly what the title states and lead you and your significant other to make scenes of your own. This sensational collection of songs ranges from up-tempo to a slower more lush, romantic tune.

The upbeat tempos of "All or Nothing at All" and "I Don't Know Enough About You" add a heightened mix on the standard ballads. This is a showcase of her dual talents as singer and pianist.

The undeniable highlight of the album is the confidently seductive "Peel Me a Grape." Krall moves with an assiduous will beyond her youthful age.

Having been a guest at the Jazz Festival for the last four years, she has made a lasting impression on long-time attendees as a favorite performer. While the anticipation of her arrival leaves us drooling at nights, fans ran up their systems and wait in pure agony for Saturday nights.

Born in Vancouver, British Columbia, Krall was raised around music all her life. Both her parents played the piano. Surrounded by musicians, she studied classical piano but began playing jazz in the school band with bassist-teacher Bryan Hance.

Diana's first gig was at age 15 in a Nanaimo restaurant and she's been playing there ever since. She was inspired by great artists such as Dinah Washington, Roberta Flack, Shirley Horn, Anita Franklin and Sarah Vaughan. Fans Walker left the largest impression on Krall, however.

She studied for a while with the Vancouver Jazz Festival scholarship at Bucks College of Music in Boston. She returned home to British Columbia where she was encouraged to try her luck in Los Angeles, and the rest is history.

Her singing style is relaxed and intimate. She interprets the ballads with warmth and passionate charm. She hears you in and takes your soul on a journey. Krall's heritage is such that she brings scope ofvisitor swinging simplicity to her work.
Pianist Hank Jones plays with greats, dazzles current audiences

By Haru Bannowman

Hank Jones, a venerated jazz pianist and composer, will be performing Wednesday through Saturday at the Idaho Vandals jazz festival. Jones, who was born in Pittsburgh, has played with some of the greatest names in jazz, including Dizzy Gillespie, Charlie Parker, and Thelonious Monk. Jones played at the University of Idaho's first jazz festival in 1966, and he is excited to return this year.

Jones, who has a degree in music education, was influenced by his father, a music teacher. He began playing the piano at age five and has been playing professionally since he was a teenager. Jones has recorded numerous albums and has toured extensively, performing in countries around the world.

Jones is a member of the Association for the Advancement of Creative Musicians and has been awarded numerous honors for his contributions to the world of jazz. He is a recipient of the National Endowment for the Arts Jazz Masters Award and has been inducted into the Jazz Hall of Fame.

Jones is looking forward to his upcoming performances at the Idaho Vandals jazz festival, where he will be playing with some of Idaho State University's finest jazz musicians. The festival will take place in the University of Idaho's Colburn Hall, and the public is invited to attend.

Jones believes that jazz is a universal language that has the power to bring people together. "Jazz is not just a music, but a medium for communication," he said. "It has the power to transcend cultural and language barriers, and it is a language that everyone can understand."
Volunteering hard but fun

By Beth Green

Working eight hours a day, six days a week, and all year up to a concert ticket—OK, so it is in the Limerick Hampton Jazz Festival, one of the three largest jazz festivals in the world, and the tickets come nowhere in the $15 to $25 range—aren't small pay for a college student.

Many work volunteers for the festical each year to earn their tickets, though not as many as Dave Hiller would like.

Hiller is the volunteer program assistant for the Jazz Festival, which he has worked for two years. He has been working out the details of this year's need for volunteers since last year's festival, and he has been working hard to make sure everything goes smoothly in October.

Hiller is an assistant to the director of the event, and he estimates the number of volunteers needed at about 300 for this year's festival.

Volunteers do every thing from helping to load the equipment to setting up the stage to working at the ticket booths.

"We need about 300 volunteers," Hiller said. "And all of them will be doing a variety of tasks, from setting up the stage to working at the ticket booths."

Hiller estimates that about 300 volunteers will be needed for this year's festival.

"It is a great opportunity for students to get involved in the festival and to learn about the behind-the-scenes work that goes into putting on a successful event," Hiller said.

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Musical stylings of Lou Rawls sure to please all

By Heather Frye

Eyes if Lou Rawls' talent does not strike a familiar chord, his silky-smooth baritone voice may have been soothing American ears since the 50's. His music is hard to classify. It transcends the gap between gospel, blues, jazz, R&B, and soul music.

Rawls has enjoyed a successful and prolific football career. However, like many others, Rawls came from humble beginnings and worked his way to the top.

