

Photo courtesy of Jazz Day Productions
The Motion Poets play Westbrook Sunday October 19th at 8 p.m.
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Foundation to co-sponsor Mingus Big Band at Lied

By Dave Hughes



The Mingus Big Band

The Berman Music Foundation is very pleased to again be a corporate co-sponsor for a jazz show at the Lied Center for Performing Arts. This time the foundation will be helping bring The Mingus Big Band to Lincoln on Tuesday November 18 at 8 p.m.

The Mingus Big Band is celebrating the 75th anniversary of the birth of the late, great composer and bassist, Charles Mingus. Under the artistic direction of Sue Mingus, Mingus' widow, this 14-piece band includes Mingus alums and young stars on the rise such as Randy Brecker, Steve Slagle, Kenny Drew, Jr., Chris Potter, Frank Lacy, John Stubblefield, and Tommy Campbell. Because the group draws from over 100 performers, it is not known yet who exactly will be performing on this latest tour. However, it has come to our attention that Tommy Campbell, the drummer on Andrienne Wilson's upcoming release on Arabesque, will indeed be playing with the group.

The Mingus Big Band has won "Best Big Band" in the 1996 *Downbeat* Critic's Poll and their 1995 recording,

Gunslinging Birds was nominated for a Grammy Award and won the INDIE's "Best Mainstream Jazz Recording." Their latest release, *Live In Time* for Dreyfuss Jazz, was recorded live at The Time Cafe, the New York Club where it all began five or so years ago and where they still hold performances weekly when not touring.

Also, the Mingus repertory bands, which include the Mingus Big Band, as well as The Mingus Dynasty, Epitaph Orchestra, and Five Guitars Play Mingus, continue to perform Mingus' music all under the guidance of Sue Mingus.

Tickets for the Mingus Big Band show are available at the Lied Box Office at 12th & R Streets from 11 a.m. until 5:30 p.m. Monday through Friday, or at 472-4747 (toll free at 800-432-3231). Tickets are \$24, \$20, and \$16, but half priced for students.

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The Prez sez

Hi, it's me,

Well, as expected the Kansas City International Jazz Festival was a genuine gasser as the Berman Music Foundation represented itself en masse and dug the shit out of it. Steve Irwin and his wife Jo Boehr put on a grand spectacle, truly respecting the musicians as well as the fans. Threatening weather kept the crowd a bit under par but I bet they'll do it again next year.

You'll enjoy coverage from my main diva Andrienne Wilson as she gave a musician's overview of the performances as well as Tom Ineck's usual repartee'. Great pics galore from Rich Hoover as usual, and a special thanks to editor Dave Hughes, who went along to supervise the troops and do a little schmoozing of his own.

And now a dream that has turned into a reality.

It's finally official after a bit of good natured haggling - the BMF is the official corporate co-sponsor of the grand (Charles) Mingus Big Band to appear at the Lied Center for Performing Arts November 18th. I'm so proud of the opportunity to be a part of the 75th anniversary of the birth of this jazz giant whose musicianship equaled his prolific and bold composing talents. A full line up of the musicians will be brought to you in detail in the next issue. One player for certain is my friend Tommy Campbell, the drummer on our Arabesque/BMF recording with Andrienne Wilson *She's Dangerous*. He will be propelling the big beat behind this magnificent orchestra. Much more to follow.

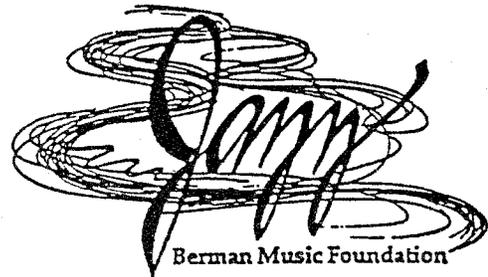
I had a fun time with the local adult heads of the Girl Scouts who took a brief tour of my museum. See our listing in the Sunday *Focus* for tour details.

Lastly, we appreciate the swell turnout at Ebenezer's for Kansas City saxman Doug Talley and his quartet, who put on a wonderful show (see review in this issue). Let's all keep the energy and support going for the Minneapolis-based group, the Motion Poets, who will be performing at Westbrook on October 19th, and who'll be enriching our young jazz fans with a couple of days of workshops to follow.

Stay tuned. Gotta roll, be cool, and stay jazzy.

Your friend in music,


Butch Berman



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Motion Poets and Mingus Big Band continue season

By Dave Hughes



Photo courtesy Jazz Day Productions
Motion Poets

Motion Poets to perform and educate

The Minneapolis/New York sextet the Motion Poets will be performing the second of two Berman Music Foundation shows during October (the Doug Talley Quartet was the first) Sunday October 19th at 8 p.m. at Westbrook Recital Hall (Room 119) approximately at 11th & R Streets on the downtown UNL campus. Tickets are \$4 for students and \$8 for adults, and are available at the door or at the foundation's office by calling 476-3112.

While the Motion Poets are in town for their performance, this young group will also be educating the youth of Lincoln by performing and answering questions for UNL students, and doing clinics and performances for some high school and middle school students.

On Monday October 20th the group will be performing for Dave Sharp's Jazz History classes again in Westbrook Recital Hall (Room 119) at 8:30 and 11:30 a.m., and 12:30 p.m.

And, according to Chris Bates, the Motion Poets bassist, the group will also be at Lincoln Southeast High School and Park Middle School on Tuesday October 21st.

On Tuesday morning from 10-10:50 a.m. the group will be putting on a clinic for Southeast music students. Then, from 11 a.m. until 12 noon they will be performing at an all school assembly.

After a well deserved lunch break, the group will then head over to Park Middle School for a performance and question and answer session from 1:30 to 2:15 p.m.

The foundation is very happy to be able to have to group not only do a concert in Lincoln, but to have them reach out to the young people of Lincoln in other performances and workshops.

Mingus Big Band to celebrate their namesake

When the Mingus Big Band comes to Lincoln for their Tuesday November 19th performance at the Lied Center for Performing Arts they will not be in the middle of just any old tour. This year the group has been touring in celebration of the 75th anniversary of the birth of the group's namesake, Charles Mingus, the legendary jazz composer and bassist.

One of the most important figures in twentieth century American music, Charles Mingus was a virtuoso bass player, accomplished pianist, bandleader, and composer. Born on a military base in Nogales, Arizona in 1922 and raised in Watts, California, his earliest musical influences came from the church - choir and group singing - and from "hearing Duke Ellington over the radio when (he) was eight years old." His early professional experience in the '40s found him touring with bands like Louis Armstrong, Kid Ory, and Lionel Hampton. Eventually he settled in New York where he played and recorded with the leading musicians of the '50s - Charlie Parker, Miles Davis, Bud Powell, Art Tatum, and Duke Ellington himself. One of the few bassists to do so, Mingus quickly developed as a leader of musicians. By the mid-'50s he had formed his own publishing and recording companies to protect and document his growing repertoire of original music. He also founded the Jazz Workshop, a group which enabled young composers to have their new works performed in concert and on recordings.

Mingus soon found himself at the forefront of the avant-garde. He recorded over 100 albums for many labels and wrote over 300 scores.

