

Photo by Rich Hoover

Kevin Mahogany with the Kenny Barron Trio at Westbrook

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Mahogany & Barron pairing makes for inspired concert

By Tom Ineck

The pairing of soulful Kansas City jazz singer Kevin Mahogany with the polished pianistics of Kenny Barron and the rhythmic invention of his sidemen was a match made not in heaven, but in the artistically challenging and financially precarious world of professional jazz.

It involved months of planning by Mahogany and Barron to find a few weeks in their hectic travel and recording schedules to book a collaborative Midwest tour. It also took months of negotiation by the co-sponsoring Berman Music Foundation and the University of Nebraska-Lincoln School of Music to secure additional funding from the Mid-America Arts Alliance, to find a suitable venue, book rooms for the visiting artists -- and attract a large enough audience to pay the tab.

What made it all seem like divine intervention was the heavenly end result -- the artist workshops at UNL and at Lincoln Southeast High School and the Oct. 30 near-sellout concert at the 300-seat Westbrook Recital Hall.

That concert delivered everything that months of anticipation had promised. Mahogany, Barron, bassist Ray Drummond and drummer Ben Riley lived up to their reputations as jazz masters at the top of their game.

The two-hour show was cruising smoothly from the first swinging lines of the opener, "Route 66," Bobby Troup's tribute to that famed cross-country thoroughfare. With his massive frame and brassy bass-baritone voice, Mahogany seemed to be shouting the blues without even trying. His nimble scat-singing and repeated "Gallup, Gallup, Gallup, New Mexico" had the audience "galloping" along on a musical travelogue.

Jobim's beautiful "Double Rainbow" received the

royal treatment, with Mahogany's cascading lines gently falling like the "misty raindrops" of the lyric. Barron's solo, taken at a swinging mid-tempo, illustrated the pianist's lyricism, as well as his compatibility with Mahogany.

Riley demonstrated his consummate brush technique and Barron and Drummond conducted a delightful piano-bass dialogue on "In the Wee Small Hours of the Morning," a gorgeous ballad that Mahogany rendered with his honey-smooth voice dripping with emotion. "O! Blue Eyes" never did it better.

Mahogany left the stage for a few minutes, while the Barron trio did a definitive version of George Gershwin's "Embraceable You," transforming one of the most widely recorded tunes into a work of new beauty.

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The Prez Sez...

Dear Jazz Lovers far and wide,

By the time you read this, the Kevin Mahogany/Kenny Barron Trio concert/workshops will be jazz history for Lincoln. But in writing this letter to you folks 11 days prior to showtime, I'm extremely excited and thrilled to be bringing this timely pairing of these four fab players to perform. The UNL workshop and one at Lincoln Southeast High School will allow a good variety of ages to catch this rising star (Mahogany) backed by one of the all time top notch trios out of NYC (Kenny Barron, piano; Ray Drummond, bass; and Ben Riley, drums). What puts the icing on the cake is that I just received our first grant check from the Mid-America Arts Alliance, which really solidifies our status in the jazz education scene. A special "way to go" to our JAZZ editor Dave Hughes for helping make this all happen.

Ironically, I just received a check from an unnamed major Midwest CD distributor for sales of my Blues Foundation Records recordings from Not All There and The Tablerockers featuring Earlene Owens about six weeks late, and don't ask about all of the red tape. They pay bottom dollar and then make you wait/beg for you dough. C'est la vie. It's a jungle out there, but nary a dull moment. By the way, speaking of Foundation Records...I hope to make an announcement in our next issue of JAZZ about our first release on the Jazz Foundation label. A subtle hint, he's a superb Eastern jazz pianist backed by KC's best rhythm section. More later.

My plans to create a jazz program at Wentworth Military Academy in Lexington, Mo., is in the works big time (I dig the concept of creating a course based on improvisation within the walls of a military academy whose rules and regs are etched in stone). It now appears they're erecting a new music building in the fall, so my addition of a new jazz library as well as teaching jazz is the perfect match. Still, more later.