Born in 1935 Rawls grew up in Chicago's south side neighborhood. Placed in his grandmother's care at an early age, he began singing gospel in Baptist church choirs, an influence that has remained with him throughout his career. In the early 1950's Rawls linked up with the legendary Sam Cooke (a high school classmate of Rawls') and headed west, off playing gospel.

In 1955, Rawls took a short leave from his singing career to serve in the army. He enlisted in an Army paramour store, the Security Guards, did a two-year tour of duty, and was assigned to a concert of The Miltos Brothers on the glitter road. Rawls narrowly escaped death when a bald car accident in 1958 drove him into a working cotte. Upon recovery, Rawls had a new tear on his life that is with him to this day.

"I really got a new life out of this," said Rawls as a prepared statement. "I was a lot of moves in life. I began to learn acceptance, direction, understanding, and personal philosophy that had been only lacking my way. I single love lived long enough to learn all this in the long hard road but I would have first and last not taking up tape for a long time before I learned.

Sawms came in 1959 when a producer at Capitol Records caught Rawls' act at a Los Angeles coffee shop. He was an audial and was quickly signed. Over the past forty years, Rawls has enjoyed a fairly steady success. Influenced by the great black baritones of the 40's and 50's, the baritones of the early 50s, and his R&B contemporaries, Rawls combines these elements with his own smooth style. The combination and dedication paid off generating him a star.

"Nothing can be compared to the bright, multi-color sensations, awards, gold and platinum albums and the respect of his peers. Said Frank Sinatra of Rawls, "[he] has the classic singing and the silted chops in the singing game. I love him!"

Rawls is known for his high massages that are the predecessor in top by over thirty years. He claims that working in small cramped rooms was the inspiration for his sound.

"I'm not running around trying to soak the room. I want my singing and the audience will tell. I sang 12 bars of every song on the spot" and then the word was put to the test in the studio. There had to be a way to get the attention of the people. I mean cool wanting to sing, I would just join in the telling," said Rawls. Then terraplanes became to disappear, Rools cut that source of 5th albums, a wave that was him two more Grammy nominations and his five Grammy.

When America succumbed to the disco ball dur- ing these years, Rawls' underlined his style, meaningful lyrics for fans, drooped out of the popu- lar scene. However, his cool, class, and status paid off. In 1976 Rawls became the corporate spokesman for America's Best, the world's largest bank. In 1980 he led the company in sponsoring a venture that continued to this day. Rawls wears the armed forces flag not only by sand and performing but a series of concerts on military bases around the world. In addition, his benefits have come of some of the largest sources of income for the United Negro College Fund.

Lou Rawls is a life today. In addition to joining us at our Jazz Festival, he has been working in television (on the singing voice for Goodell and singing the main role in Disney's " Jungle Cats" on the "King Bells") producing a new album "Singing USA!" and touring around the world. His morning and evening shows at yowl club and classy style is a welcome and wonderful addition to the new Rawls.

Rawls will be playing Feb. 26 at the All Star Concert, which runs until 9 p.m.

Moscow awaits Grady Tate

By Ben Monroe

University of Idaho Alumni

The Lionel Hampton Music House is bustling with activity, students getting ready to perform, filing papers, driving the train around the room... One of the most exciting parts of it all is the fact that so many of these rooms come every year and grace Moscow with their musical treasures. One such musician who will be playing is drummer and singer (a rare combination) Grady Tate.

Tate was the "big man on campus" as far as studio sessions go in the 60's and 70's and recorded with UPSAHI performers.

Grady Tate's band "Apologetic"

The stage, with the sellout and all the other songs that were Artha Franklin's, of course. She also made it to the time of his first album, "Tisket, Tia, Tisk and Ella Fitzgerald, the "First Lady of Soul," Fitzgerald had her first with "A " and Take 'em," after signing up with Chick Webb, and then she was on us 13 Grammies, including Ben Finale. Tate's three years in a row. The pulse behind her power! Otherwise one Grady Tate.

Tate recently received music at Howard University in Washington, D.C. and, despite his impressive track record with groups, Tate was so new to our store for him as a jazz vocalist, too. Two of his albums, TNP, Grady Tate Sing, and Body and Soul, are available now.
What, if anything, would you like to see in future Jazz Festivals?