He toured extensively throughout Europe, Japan, Canada, South America, and the United States until the end of 1977 when he was diagnosed as having a rare nerve disease known as Lou Gehrig's Disease. He was confined to a wheelchair, and although he was no longer able to write music on paper or compose at the piano, his last works were sung into a tape recorder.

Mingus died in Mexico on January 5, 1979 at age 56. His ashes were scattered in the Ganges River in India and both New York City and Washington, D.C. honored him posthumously with Charles Mingus Days.



Charles Mingus

Motion Poets grow with the changes

By Tom Ineck

A couple of years ago, when the Motion Poets still were known as the Little Big Band, an extended foray away from their home in the Twin Cities brought the jazz sextet to Lincoln's Zoo Bar.

As they played to a small, but attentive audience, I was impressed with their energy, imagination and good attitude, essential qualities for life on the road.

In those days, a beat-up 1982 van hauled them up and down the spine of Middle America, playing anywhere they could get a gig. But that frenetic travel schedule left them with little time for composing, arranging and rehearsing new material.

Now, with pianist Nate Shaw and new trumpeter Matt Shulman living in New York City, the Motion Poets prefer to commute occasionally and go out for longer stretches. This fall's tour is booked for seven weeks.

"We used to play a lot," saxophonist Doug Little recalled in a phone interview from his home. "I mean, like every weekend we would be playing somewhere in the region. Then, every month or so we'd get pretty far away for about two weeks at a time.

"Now we have periods of down time, when people have time to pursue some other projects and do some freelance work and compose and practice. It's a lot better than the days when we used to work teaching five hours a day, like Monday, Tuesday and Wednesday, then we'd go out on the road Thursday, Friday and Saturday, come back Sunday and get in an argument with the girlfriend, and then do it all again the next week."

The Motion Poets also include bassist Chris Bates, brother J.T. Bates on drums and trombonist Mark Miller. By the time of their Oct. 19 appearance at Westbrook Recital Hall in Lincoln, they will be more than two weeks into the fall tour and hitting their stride, Little said.

"That's the other great thing about being on the road for such a long period of time. After a week, the level of playing just starts to elevate."

As the Motion Poets have begun to get rave notices nationwide, including a full-page write-up in the July issue of Down Beat magazine, their whole touring strategy has changed.

"We started just playing jazz clubs in the Midwest, but there are not a lot of those," Little said. "Now, we're a lot more involved in concert series and colleges, as well as the clubs, and we're getting out to the East Coast more."

A band from the upper Midwest, no matter how good, is less likely to impress the jazz audiences of New York City, what Little calls "the epicenter of jazz." But he is philosophical about breaking through in the big Apple.

"Nobody cares when we play in New York, but if we



Photo courtesy Jazz Day Productions
Motion Poets

keep at it, they will." In fact, their music has an aggressive, driving quality reminiscent of East Coast hard boppers.

"I think the group has a certain fire that maybe a lot of other groups don't," is the way Little described it. "It's not a geographical thing. When we first started, people were surprised that we were playing so well because we were kind of young, but if you go to New York, that's not a surprise at all."

Ranging in age from 22 to 28 years, the Motion Poets have a longer history than many groups of older musicians. Shulman joined the group in February, replacing founding member Mark Sutton, but the other five have been together for almost four years.

"I think it was kind of a coincidence that the six of us happened to be here and we got along so well, not just musically but other ways," Little said. "It's a rare thing. I think part of it is that people just continue to grow."

All of the Poets contribute compositions to the group's repertoire, creating a stylistic gamut that runs from mainstream post-bop to ballads and free-jazz excursions.

Although they do some private teaching and conduct a summer jazz workshop in Minneapolis, the Poets are wholly dedicated to the group, which, Little says, had "very humble beginnings."

"Quite honestly, we started playing together because we had nothing else to do. We weren't getting called for gigs here in town. It's not like we were turning down work. The group has always been about moving forward."

Rather than hustle for hometown jobs for the rest of their lives, they wrote some original tunes and recorded their first CD, "Truth and Consequence" as the Little Big Band. On the strength of that recording, they began touring and building a reputation.

Borrowing their new name from the title of a Peter Erskine recording, the Motion Poets have entered a new phase of development that is sure to lead to wider recognition. Their latest CD, "Standard of Living," is the product of a fully mature ensemble with incredible rapport.

While in Lincoln for the public performance at Westbrook Recital Hall, the Motion Poets will conduct three jazz history workshops Oct. 20 with University of Nebraska-Lincoln students and clinic/performance Oct. 21 at Lincoln Southeast High School and Park Middle School.

No More Blues: KC International Jazz Festival

By Andrienne Wilson

From the outset the second annual Kansas City International Jazz Festival was going to be a world class presentation. The set and location alone gave you that indication, as the Starlight Theater in Kansas City is as fine an amphitheater as I have seen anywhere in the world. The line-up was alternately "big-name" impressive, and locally supportive. But, the true story of the music that unfolded this blustery weekend in September was the effort to which the festival organizing committee was willing to go to please their very specific audience.

Friday, September 19th

Each evening started with a jazzed-up version of the Star Spangled Banner, in case anyone was wondering about the true national origin of Jazz, and Friday night's version was a hummer. Tenor saxophonist Ted Nash, along with pianist Ted Rosenthal played the song as if it were a Strayhorn ballad - complete with complex chord changes and slow wailing phrases. It was an attention getter, and really set the tone for the evening.

The first set was a tribute to Gerry Mulligan by Kansas City arranger and baritone sax man Kerry Strayer. His ensemble featured his own arrangements of Mulligan classics (from a recently released CD), former Mulligan sidemen, and the all-star addition of Randy Brecker on flugelhorn and trumpet. All of the KC guys were very GQ, indeed, and Brecker sauntered on in shorts, baseball cap and an untucked shirt - it wasn't that warm. You might wonder why anyone would care, but from the outset it was indicative of the level of contrast in musicianship. Brecker, in all of his lazy-dressed glory, was a far cry technically and musically from anyone else on the band stand. Ted Nash (tenor sax) was a player ready to step up to the level of

energy and sound that Brecker put out, and Ted Rosenthal (piano) delivered several solos that brought him up to an equal footing, but it only showed where the rest of the band needed to be. The brush work by Ron Vincent (drums) did shine, in the end, as impeccable and the bass tone of Dean Johnson was clearly rich, but on the more up tempo material the drive was a bit benign.