I also want to thank my good buddy Dan DeMuth for his literary contribution on the immortal Jack Teagarden in this issue. Any other jazz scribes/poets out there who would like to add to our newsletter, please let me know. Hey, we pay well!

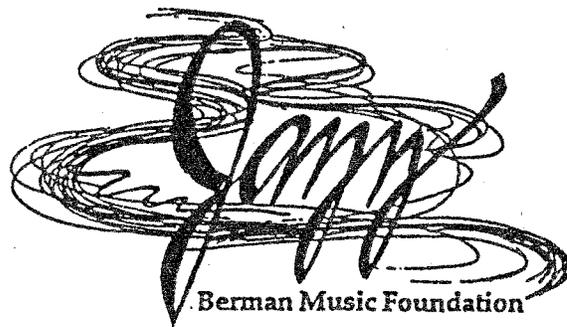
In closing, I want to say how sorry I am that our fine jazz newsletter takes so long to reach our readers outside of Nebraska. The advantages of having our third-class bulk mail rate are obvious, but it takes an age to get delivered. Until we figure out a better way...try to be patient. We hope you find it's worth the wait.

Happy Turkey Day to all of you. I'm thankful for jazz, and your wonderful support. God bless.

On the one,



Butch Berman



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Trustee: Butch Berman

Consultants: Dave Hughes, Nancy Marshall, Andrew Rowan, and Wade Wright

Correction: The photo of Kevin Mahogany on the cover of the October issue should have been credited to Tom Ineck.

Mahogany / Barron

(continued from page 1)

Barron improvised a solo introduction before Riley entered with brushes, then increased the tempo ever-so-slightly and switched to sticks. Drummond expertly inserted bass jabs and fills, Barron and Riley traded licks in a subtle dialogue, and Drummond took a solo before it came to a climax with all three trading four-bar breaks with wit and grace.

To wrap up the first set, Mahogany returned to the stage for a tribute to his hometown. "Parker's Mood" and "Kansas City" got the down-and-dirty blues treatment, with the singer belting the final refrain with all the gusto of Big Joe Turner. Formerly a baritone sax player, Mahogany sailed through the boppish "Yardbird Suite" with a hornlike scat-singing ability.



Photo by Rich Hoover

Ray Drummond, Ben Riley, and Kenny Barron

Instead of cruising down Route 66, the second set began on terra firma with Fats Domino's "I'm Walking." Mahogany's approach to this rhythm-and-blues classic emphasizes the blues side of the equation, with elongated lines, bent notes and words repeated in riff-like streams.

Mahogany and Drummond brilliantly blended Miles Davis' "All Blues" and "East Coast Blues," with the deep-voiced singer mimicking the acoustic bass in a head-to-head repartee with Drummond.

The immortal ballad "My Foolish Heart" emphasized Mahogany's astounding vocal control and Riley's supremely tasteful approach to the brushes, which are underused and often abused by lesser drummers. Barron's solo was the epitome of sensitive accompaniment, setting the stage for Mahogany's powerful reprise.

Again, the singer took his leave to make way for a trio feature, this time a Barron original in the Brazilian mood for which the pianist-composer seems to have a special affinity. Riley again exhibited his inventive timekeeping technique by using one brush and one stick. Barron's playing had all the freshness and exotic feel of a South American rain forest.



Photo by Rich Hoover

Riley and Kevin Mahogany react to a solo by Barron

Mahogany returned to introduce his own composition, "Still Swingin'," which the singer penned as a sort of anthem for his generation. He wrote it in response to critics who claim that younger jazz artists don't swing in the traditional sense.

Nonsense, says Mahogany, and he proves the falsity of that charge with a swinging performance that shifts from a funk beat to a straight bop time signature, as if to say, "Not only do we swing, but we know the best of both worlds." A risk-taking -- and flawless -- scat sequence put the icing on the cake.