"Most, especially people like Lionel Hampton aren't going to be around. Maybe once every 10 years ... more contemporary jazz people like Kenny "Wild Eyed" Sheppard." —David Tibbals, '85 U of Chicago

"Most volunteers and more parking." —Melissa Villareal, Music major

"Most old-time stuff ... not so much now. I don't like the style they call 'jazz' anymore." —Shannon Granger

"If there was somebody really funny doing that, they could call 'jazz' anymore." —Matt Fast, Freshman

"More volunteers." —Patrick Butler, Music major

"I like it just the way it is." —Paul Beut, Self-employment

"I really like the workshops that have been going on." —Megan L. Larson, Freshman.

"A wish parade would be interesting ... to bring more awareness to it." —Susan Wathen, Sophomore, special education

"Make it a little earlier one get-" —George Hinzmansing, Junior

THIRD STREET MARKET
313 6th St. Post Office St., Moscow, 838-2231

The University of Idaho Argonaut
would like to thank those individuals who made this special issue possible.

Dee Daniels
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Anne Winchester
Jeff Oleson

The Argonaut would like to extend a special thanks to Dr. Lynn Skinner and the dedicated staff at the Jazz Festival Office for all of their time and effort.

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THE BAR GUIDE

"Live" Rock and Roll CJ's
Thurs. Fri., and Sat. nights
doors open at 6:00

Mingles Bar & Grill

Brand New 22-foot CHAMPION Shuffleboard Table
(to accompany our 17 pool tables)

"Come try our "Popular" salads.

"Get Gordon's lights, gourmet burgers

"Drink specials all night

"Everyday pool 11:00 until 6 pm.

"Monday Lunch 11:00 am. - 2 pm.

"Come watch NIB D College Basketball on our Big 52" Screen TV.

882-2050

Downtown Moscow

Casa de Oro
Family Mexican
Restaurants & Cantina

Monday Only
Lime Blended Drink Special (12oz.)
Reg. $2.00
Flavored $2.50

883-0536

Dutch Goose

Monday: 2 for 1 Burgers from 5 to 9 pm

Tuesday: From 8pm $1 Wells & $5 Micro Pitchers

Wednesday: $3.50 Pitchers of Bud & Bud Light, $3.50 Wings from 8pm 'til they're gone

Thursday: From 8 to 10pm

$1 Prints - All 12 beers except Guinness

Guinness Happy Hour from 3 to 7pm

7 to 11pm Deal Wheel - every hour

Spin the wheel for a new drink special

Fun and games at our Dutch Goose — $1771 Custer St.

PHOTOGRAPHY BY KIM REYNOLDS
There's more to Moscow nights than jazz

By Sean Campbell
University of Idaho Magazine

The University of Idaho Jazz Festival is coming and the restaurants and museums are open; the prices of merchandise are high; the crowds of hungry fans roar in. Musicans have a wide assortment of places to eat, each with its own distinctive characteristics. As Cheng Song, a Chinese restaurant situated downtown on Highway 95, busses in advance, the street is a busy area to walk down and browse, as there are many restaurants. The University of Idaho Jazz Festival is a good way, says Shirley Eng, "It increases business as long as it is raining. The normal clientele consists of mostly college students and local families, but also people passing through from Boise.

By Stephen Kaminisky
University of Idaho Magazine

Scott Gambino's lounge is located on the Boise-Salt Lake Highway. It's a popular area for students and locals because of the great food and location. There are a few other restaurants in the area that people can visit. The food is good and the prices are reasonable.

Local restaurants ready for the big crowds

Jazz Festival music to merchants' ears, bank accounts

By Cindy Cahill
University of Idaho Magazine

Scott Gambino's lounge and his jazz contessa have bellowed their first note and have been heard all around the world. Their music is rich in emotion and adds to the ambiance of the room. The musicians are skilled and able to entertain any audience. Their music has been praised by critics and listeners alike. The lounge is a popular spot for jazz lovers, and the music is enjoyed by all ages. The lounge is open seven days a week and is open late at night. The music is performed by local musicians and occasionally by national and international artists. The lounge is a perfect place to relax and enjoy a drink while listening to some great music. The musicians are friendly and always willing to talk about their music. The lounge is a wonderful place to visit, and it's not just the music that makes it special. The atmosphere is warm and inviting, and the staff is always friendly and helpful. It's a great place to spend an evening, and it's sure to be a hit with jazz lovers everywhere.

The Jazz Festival is not only one of the most profitable times of the year for area restaurants, but also one of the most enjoyable.