Photo by Rich Hoover

The Pete Eye Trio

Pete Eye, the venerable Kansas City piano icon, and obvious audience favorite, gave a performance that was answered by a huge standing ovation, and clued me in to the real story going on around me. His technique was indisputably clear, precise, and vast. This is a pianist who knows his instrument, knows his audience, and knows how to please. Amid arrangement choices that were reminiscent of Claude Bolling's forays into Classical-Jazz, Pete Eye also showed a sensitive side that was very emotional in content. Tender is the word that comes to mind most in reflection of the performance. The bass work by Bob Branstetter was very tight with the drumming of Tommy Ruskin, and gave you a clue that there was a real arrangement - not always accomplished by a piano trio. "Take Five" was the song that brought the Berman Foundation crew out of the smorgasbord line (you gotta eat sometime), and although not original in content, was very well played. The next song was completely out of place in a major festival; a solo piano version of the Andrew Lloyd Weber phenomenon "Memories" from the musical "Cats". This would have been considered "new age" at best in Seattle, and strictly "cabaret" in New York. The song garnered a standing ovation by some of the audience, putting the whole thing in perspective. Pete Eye is Kansas City, and the organizers knew that very well. Tommy Ruskin was my favorite of the group as some of his brush work was amazing. I couldn't get past the boom-chink of the less than swingin' swing, however, and it made me feel almost at odds with the rest of the crowd.

The third set by percussionist/drummer/body music-maker Leon Parker was an absolute inspiration, and showed the range of jazz from soup to nuts in it's own content, but was even more sharply contrasted by

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Photo by Rich Hoover

The Kerry Strayer Septet

following Eye in the program (two points - maybe three for that decision). Leon Parker has enjoyed much critical acclaim in the last few years, and has deserved every word of praise. I expected a lot, and was more than pleasantly surprised that I got more. His current duet presentation with saxophonist Steve Wilson (no relation - no nepotism) is what duos are all about, and in a festival featuring Herbie Hancock with Wayne Shorter this is a feat not to be underestimated. "Green Chimney's" by Thelonious Monk had these two exploring, and taking everyone within earshot with them. "Caravan" made me feel as if an entire band was on stage with a break down of soprano sax, clave and foot pedal that was as big a groove as you could want. Aside from great hand drumming, drum kit playing with both hands and sticks, and an occasional body-slap or singing chant, Leon Parker has a bass drum pedal on the stage so that he can augment his sound with some "bottom". The affect is as if there were a bass player on stage. Wilson's very complete saxophone sound proved to be the perfect foil for Parker. Indeed, they both understood the duet process to be one of a great fencing match, parry and thrust, with one taking the lead for a while and the other taking it back when the flow went that way. In "First Child" a Jacky Terrasson tune, the two resembled Tibetan monks complete with meditation chimes, and mallet work to support the exotic soprano sax lines. There was a deep textural difference that was very moving. On an original of Parker's, "finger-tip" tablas licks on congas were followed by a "hip-hop" conga line that Wilson answered with "funked out" alto eloquence. In an original of Steve Wilson's the Caribbean/funk vein was fully mined and it moved like a "mutha." The piece was fluid between styles as it dripped into a slow swing by the suggestion of the horn line. Wilson performed a positively naked alto solo that brought everything home to a KC blues dirge paying musical homage to the location. Parker and Wilson perform more than a duet of music when they play - it is a worldly "pas de deux" complete in it's use of space as well as sound. Most importantly, these two were the first musicians of the evening to have unabashed fun! These guys know what it is and where it comes from, and everyone in the audience was moving. This is the essence of what the world has brought to Jazz, and to be fully explored by only two musicians is a wonderful thing to behold.



Leon Parker

Photo by Rich Hoover

The star of the evening was most definitely Shirley Horn and her trio. With the "boss" Charles Abels on bass, and drummer Steve Williams, Ms. Horn proceeded to take the audience, and any number of would-be singers, to school in a twelve song set that was as daring in the slowness of it's overall tempo as it was entertaining. "I'm Just Fooling Myself" was a strange way to start the set on a big "bang" of a chord, and it took the sound man a hot minute to get himself straight. In retrospect, if she had been having problems with the sound before, this was definitely the way to shake it down. In general the festival's sound was superb and it was most evident in this last set. "Is It Really Love?" was a soft bossa that showed the drummer to have great flair. All of Horn's piano playing is accentuated by it's sparseness; the ability to make less much more. "Beautiful Friendship" proved to have an implicit groove, and stayed in a medium swing that went on after the song was over. "In The Dark" caused me to notice the use of electric bass. In a piano trio setting, for straight ahead jazz, you would think that it was a function of expensive travel costs - not so with Mr. Abels on bass. This was gentle and quiet, and the wrong time for the stage sound to go south and feed back. Oh well, such is live music. This was very slow music, which is very hard to deliver, and it was delivered with a great respect for space. Only a group of musicians this mature can pull off that much space. It was very rich. "Boy From Ipanema" was fun, sassy and informative of the fact that Shirley has a lot of go left in



Photo by Rich Hoover

The Shirley Horn Trio

her. "A Time For Love", the Webster & Mandel classic that hardly anyone knows anymore, was so slow that it felt like molasses. It was as rich, as sweet, and as good for you too. Horn pulled the old "Betty Carter" trick of singing several measures behind the band, which is hard enough to pull off when you are just singing, but she was playing several measures ahead of her voice which was really impressive. The tension caused by the tonal difference was all the more satisfying when released. "Fever" started with oohs and ahhs from the audience, as a song everyone could recognize. It was very sexy, and Shirley was tempting and

fun in her delivery turning everyone on. The couple in front of me looked like they needed to be hosed down. These musicians were clearly having fun as well, which proved to be the delineating factor for the highs and lows of the entire festival. "A Song For You", while featuring Horn almost exclusively, became a great forum for Williams mallet work on drums. "I've Got The World On A String" has always been a favorite of mine, and again the drummer killed me, this time with his whirlwind fills. The tenth song was unknown to me and a heavy blues. "Love Left In Some Old Country" was the closed thing I heard to a title. This song was PHAT. It was a big, brassy, building blues that took you way up before it brought you crashing down. This band, again, distinguishing itself as world-class by the volume changes and use of dynamics. "Here's To Life" was as life affirming as it was outrageous. It was so slow I couldn't believe it. There was no other way for it to be as dramatic. The fact that Horn put very slow songs so close together in a set was an expression in being outside all on it's own. Again, the mallet work (on drums) by Williams was positively symphonic. It was show stopping, and the arrangement sounded like quintessential "American Classical Music" - of the jazz kind. There was a standing ovation. The encore was a romping blues that allowed the musicians to jam it out in style and end on an up-tempo beat, but there was no way to top what had already been performed. It was right not to try.

Overall the festival organizers have to be very proud of their efforts. There was a consistency of purpose in the presentation that was clear. To feature the best of the local Kansas City musicians as the opening structure for some of the most impressive music in the world. To combine the world with a little bit of home. In this they were extremely successful. Only time will tell if corporations have the forethought to invest in the future of this music, and support this festival. It is clearly the premiere event in the Midwest outside of Chicago, and should be treated as such. It would be well worth the support of neighboring Jazz aficionados in Nebraska, and Kansas to take the weekend and go to KC.



Photo by Rich Hoover
Kim Park and Andrienne Wilson in Kansas City



Photo by Rich Hoover
Joey DeFrancesco at the organ

Second KC fest is great leap forward

By Tom Ineck

Saturday, September 20th

After a disappointing debut last year, the second annual Kansas City International Jazz Festival made a great leap forward.

While it still is not drawing huge crowds, and stage management leaves something to be desired, the festival is proving that mainstream, straight-ahead jazz still has a welcomed home in Kansas City.