It's always a treat when a singer of Mahogany's immense talent discovers and reveals to his audience the beauty inherent in a tune that previously had been ignored or given short shrift. This time it was the beautiful ballad "When October Goes," written by the odd couple of wimpy singer-composer Barry Manilow and master lyricist Johnny Mercer. Done in an intimate duo setting by Mahogany and Barron, the song about a season's passing seemed especially appropriate on a chilly Oct. 30 evening.

Barron led the foursome home with a final uptempo swinger that had Mahogany constructing his most impressive scat-singing work of the evening in elaborate lines of vocalese, first at high speed, then slowing to a bluesy mid-tempo. (continued on page 4)



Photo by Rich Hoover

Pianist Barron at the keyboard

Jazz performances of this caliber are rare in Lincoln. Local jazz fans and jazz advocates have much to learn from this successful collaboration of artists and presenters. Here's hoping that the Berman Music Foundation will continue to find interest and support from the UNL School of Music, the Mid-America Arts Alliance, with the Lila Wallace-Reader's Digest National Jazz Network, the Nebraska Arts Council, and the National Endowment for the Arts, and the paying customers who make live jazz possible.



Photo by Rich Hoover
Mahogany emotes while he sings

Mahogany / Barron workshops review

by Butch Berman

I was an only child, as was my mother. Consequently, I was pretty much raised as an adult - and couldn't wait until all of my schooling was behind me to explore life to its fullest.

Thus, when I founded the Berman Music Foundation - my first primary goals were centered towards entertainment and public performances of both the "Young Lions" and "Elder Statesmen" of jazz. My ex-partner, Susan Berlowitz stressed our need to delve deeper into education but I, myself, wasn't educated enough to get it. Now, two years later the picture widens and becomes clearer...and after witnessing the two spectacular workshops held by both the University of Nebraska-Lincoln and Lincoln Southeast High School with instructors Kevin Mahogany and the Kenny Barron Trio - I can see the light. Watching both young men and women of college age, and the eager fresh faces of the Southeast kids soaking up all the years of experience put before them was a beautiful sight. After all, these are our torch bearers of the future.

Let me start with the UNL workshop set by Dave Sharp, director of Jazz Studies, at the Westbrook Music Building, Room 130 at 2:30 pm...hours away from their memorable concert of this very special, limited, but vital pairing of today's greatest jazz stars. The students usual



Photo by Butch Berman
Kenny Barron addresses the workshop at UNL

2:30 pm class was transformed into a question and answer session plus a short performance by each musician, as well as a group performance at the end of the class.

Pianist Barron opened the proceedings telling of his early influences to jazz brought on by, at 14, listening to the stylings of Tommy Flanagan on Sonny Rollins' "Saxophone Colossus." Kenny then proceeded to blow minds, demonstrating first Flanagan's style followed by how a song changes depending on style, doing the same pattern as if Thelonius Monk played it. Barron, himself a professor at Rutgers University, which is famed for its jazz studies, made it clear how one must make every "standard" your own tune. Barron then wrapped up his segment of the workshop comprising his previously mentioned methods filtered through his own creative genius with a gorgeous rendition of "I'm Getting Sentimental Over You."



Photo by Butch Berman
Barron, Ray Drummond, and Ben Riley get ready to play

Next, Kevin Mahogany stepped up to the mic to reprise his earlier KC history. He cited his own example of not having to relocate to NYC or even leave your home to "make it" in the business if you don't want to. Emphasizing versatility, Kevin remembered early in his career singing everything from rhythm 'n' blues to opera and stage show productions to hone his rich chops. Even his college studies of English and Drama, as well as music now all come together in helping him shape and develop his style.