"One year we had a hard time and the bank was on us," says Davis. "It was a lot of fun,"

In this case, the bank was not the only one to benefit from the Jazz Festival. Restaurants and bars in the area saw an increase in business, and the jazz music was enjoyed by both locals and tourists.

As much fun as the Jazz Festival week is for local restaurants and bars, it is also a time when many people come to town. They buy souvenirs, eat at local restaurants, and enjoy the live music. It is a time when the town really comes alive.

The Jazz Festival is a wonderful event, and it is sure to be a hit for years to come. The University of Idaho Jazz Festival is a wonderful event that brings the community together and makes it a more enjoyable place to live.
C L I N I C S

Wednesday, Feb. 24
10:00 a.m.-11:00 a.m.
Robert McClanahan, trumpet clinic
11:15 a.m.-12:15 p.m.
Robert Miller, sax clinic
12:00 p.m.-1:00 p.m.
Dorothy Barnes, vocal clinic
12:00 p.m.-1:00 p.m.
Dan Bukovich, drum clinic
12:00 p.m.-1:00 p.m.
Ray Brown Trio
12:00 p.m.-1:00 p.m.
Leonid Srnassen, piano; Leonid Vinnikovskiy, sax; John Stowell, guitar
12:30 p.m.-1:30 p.m.
Jay Ashby, trombone
1:45 p.m.-2:45 p.m.
Andy LaVette, piano
2:00 p.m.-3:00 p.m.
Al Gemberling, trombone workshop with instruments

Thursday, Feb. 25
9:45 a.m.-10:45 a.m.
Andy LaVette, piano
11:00 a.m.-12:00 p.m.
David Bromberg, bass
12:00 p.m.-1:00 p.m.
Jim Martinson, piano
12:00 p.m.-1:00 p.m.
Andy LaVette, piano; Igor Bumman, sax
12:00 p.m.-1:00 p.m.
John Stowell, guitar
12:00 p.m.-1:00 p.m.
Evelina-White, vocals
12:15 p.m.-1:15 p.m.
Joe Lowans, sax
1:30 p.m.-2:30 p.m.
Claudio Raditi, trumpet
2:00 p.m.-3:00 p.m.
Cedar Walton, piano
2:45 p.m.-3:45 p.m.
Brian Bromberg, bass
4:00 p.m.-5:00 p.m.
Roy Hargrove, trumpet

Friday, Feb. 26
8:30 a.m.-9:30 a.m.
John Stowell, guitar
9:45 a.m.-10:45 a.m.
Wally "Garve" Watson, drums
11:00 a.m.-12:00 a.m.
Bill Watrous, trombone; Al Grey, trombone
12:00 p.m.-1:00 p.m.
Lembit Srnassen, piano; Leonid Vinnikovskiy, sax; John Stowell, guitar
12:00 p.m.-1:00 p.m.
Clark Terry, trumpet; Bud Shank, sax; David Friesen, bass
12:00 p.m.-1:00 p.m.
Liz Everly, vocals
12:15 p.m.-1:15 p.m.
Andy LaVette, piano; Igor Bumman, sax
12:15 p.m.-1:15 p.m.
Brian Bromberg, bass
1:15 p.m.-2:30 p.m.
Emile Andrews, vocals
2:45 p.m.-3:45 p.m.
Freddy Cole and his quartet

Saturday, Feb. 27
8:30 a.m.-9:55 a.m.
Andy LaVette, piano; Christian Fabian, bass
9:45 a.m.-10:45 a.m.
Chip Deffes
11:00 a.m.-12:00 p.m.
Jim Martinson, piano
12:00 p.m.-1:00 p.m.
Haik Jones, Herb Ellis, Lewis Nash, Christian Fabian
12:00 p.m.-1:00 p.m.
Lembit Srnassen, piano; Leonid Vinnikovskiy, sax; John Stowell, guitar
12:00 p.m.-1:00 p.m.
Rodney Cumber, baritone sax
12:00 p.m.-1:00 p.m.
Bill Charlap, piano; Sam DeBianchi, bass; Giddey Tsy, drums
12:15 p.m.-1:15 p.m.
Al Grey and Bill Watrous, trombone
1:00 p.m.-2:00 p.m.
Brian Bromberg, bass workshop with instruments
1:30 p.m.-2:30 p.m.
Phil Elwood
3:00 p.m.-4:00 p.m.
Diana Krall, Russell Malone, Ben Wolfe

Fest features jazz greats, massive parking problems