The festival was expanded to two days this year (Sept. 19-20), but I was able to attend only the second day of music, which featured six performances and was scheduled to run from 4 p.m. to about 11 p.m.

Local saxophone great Kim Park led a sextet of KC's finest through a set largely dedicated to other saxophonists, including Stan Getz, Lester Young and Charlie Parker. Keeping pace with Park were trumpeter Stan Kessler, guitarist Danny Embrey, pianist Joe Cartwright, bassist Bob Bowman and drummer Todd Strait.

Park's most powerful performance was on the ballad "We'll Be Together Again," featuring the saxophonist on an alto horn inherited from his father, the late John Park.

Mike Metheny, a talented writer and editor of JAM magazine, also knows his way around the trumpet, the flugelhorn and the electronic valve instrument (or EVI).

Fronting a quartet that included Bowman, Strait and pianist Paul Smith, Metheny played a mix of old and new, from "Angel Eyes" and "My Foolish Heart" to the swinging, gospel-tinged original "Mr. Curious" and "Pat's Blues," a tune written by his more famous brother, guitarist Pat Metheny.

(continued on page 8, column 1)



Photo by Rich Hoover

Mike Metheny and Bob Bowman

My personal favorite performance of the day came from organist Joey DeFrancesco and his longtime colleagues guitarist Paul Bollenback and drummer Byron Landham.

It is no mystery that DeFrancesco has almost singlehandedly revived the jazz organ tradition of such elder statesmen as Jimmy Smith, Jimmy McGriff and Jack McDuff. Still in his 20s, he generated so much youthful energy and built to such a feverish climax by the end of his set that he had the audience on its feet begging for more.

From the driving, bluesy opener, the trio shifted to a mellow, mid-tempo rendition of Gershwin's "Our Love is Here to Stay." But, DeFrancesco's sustained chording deftly created a suspense and final release into a virtuosic guitar solo that alternated string-tapping harmonics with strummed chords.

In his best Sinatra croon, DeFrancesco also proved himself a versatile showman by singing "I Thought About You."

At times, the trio's intensity rose to heights reminiscent of the fusion fury created by DeFrancesco on his recordings with guitarist John McLaughlin and drummer Dennis Chambers.

After the DeFrancesco tour de force, the performance by Kansas City singer Lisa Henry was a letdown, probably just a victim of poor scheduling.

With another group of capable local musicians, she delivered admirable renditions of "Summertime," "Fly Me to the Moon," "Sophisticated Lady" and "Love for Sale," complete with some naughty sales pitches offering "the blue-light special" and "the layaway plan."

Trombonists Wycliffe Gordon and Ron Westray carried on a skillful dialogue, vocalizing on their horns with very different styles, or "voices."

Both are brilliant practitioners of the classic "tailgate" techniques of New Orleans, but they also used split tones, triple-tonguing and plunger mutes to create unique and highly articulated conversations on original compositions like "Way Back When," "Coming Is Going," "It's Time" and "Rhythm Cone."

Herbie Hancock on piano and Wayne Shorter on soprano sax performed tunes from their recent duo collaboration, "1 + 1," plus a few old favorites, including Shorter's "Footprints."

Unbounded by the usual rhythmic tethers, the two were free to explore harmonic convolutions and create new melodies within melodies. This rather ethereal finale would have been better under ideal circumstances. But, by day's end, much of the audience was too cold, too tired and too restless to give it a chance.

An estimated 2,700 people attended the festival Saturday, a respectable increase over last year's one-day attendance.

Some artists appeared to disregard their scheduled time limits, a problem that could be solved by better stage management. As a result, Hancock and Shorter took the stage an hour late and many people left before they finished their set.

As the temperature dipped into the 40s, the heavy cotton sweatshirts sold briskly at the festival booth. Considering the likelihood of cool weather in Kansas City in late September, I see a whole new line of apparel on the horizon, including official festival stocking caps, scarves, mittens and insulated socks. Marketeers, take notice!



Photo by Rich Hoover

DeFrancesco and his trio



Photo by Tom Ineck

Jay Geils and Magic Dick jump the blues at Bullpen Blues

Tomfoolery By Tom Ineck

The summer of 1997 surely was one of the most festive seasons in recent memory, with no fewer than six events that qualify for that title.

Jazz in June presented its strongest lineup yet with four fabulous Tuesday evening concerts, three of which had an exotic tropical flair that perfectly set the festive summer mood -- Karrin Allyson and Friends, Musa Nova and Norman Hedman & Tropicque.

For its second annual staging at Pioneers Park, the Prairie Jazz Fest on June 22 improved on its first year with four local acts that illustrated the broad spectrum of jazz.

Following hot on the heels of the Kansas City Blues and Jazz Festival, July 18-20, was Lincoln's annual July Jamm street festival, July 25-27. While the KC event featured blockbusters like George Benson, Jay McShann, The Dirty Dozen and the Yellowjackets, July Jamm put the spotlight on local jazz artists.

It was an especially festive season for the Nebraska Jazz Orchestra, which traveled to Europe in July to perform at the Montreux Jazz Festival.

Beginning to hunger for more live music, I traveled north to Sioux City's Lewis and Clark Park Aug. 31 for the Bullpen Blues Festival, a five-hour event featuring a stellar lineup of blues greats.

Leading the pack were the five-piece, jump-blues outfit Magic Dick & Jay Geils Bluestime, which paid tribute to the influential style of Jay McShann with a stunning rendition of "Jumpin' the Blues."

Next on the bill was Texas bluesman Jimmie Vaughan. After a two-year hiatus after the death of his younger brother, legendary guitarist Stevie Ray Vaughan, he returned to form with the recording "Strange Pleasure" and a hot seven-piece touring band.

The Robert Cray Band featuring The Memphis Horns performed a highly polished set, spotlighting Cray's razor-sharp guitar lines. Headliner B.B. King capped the evening in classic style.

The perfect summer finale was the 2nd Annual Kansas City International Jazz Festival (details elsewhere in this issue of Jazz). I hope your summer was as festive.

Jazz in the venues

Compiled by Dave Hughes and Nancy Marshall

In its second year, the Gallery Walk Cabaret at the Seventh Street Loft is be another local venue for good jazz. Although you have to be ever vigilant since the shows occur on the first Friday of every month, coinciding with the art gallery openings in the Haymarket District, you will be well rewarded for your attention because this is the place to hear fine music in a smoke free cabaret setting, with refreshments available, at a very reasonable price.

The Seventh Street Loft is at 504 S. 7th is at the top of a brick business building down by the Haymarket, and is run by the Wagon Train Project. It is five blocks south of O Street on 7th, and there is a sign in big red letters by the entrance, which is just off the parking lot.

Here are the dates for the rest of the cabaret season (all dates tentative): Nov. 7, 5 Bright Chicks; Dec. 5, The Special Consensus (bluegrass); Jan. 9, Braziliance; Feb. 6, Nancy Marshall & friends; March 6, Bill Wimmer; April 3, Joel Mabus (folk); May 1, TBA; and June 5, Janet Lawson. If you have questions, call Nancy Marshall at 474-4080.