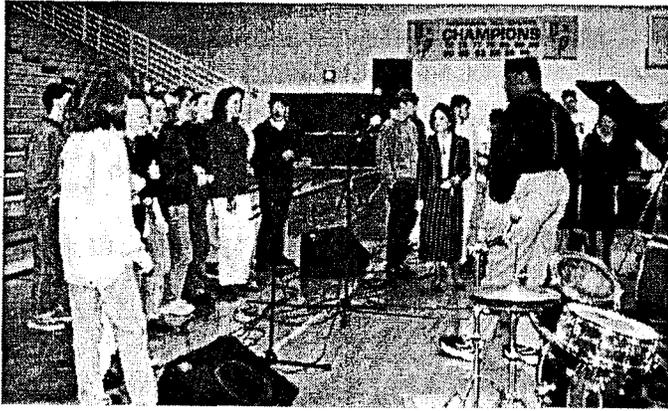


Photo by Butch Berman
A Southeast choral group performs for Kevin Mahogany

Totally non-ego driven, Kevin considers himself another instrument within the quartet instead of a vocalist and a trio. This enables all musicians to communicate as a unit...always keenly aware of where they all are as they perform. Eye contact and focused concentration lets everyone know when a number and even a solo starts and stops.

Bass wizard Ray Drummond then strode toward the podium (each musician was as at ease with public speaking as they are with their music, truly a double gift, being able to teach as well as play with such brilliance), he spoke of starting out as a French horn player...but there was such a surplus of them that he switched to bass...



Photo by Butch Berman
Riley adjusts one of his cymbals at Southeast

While the UNL class numbered about 50 students, almost 1,000 appreciative students attended the performance part of the performance/workshop at Southeast the next morning. Then, Mary Oestmann's choral group, Ars Nova, and selected music students stayed around for an informal workshop.

Special thanks on this project go to Dave Hughes, Rich Hoover, Nancy Marshall, Southeast teacher Mary Oestmann, and Southeast principal Nancy Becker.



Photo by Butch Berman
Barron and Drummond talk to Southeast music students

What a stroke of luck for the jazz society! Ray then appealed to all the young bassists present that the bass "sings" too, and soon proved how its supple deep tones could solo like a horn or a vocalist, or any other instrument. The amazed throng was hushed by Drummond's stunning take on Duke Ellington's "Prelude To A Kiss."

His required listening included Jimmy Blanton, Paul Chambers, and Oscar Pettiford as Drummond's prime early mentors. He paid a nod to Ron Carter as well as the late Scott LaFaro, who died much too soon in a tragic auto accident.



Photo by Butch Berman
Southeast vocal teacher Mary Oestmann talks to Mahogany after the workshop

NJO puts audience in sentimental mood

By Tom Ineck

For its annual tribute to the Swing Era on Oct. 2 at the Ramada Hotel in downtown Lincoln, the Nebraska Jazz Orchestra pulled out all the stops, bombarding listeners with two dozens tunes, most of which were drawn from the songbooks of the big bands.

The concert got off to a good start with a swinging, mid-tempo version of Glenn Miller's "In the Mood," featuring Dave Sharp on alto sax and Ed Love on tenor sax trading fours, trumpeter Brian Grasmick taking a fine solo and the whole ensemble playing in tight formation.

"Tribute to the Duke" was a well-arranged, nearly seamless blend of "In a Sentimental Mood," "Mood Indigo" and "It Don't Mean a Thing (If it Ain't Got That Swing)." Sharp played a shimmering clarinet solo on "Indigo," and "Swing" again featured Love on tenor and Grasmick on trumpet.

Twelve of the Swing Era melodies -- good, bad and indifferent -- were played with perfunctory coolness during a tiresome start-and-stop medley of Big Band themes that audience members were asked to name. Love then told them what they had just heard before launching into the next abbreviated theme.

Barely given 30 seconds apiece, the sound bites ranged from Benny Goodman's "Let's Dance" to Glenn Miller's "Moonlight Serenade" to Tommy Dorsey's "I'm Getting Sentimental Over You" to Count Basie's "One O'clock Jump" to Clyde McCoy's "Sugar Blues" to Russ Morgan's "Let Your Heart Beat For Me" to Artie Shaw's "Nightmare" to Glen Gray's "Smoke Rings" to Woody Herman's "Blue Flame," and so on and so forth.

It was a static presentation, a dry academic exercise that served no purpose except to spark a few nostalgic memories for the oldsters in the crowd, to completely baffle the youngsters who attended and to bore this reviewer to tears. Even the few big band experts who seemed to enjoy this game of "Name That Tune" could not have been very satisfied by the NJO's throw-away style.

Simply put, if a Big Band theme (or any piece of music) is good enough to play at all, it is good enough to be played in its entirety.

Departing from the Big Band motif, Errol Garner's classic "Misty" got an excellent reading with outstanding solos by Sharp on tenor, Tom Harvill on piano and Love on tenor. Sharp, Love and Scott Vicroy were all on the tenor horn for "Four Brothers," with Mike Murphy on baritone sax and Tom Clifton sitting in for Herman on clarinet.

The hilarious parody "Guy Lumbago Meets Lawrence Welch" provided the evening's comic relief, complete with mouth-popping, moaning trombones and syrupy saxophones.

From the Buddy Rich songbook came "Basically Blues," a mid-tempo swinger with a rapid-fire saxophone

interlude and hard-driving solos by Harvill, Vicroy, guitarist Peter Bouffard and bassist Rusty White. This tune exhibited some of the best ensemble and solo work of the night.

But the best single playing of the evening was Sharp's exquisite rendering of "Harlem Nocturne" on alto sax. With muted trumpets and trombones setting the mood, the tune turned from mellow to brawny and raucous as the brass asserted itself in the bridge. Sharp's sensitive playing made it his showpiece.

Someone in the NJO ranks let loose a war whoop in the opening moments of a flying uptempo version of "Cherokee" that was strong in all sections, especially the reeds.

The band finished with a rousing rendition of Woody Herman's warhorse, "Woodchopper's Ball," which featured Love on clarinet, Vicroy on tenor, Dutch Ode on trombone and Jeff Patton on trumpet.

The NJO's next show promises to be a special event. For "Christmas and All That Jazz," the orchestra will present Duke Ellington's jazzy interpretation of the classical "Nutcracker Suite." The same concert will be performed Dec. 11 at Witherspoon Auditorium at the Joslyn Art Museum in Omaha and on Dec. 12 at the Ramada Hotel in Lincoln. Tickets at the door are \$12 for adults, \$9 for senior citizens and \$5 for students.

KC Blues & Jazz Fest gives \$16,000 to city parks

By Tom Ineck

The 1996 Kansas City Blues & Jazz Festival, which the Berman Music Foundation covered in its August newsletter, suffered from two days of nasty weather, but organizers still managed to donate \$16,000 to the Kansas City Parks and Recreation Board of Commissioners.

"While the weather always plays a role in the success of the festival, we always want to keep our promise to be good community citizens -- even under most challenging circumstances," said Peter Horak, executive director of the festival.

The money will be used to help restore the Liberty Memorial, the nation's only World War I memorial, which is on the festival grounds in Penn Valley Park. This year's three-day blues and jazz festival drew about 90,000 people, compared with 130,000 last year.

In September, the Kansas City festival organizers and marketing partners took home six awards from the International Festivals & Events Association annual recognition ceremony in Orlando, FL. Festival executive director Peter Horak also was cited for his service.

The Kansas City Blues & Jazz Festival is held every third weekend in July. Now planning its seventh season, the festival is a major attraction for regional and national blues and jazz fans. For more information about the festival, call 1-800-753-FEST.

Tomfoolery

By Tom Ineck

The cause of jazz education in the country that gave birth to this many-faceted music has been greatly advanced in recent years, with many colleges and universities bolstering their budgets for music training and music history programs.

At the University of Nebraska-Lincoln, Dave Sharp in the last few years has more than tripled the number of students taking the jazz history class. Every year, more than 2,000 students are introduced to the fundamentals of jazz history.