Jazz is still being played at The Oven, 201 N. 8th St. in Lincoln, on Sunday evenings by the duos of Dave Novak & Dennis Taylor; Steve Hanson & Nancy Marshall; Dave Sharp & Andy Hall; and Peter Bouffard & John Carlini. Call The Oven at 475-6118 for more details.

Back by popular demand, The Fabtones Soul Spectacular III will occur at Lincoln's Zoo Bar on Friday and Saturday October 24 & 25 starting at 9 p.m. Once again that great 10 piece Fabulous Tonehusker band (featuring many of Lincoln's best jazz players) will be back for two big nights playing the best in Rock & Soul Music.

The regular edition of the Fabtones will be playing an FAC at the Zoo on Friday November 21 from 5-7 p.m.

The Lightning Bugs will be helping the Nebraska Jazz Orchestra open its 1997-'98 season with a pair of shows. The first will be in Omaha at the Joslyn Art Museum, and the second will be in Lincoln at the Ramada Hotel, 141 N. 9th St. Both shows start at 7:30 p.m. For ticket information call 477-8222.

The Bugs will also be playing a Nebraska Arts Council sponsored concert at the Table Rock Hotel in Table Rock on Saturday November 1 at 8 p.m.

Also, Inn Harms Way will continue live jazz every Thursday evening from 7-9 p.m. through December 18. Jazz duos will feature local performers like Peter Bouffard, Tom Larson, and Rusty White.

And, it seems that John Carlini and Friends will no longer be playing Thursday nights at Rogues Gallery. We'll have more on this in the next issue.

Jazz on the radio

By Dave Hughes

Jazz on KZUM

KZUM Community Radio, at 89.3 FM in Lincoln, offers a wide variety of jazz programs every weekday, afternoon from 12:30 until 3 p.m., except on Mondays when the jazz starts at 1 p.m., Thursdays, when the jazz runs until 4 p.m., and Fridays, when the blues rolls all afternoon long. There is also some jazz on Monday mornings from 8:00 to 10:00 a.m., Monday and Tuesday nights from 8:30 to 10:00 p.m., and Friday nights from 7:00 until 8:30 p.m.

There have been some minor changes with KZUM's jazz schedule. On Monday afternoons, Jack Hoover with "Jack's Jazz" has replaced "Amy's Kitchen Sink Jazz," which was hosted by Amy McAndrews. However, it is no known how much longer Hoover can continue with the show. "Zero Street" with Herb Thomas on Tuesday, and "Dave's Closet" with Dave Hoffman on Wednesday, now also run from 12:30 until 3 p.m. On Thursdays, Jay Pralle has resigned his show to move out of town, and a new host has recently started a program between 2:00 and 4:00 p.m. If you or anyone you know is interested in volunteering to host a jazz show on KZUM, call Jon Morris at the station.

If you would like detailed information about the jazz programs on KZUM, or would like to receive a current copy of their program guide, give them a call at 474-5086.

Jazz on Nebraska Public Radio

Nebraska Public Radio, KUCV at 90.9 FM in Lincoln, and at other frequencies around the state (except Omaha), offers two nights of jazz each week.

On Friday nights at 11 p.m. you can hear National Public Radio's "Jazz Profiles," an audio biography of jazz artists. Then, Liz Chadwick presents "Bohemia After Dark," an hour of locally programmed jazz from 12 midnight until sign off at 1 a.m.

On Saturday nights the jazz continues with Don Gill and his "Big Band Spotlight" at 8 p.m., followed by two other NPR programs, "Jazzset" at 9 p.m., hosted by Branford Marsalis, and "Piano Jazz," hosted by Marian McPartland, at 10 p.m.

For a free copy of NPRN's program guide "Members Only," call 472-2200, or 1-800-290-6850.

JAZZ PROFILES in November (Friday nights at 11 pm)

- 11-07 Heath Brothers, Part I
- 11-14 Heath Brothers, Part II
- 11-21 Willie "The Lion" Smith 100th Birthday Tribute
- 11-28 Johnny Mandel

JAZZSET in November (Saturday nights at 9 pm)

- 11-01 New York Nights, w/Jackie Terrason & Mark Whitfield
- 11-08 Steve Turre with Shells and Strings
- 11-15 Highlights of the Amana/Iowa City Jazz Festival

- 11-22 Hornheads and Poncho Sanchez Burn at Iowa City
- 11-29 Kenny Garrett Quartet at Iowa City, Fourth of July

PIANO JAZZ in November (Saturday nights at 10 pm)

- 11-01 Melba Liston
- 11-08 George Shearing
- 11-15 Marcia Ball
- 11-22 Benny Golson
- 11-29 Frank Owens

Jazz on KRNU

The University of Nebraska-Lincoln's student station, KRNU at 90.3 in Lincoln, now has only one jazz related show. The program featuring beat poetry called "Words," hosted by Joe Krings, continues on Friday nights from 9 p.m. to 11 p.m. (new summer hours). For more information about this program call KRNU at 472-5768.

Jazz (and some blues) on KIOS

KIOS at 91.5 in Omaha has jazz every weekday that starts at 1 p.m. in the afternoon and runs until their daily news block starts at 3:30 pm.

On Mondays at 1 p.m., "Jazz Classics in Stereo" with Robert Parker comes your way and then at 2 p.m. the afternoon finishes with "Blues in the Afternoon" hosted by Mike Jacobs.

On Tuesdays, the "Brazilian Hour" starts off the afternoon at 1 p.m., followed by "Jazz in the Afternoon" with Chris Cooke from 2 until 3:30 p.m.

On Wednesdays at 1 p.m. the same "Jazzset" that aired on Nebraska Public Radio the Saturday before is repeated, but at 2 p.m., the "Marian McPartland's Piano Jazz" programs are a week ahead of NPRN's schedule. Wednesday concludes with a half hour of "Jazz Revisited" hosted by Helen Schumacher.

On Thursdays, "One Night Stand" with host Chris Nielsen kicks off the afternoon of jazz at 1 p.m., followed by "Jazz Junction" at 2 with Rick Erben.

On Fridays "The Good Old Days" starts it off at 1 p.m. followed by another "Jazz in the Afternoon" with Jacobs again that lasts until 3:30 p.m.

On the weekends, "Marian McPartland" airs again at 8 p.m. on Saturday followed by "Jazz Junction" with Erben. again at 9 p.m. and "Last Call" with Cooke again at 11 p.m. There are no jazz programs on Sundays.