The textbook for these UNL classes is "An Outline History of American Jazz," developed by Sharp in collaboration with Randall Snyder and Jon Hirschke. Excerpts from this text recently were used to enlighten a different, but no less enthusiastic, student body.

About 175 people statewide attended a three-part seminar on "Jazz: A History and Appreciation," presented by Sharp from the studios of Nebraska Educational Telecommunications in Lincoln. About half of those who attended were in the Lincoln audience, while the others watched the seminar on television from sites around the state.

The first session was devoted to a rudimentary understanding of jazz evolution, from its roots in Africa, slavery and the blues a century ago to the eclecticism of the 1990s Jazz's unique musical elements of improvisation, rhythm, harmony, melody and jazz interpretation were set out, and the instruments most common to jazz expression were discussed.

Session two covered the development of ragtime and stride piano, New Orleans jazz, Chicago in the '20s and the Swing Era, an incredible stylistic range. The final session was equally broad, covering everything from the bebop revolution to cool bop, hard bop and Third Stream extensions to the innovations of Miles Davis and John Coltrane and even a little jazz-rock fusion.

I was greatly impressed by Sharp's ability to condense an entire semester's worth of jazz history into less than eight hours. The seminar was an interesting and intriguing blend of lecture, film clips and live music played by some of the area's best musicians.

For example, the polyphonic New Orleans jazz style was well illustrated by Sharp on clarinet, Dean Haist on trumpet, Dutch Ode on trombone, Tom Larson on piano, Rusty White on bass and Todd Smith on drums. The quartet of Sharp, Larson, White and Smith also showed how bebop innovators frequently played new melodies over familiar chord structures, such as the changes for "I Got Rhythm."

After all, it is one thing for Sharp to assert that bebop is "the epitome of functional harmony" and another thing to teach by example. In the final session alone, we heard the group perform "Moose the Mooche," "Killer Joe" and "Straight, No Chaser."

Jazz on disc

by Tom Ineck

Recordings rated * to *****

STEVE TURRE, *Rhythm Within*, Antilles Records. ****

With "Rhythm Within," master trombonist Steve Turre continues to blend ancient and modern instruments in a decidedly modern jazz context.

This 1995 release is more successful than his first experiment with a conch-shell choir, 1993's "Sanctified Shells." This one features a star-studded lineup playing both original tunes and standards.



Steve Turre

For example, the 13-minute opener, "Funky-T," has outstanding solos by Turre, trumpeter Jon Faddis, tenor saxophonist Pharaoh Sanders and pianist Herbie Hancock, as well as solid drumming by the ubiquitous Victor Lewis.

The shell choir consists of some of the best brass players in the business, including trombonists Douglas Purviance, Robin Eubanks, Jamal Haynes, Frank Lacy and Aaron Johnson and trumpeters Faddis and Stanton Davis. All were taught the fundamentals of shell playing by Turre, who has developed a technique to broaden the range of these simple instruments and to give them a deeper resonance in harmony with other shells.

The strange beauty of the conch shells (which came from the Caribbean, Polynesia, the Philippines, Australia and Mexico) is most evident on the standard "Since I Fell For You" and the haunting "Twilight Dreams," which juxtaposes the low-pitched shells with Faddis' soaring trumpet.

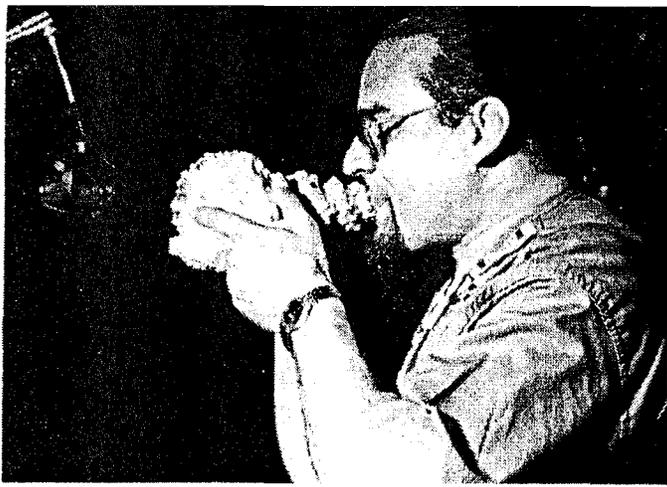
HARVEY WAINAPEL, *Ambrosia: The Music of Kenny Barron*, A Records. ****