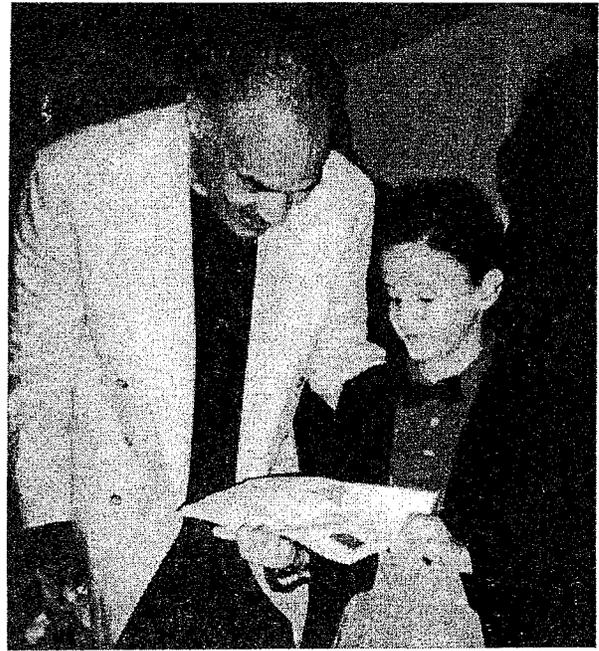
For a copy of KIOS's program guide, give them a call at 402-557-2777 in Omaha.

Benny Waters on NBC; releasing new CD

Benny Waters first live CD, *Benny Waters Birdland Birthday - Live at 95* on the Enja label, is due in stores nationally November 17. Waters will release it early on October 21 in New York with a week at Sweet Basil, after appearing on NBC's *Late Night with Conan O'Brien* Friday, October 17 at 11:30 p.m.



U.S. Embassy reception Sept. 16, Tokyo, top, left to right: Benny Waters, Al Grey, hosts Penny Kovach with her husband, Counselor for Cultural Affairs Peter Kovach, Earl May, Irvin Stokes, Jane Jarvis & Rick Fay, bottom: "Sweets" Edison, Louis Bellson, Mat Domber & Maurice Lawrence.



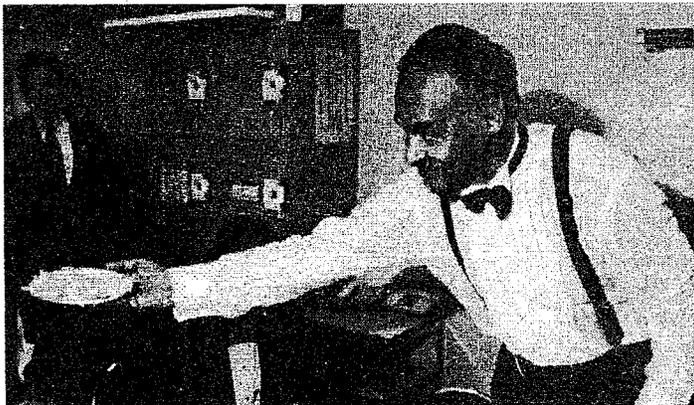
Youngest Statesmen Earl May getting a birthday card at Embassy reception from eight-year-old Alex Kovach, who drew 70 candles on a hand-made card.

Scrapple from the Apple

Text and photos © Russ Dantzler

STATESMEN OF JAZZ LIVE UP TO NAME IN JAPAN

"Respected leaders" and "promoters of the public good," are parts of dictionary entries under "Statesmen." Wilma Dobie, a founding member of the American Federation of Jazz Societies, member of the Overseas Press Club and onetime president for nearly 20 years, bestowed this worthy name upon these musicians. The *Statesmen* lived up to their name with their first tour outside of this country in September with three spectacular shows in Japan. Wilma Dobie - - who also tries to teach me how to write - - and I both went along as a part of a support team. The *Statesmen* were invited to return in 1998 before they departed!



Earl May handing out second piece of his second cake, presented on his 70th birthday on Sept. 17 during first concert at U-Port Concert Hall in Tokyo, and taped by NHK, Japanese Public Television (Claude Williams snagged the first piece, which he's eating behind Earl's arm). Earl took the chocolate bass from the top of the cake back across the Pacific!



Benny Waters was frustrated that he could not see Japan on his first trip, but this sightless gentleman could feel it through the hands of Reiko Nakatsu, the wife of the distributor of Arbors Records in Japan. This followed the last concert in Osaka.

* * *

Responses or comments: (212) 586-8125; 328 West 43rd St., Ste 4F, New York, NY 10036; e-mail: hotjazz@soho.ios.com.

Artist information web site: <http://soho.ios.com/~hotjazz/HOTJAZZ.html>.

Jazz on disc

by Tom Ineck

Doug Talley Review

by Butch Berman

HERBIE HANCOCK & WAYNE SHORTER

1+1

Verve Records

For patient listeners, the sum of *1+1* is even greater than its parts.

Fans know that pianist Herbie Hancock and saxophonist Wayne Shorter are capable of making beautiful music, but working together as a duo, they weave a haunting sound tapestry that continually changes shape and color as the two respond to each other's cues.

Beginning slowly with "Meridiane -- A Wood Sylph," these jazz impressionists listen as well as they play, a call-and-response dialogue to which we are appreciative eavesdroppers.

"Aung San Suu Kyi" is Shorter's bluesy tribute to a Burmese pro-democracy leader under government house arrest. Hancock's "Manhattan Lorelei" evokes a fabled city capable of luring its unsuspecting pilgrims to greatness or to utter failure.

Hancock and Shorter also take this opportunity to revisit and reharmonize several of their past compositions, Hancock's "Joanna's Theme" and "Sonrisa" and Shorter's "Diana."

The mood is generally relaxed and introspective, although some of the improvised interplay is pretty intense. Given a chance, *1+1* is very rewarding.

CHRISTIAN MCBRIDE, NICHOLAS PAYTON, MARK WHITFIELD

Fingerpainting: The Music of Herbie Hancock
Verve Records

With this collection of 14 tunes penned by Herbie Hancock, the pianist's music gets a rare, and well-deserved tribute by three of today's most talented young musicians.

Bassist Christian McBride, trumpeter Nicholas Payton and guitarist Mark Whitfield make the most of Hancock's trademark melodicism and rhythmic drive and inventiveness. Absent drums, this trio creates a subtle, but unmistakable swing on tunes like "Fingerpainting," the bluesy "Driftin'," the funky "Chameleon," and the hard-bop classic "The Eye of the Hurricane."

But the threesome also shows great sensitivity on the ballad "The Kiss," taken from Hancock's film score for "Blow-Up," on "Chan's Song," from the movie "Round Midnight," and on "Speak Like a Child," featuring Whitfield on acoustic guitar.

From Hancock's tenure with Miles Davis comes "The Sorcerer," a progressive tune with complex changes. All of the rhythmic bounce and playfulness of "Dolphin Dance" is intact, as Payton's trumpet figures and McBride's nimble bass lines leap joyfully around each other.

With *Fingerpainting*, McBride, Payton and Whitfield have created a minor masterpiece.



Photo by Rich Hoover

The Doug Talley Quartet at Ebenezer's

The Big Red Machine in destroying K-State, also had a bit of an effect on the light turnout for the fine band from Kansas City, The Doug Talley Quartet, featuring Doug on both tenor and soprano sax, Wayne Hawkins on keys, Keith Kavanaugh at the drum helm, and filling in for the absent regular bassist Tim Brewer, was the ever adaptable Matt Pittman. However, the lack of bodies in Ebenezer's October 4th didn't diminish the rapt attention shown towards the swinging foursome or the enraptured enthusiasm this warm crowd felt and generated back to the hot and cool sounds emitting from the stageless stage. Go Big Red indeed - Go Doug Talley!

Don't let these four fresh youthful faces fool you - they may have dipped in the fountain of youth to appear younger than their actual years, but there's musical miles of road in "dem der hills." These cats are a tight band unit with a vast array of originals, and standards reworked with the "Doug Talley twist," including new and extremely clever reworked arrangements of some old chestnuts made new again. Bravo! Now let me briefly recap the evening.

Set 1 opened with the Cole Porter tune "I Love You," dealt with both mood and tempo changes, shifting twists and turns.

Even though Mr. Brewer couldn't make the gig, his lovely composition entitled "Transcending" was a charmer - especially the beautiful duo work between sax and bass.

One of my fave tracks off the newly released *Town Topic* CD entitled "Western Express" tore up the joint with Doug's passionate wailing and Wayne's multi-percussioned piano styling a la the late, great Don Pullen.

Wayne Shorter's '60s Blue Note number - "Infant Eyes" was next, with drummer Keith Kavanaugh painting a sound landscape behind the band in an almost orchestral mode building to a rich climactic ending. Very nice.

A Doug Talley original, "The Challenge," showed off the band's more bluesy groove that displayed a very pro-like fadeout ending often harder to pull off than imagined.

(continued on page 15, column 2)

Freewillin' By Michele Michaels

THE JOHN COLTRANE FESTIVAL: The legacy and name lives on

The legacy of John Coltrane is still burning bright in the essence and performances of his widow, and longtime artistic collaborator, Alice Coltrane. Turiyasangitananda, as her Buddhist disciples refer to her, is a profound musician in her own right, and has honored her late husband for the past 11 years bringing new talent, and veteran players to the concert stage through a festival dedicated to her husband's music and beliefs. The John Coltrane Festival (JCF) '97 was held at the Wiltern Theater in Los Angeles, CA., September 20. The festival sponsors events, awards, scholarships, prizes, concert tours, engagements, and even recommends new talent to record labels. Alice Coltrane, as President and Founder of the JCF, continues to provide a place to nurture talent and share the expression of the human spirit.

The previous winners of the Young Musicians and Artists Competition (YMAC), a JCF sponsored event, opened the concert. The Sunset Trio (Young Adults Division winners for 1996) were the first to perform on this fabulous concert stage. The contrast between young straight ahead players and an antique theater was a definite forerunner to the rest of the evening's music. Josh Levy (piano), Zachary Mathews (bass), and Robert Perkins (drums) added the spice that only twenty-something musicians can add to such a prestigious forum. Indeed, the story of the day was mixing the old with the new.

Stacey King (Youth Division winner for 1996) a 17 year old tenor sax dynamo, was added to the trio for a solo feature. It left you wondering what could possibly come next. I was not prepared for what that was. Surya Botofasina (Youth Division winner for 1993) was the closest thing I have ever seen to a bonafide star at the age of 19. The young pianist played with a depth, dexterity, and emotional content one would only expect from someone much older, and much more experienced. To say "watch out" for this young man may be the understatement of the century. Surya swept the audience up with a piano solo that took everyone on a journey (which is all you can ever ask from a musician), but the limited time only allowed for one composition from this elegant pianist. All I could say was, "Too, bad."

After a short intermission Eddie Palmieri and his Latin Octet began a 50 minute set. There was a Flashy performance given by congero Richie Flores, it should have been no surprise as "Flash" is what Richie is known for, but the dynamic range of his technique is always impressive. A slammin' horn section directed the sound to a result that was anything but Latin, but totally in keeping with the "outside" nature of the music all evening. Palmieri, as always, pushes the limits of what you expect from a traditional folkloric instrumentation.

In a contrast that was very sweet, indeed, the next segment introduced Michelle Coltrane singing "My Favorite Things". What has long been considered the

most accessible performance for her father, became her own beautiful rendition, and made me wonder why I was not more familiar with her music. Michelle's own CD will soon be released on Chartmaker Records and is entitled, "I Think Of You." Michelle was accompanied by none other than The Coltrane Band. Alice Coltrane (keyboards), Ravi

Coltrane (tenor sax), Reggie Workman (bass), Jack DeJohnette (drums), Billy Childs (piano), Bennie Maupin (bass clarinet), and Oran Coltrane (alto sax).

Not a shabby line-up. Alice Coltrane, who received a standing ovation just by walking on stage, is a light that freely shines only justifying what her many followers must feel - that this is a person lovingly involved with discovering truth. When she began to play, she was visibly glowing. She plays her music without restraint, continually exploring its boundaries. Ravi Coltrane and his mother Alice, soared. Together they create an intimacy that is magical and very rare - the number of mother/son dynamic duos being so few and far between. Oran Coltrane performed the alto sax as any master of the instrument would, and added a performance on guitar that push the limits the Coltranes are so famous for ignoring. Jack DeJohnette, as I'm sure he does in every performance, secured his place in history as one of the world's greatest drummers. Reggie Workman as one of the great, great contra bass players of our time, answered him in succinct fashion. They were tight! When Reggie solos you forget that he is playing an instrument, as the man and the form the music is taking become one. His recent press has stated that he is being called a "national treasure." I could find nothing to refute that comment. Billy Childs, on piano, infused his own brand of sensitivity, imagination and awesome technique, and Bennie Maupin, on bass clarinet, had such a remarkable wail to his sound, that I wasn't sure if I was on the planet. This was the creme de la creme or music from beyond, and for those who love the avant garde style of jazz this is the stuff. For those who prefer their music a little closer to the vest, you should listen anyway. The horizons stretched by this musical expression will broaden anyone's appreciation of what is out in the universe. On this Saturday night, the Wiltern Theater in Los Angeles moved from Andromeda on out.



Photo by Michele Michaels
Alice Coltrane

Blues corner By Rich Hoover

Blues on Disc By Rich Hoover

Luther Allison's performance, v ideotaped at the Zoo Bar , is set to air on NETV Friday , October 24th at 9 p.m. This performance was taped May 7, 1997

Luther has played at the Zoo Bar 50+ times since 1973, and he put on a stellar performance every time. This is a must see, must record performance - most assuredly his last on video. Luther died on August 12th, 1997 and will be missed but not forgotten.

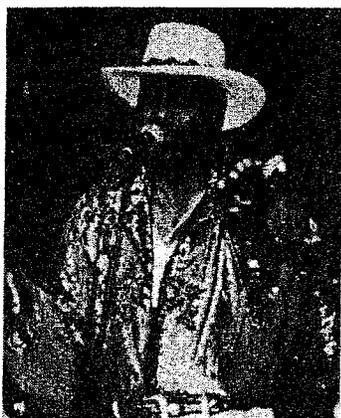


Photo by Rich Hoover

Eddy Clearwater at the Zoo in September

Zoo Bar Schedule

The Zoo Bar continues to have top-notch blues acts. Upcoming shows that are must-sees for me:

Doco Montoya ---- 10/14----- He's a thriller
 Big Al - Heavyweights ---- 10/18 ----- Memphis group
 Tab Benoit ---- 10/22 ----- always fine
 Jimmy Thackery ---- 10/28 ----- w/ special guest
 Del Airs ---- 10/31 - 11/1 ----- lots-o-fun
 Chris Cain ---- 11/4 ----- love this sound
 "Hawkeye" Herman ---- 11/6 ----- check it out
 Mike Griffin ---- 11/13 ----- big guy - big sound
 Billy Bacon & Pigs ---- 11/19-22 ----- the joy of pork
 Baby Jason & Spankers ---- 11/28-29 ----- local heroes
 Brave Combo ---- 12/8 ----- polka craziness
 Magic Slim & Teardrops ---- 12/15-20 -- Chicago hardcore



Photo by Rich Hoover

Miss Lavelle White put on a fine show at the Zoo In Sept.

LOWELL FULSON

My First Recordings
 Arhoolie

For everyone interested in the early years of blues great Lowell Fulson this is an excellent representative collection. It's loaded with 26 tunes and over 74 minutes of playtime.

These recordings are stylistic examples of Lowell's work between 1946-1951. 21 of the 26 tunes are credited to Lowell's own pen with the remaining five tunes credited to RL Geddins, a friend and associate of Lowell's, and himself a pioneer in the blues recording and promotion industry along the west coast.

For those not familiar with Lowell Fulson, he was born in 1921 on an Indian reservation in Oklahoma, into a community of mostly relatives. Some of these relatives played music socially for family members and friends who gathered for picnics and church meetings. At 13 Lowell made his first public performance at one of these picnics and by 15 was performing regularly at local dances. By the time Lowell was 18 he had married and was playing with a north Texas string band doing pop standards and country western songs. The blues sound caught Lowell's attention through "Texas" Alexander, and he spent most of 1940 traveling with Tex, although the time together was relatively brief it made a lasting impression on Lowell.

Lowell was working as a fry cook to augment his income when he was drafted into the Navy. Both of these talents served him well in the military. The response to his musical abilities showed him he may be good enough to record. He continued to play at house parties and on street corners when off-duty. That is when he met Bob Geddins, a recording and promotional entrepreneur, who liked his sound. Lowell called in his brother Martin to fill-out the sound, and the first recordings were made in 1946.

Lowell and Martin became increasingly popular in the bay area and cut more singles for Geddins. In 1947 with the desire to expand his abilities and, with advice from PeeWee Crayton to go "back-to-school" he expanded his abilities incorporating elements of jump/swing blues genre from then rising T-Bone Walker. Lowell expanded the combo to include pianist "King" Solomon, drummer "Count" Carson and saxman Earl Brown. It was at this time that Lowell's first hit, "Black Widow Spider" made the jukebox circuit all the way to Louisiana. Lowell continued writing tunes and playing in the bay area laying the ground work for the entire "West Coast sound" we know today.

In 1948 Lowell quit his day job as a shipyard worker to Asian expand his musical abilities , by joining with Jack Lauerdale, a promoter from Los Angeles. Lowell continued to write tunes, gain popularity and started touring the South and Midwest.

In the early '50s, with the growing popularity of the R&B sound, Lowell again expands his musical abilities to

include this new genre into his repertoire and writes the 1952 hit "Cash Box Boogie," with the young Dexter Gordon on sax. This is the time frame covered by this CD release.

Lowell went on to sign with Chess in 1954 and continued to write and release hits, including the classic "Reconsider Baby" and "Hung Down Head." In 1964 Lowell signed with Kent and wrote and released the national hits "Tramp" and "Black Knights."

The '70s were a little thin for Lowell with the psychedelic and disco eras, but the '80s showed Lowell's strengths once again, capped in 1988 by the CD release of *Its a good day*, produced by Ron Levy on the Rounder label, followed in 1992 by the release of *Hold on* featuring Lowell with Jimmy McCracklin, another West Coast blues pioneer and friend for 45 years.

1993 was a very good year for Lowell Fulson, he was inducted into the R&B Hall of Fame early in the year and later that year he was inducted into the Blues Hall of Fame along with his tune "Reconsider Baby" plus winning five other W. C. Handy awards. His latest contemporary release in 1995, *Them Update Blues* speaks for itself about the attitude and style of this 76 year-young West Coast blues giant.

ANTHOLOGY

Louisiana Blues
Arhoolie

Lazy day/down home/back porch blues featuring:

Henry Gray - vocals and piano
Arthur "Guitar" Kelly - vocals and guitar
Silas Hogan - vocals and guitar
Moses "Whispering" Smith - vocals and harp
Clarence Edwards - vocals and guitar

with:

Gene Douzier - bass
Roy Lee Sheppard - 2nd guitar
Clarence Prophet - 2nd bass
Sam Hogan - drums

Here we have a resurrected treasure recorded in 1970 of the area country blues heroes of sleepy Baton Rouge, La. The mixing and matching of the nine musicians, ranging in age from the mid-teens to the mid-sixties, around the featured vocalists, each getting 2 or 3 songs on the 12 tune CD makes for quite the blues art performance.

Each of the vocalists have distinct stylings which makes every tune new and familiar simultaneously. The whole thing is fun to listen to, it's natural, casual, bluesy... Hey, watch-out! I'm droolin'!

I think it's a rough cut gem, and I'm glad Arhoolie released the CD, I really enjoy mine.

Letters

Dear Butch,

Enjoy your publication.

Jerry Solomon
Lincoln

Dear Butch,

I continue to enjoy "Jazz" - especially the pieces about - and mention of - the NJO (Nebraska Jazz Orchestra) guys. How I miss them!

Beth Schwab
Minnetonka, MN.

Doug Talley Review (continued from page 13)

They have the audience, a truly listening group, in the palm of their hands as they brought the first set to a rousing close with a great Cole Porter medley of "Ev'ry Time We Say Goodbye" and "It's All Right With Me."

The second set equaled the first with both emotion and intensity as the quartet opened with the CD title track - "Town Topic" followed by Wayne Hawkins first group composition "Grandpeople." His brilliant piano solo - the true highlight here.

The band, fully heated up and reaching the (jazz) zone soared to lofty heights with "Without a Song" and "All of You." Matt's bass work on the latter was stunning.

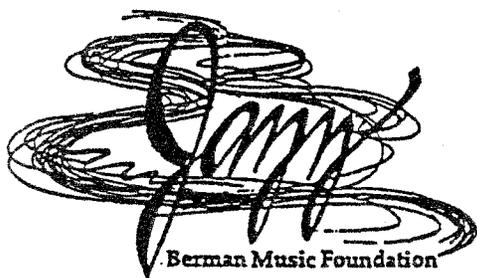
Employing a real sophisticated New York style on Talley original "Imagine My Surprise" continued to build the set towards its finale; as was their floating Latin-tinged rendition of Tom Harrell's "Sail Away."

Ending the evening was the best version of "Cherokee" I've ever heard - arranged by drummer extraordinaire Kavanaugh it showed off all four member's talents as The Doug Talley Quartet scored a hit with me and Lincoln, Nebraska. Doug's a true teacher and leader and this band cooks big time.

Next outing we'll try to book them when football isn't the main event. Nebraska loves its sports and some of us love our jazz, too.



Photo by Rich Hoover
Doug Talley and Keith Kavanaugh



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