When asked to record with the famed Metropole Orchestra, saxophonist Harvey Wainapel took the opportunity to pay tribute to the music of keyboardist Kenny Barron.

Barron is generally recognized as a master player but remains under appreciated for his compositions, which range from the romantic "Ambrosia" to the frantic "Lunacy" to the Latin sounds of "Sambao," "Belem" and "Sonia Braga."

The first five tracks are with the Metropole, and the last four tracks feature a small Brazilian-style combo.

Wainapel, who has been on the faculty of Sonoma State University and the Stanford Jazz Workshop for nearly a decade, seems inspired by Barron's atmospheric tunes, whether he's playing soprano, alto or tenor sax.



Steve Turre and one of the "sanctified shells"

Sanctified Shells to perform at Lied

By Tom Ineck

"The shell and the animal horn are the roots of all brass instruments and were played by human beings before written history. These ancient instruments are played the same way modern brass instruments are played - by vibrating the lips while blowing through a tube or chamber."

Jazz trombonist Steve Turre knows whereof he speaks. He will bring that knowledge of musical history and musical virtuosity to Lincoln Nov. 15 when he and his ensemble Sanctified Shells perform at the Lied Center for Performing Arts.

Turre, who has played with Ray Charles, Art Blakey's Jazz Messengers, Thad Jones/Mel Lewis Big Band, Van Morrison, Roland Kirk and Woody Shaw, first recorded with a ten-piece choir of conch shells for his 1993 Antilles release "Sanctified Shells," a heady mix of soul, salsa and instrumental swing. The ensemble featured five trombonists, a trumpeter and several percussionists, many of whom doubled on assorted shells.

That recording was followed in 1995 by "Rhythm Within," a similar blend of ancient and modern jazz instruments. But, whereas "Sanctified Shells" contains all original compositions, "Rhythm Within" features new interpretations of such standards as "Since I Fell For You," "All Blues" and "Body and Soul." Still, the shells play an important role.

"I first became aware of the power of the sound of the shell while working with Rahsaan Roland Kirk at the Both/And Jazz Club in San Francisco," Turre says. "At a certain point in the music, Rahsaan would play a call -- the primary tone (one note). The sound of this one note really affected me, and I noted the effect it had on the audience as well. It was so full and warm and peaceful -- I could feel the antiquity of the vibration."

and half price for students. Call 4/2-4/4/ or 1-800-432-3231 or visit the Lied box office at 12th and R streets.

San Francisco Fest rates best in the U.S.

By Tom Ineck

SAN FRANCISCO -- The Chicago Tribune did not exaggerate when it dubbed the San Francisco Jazz Festival "the biggest and most acclaimed jazz festival in the United States."

This year, the 14th annual festival lived up to that reputation with 12 days of concerts throughout this fabled city. My companion and I attended five superb shows on five consecutive evenings in three different venues.

Sonny Rollins, celebrating 25 years of recording on the Milestone label, sold out the 3,000-seat Masonic Auditorium for a landmark opening night performance on Oct. 23. An erratic player whose appearances can be disappointing when his improvisations are less than sublime, Rollins did not disappoint the enthusiastic crowd, which included San Francisco Mayor Willie Brown, Rollins' longtime producer and friend Orrin Keepnews.



Photo by Tom Ineck

Saxophone "colossus" Sonny Rollins in San Francisco

At age 66, Rollins still plays with an overwhelming intensity, constantly driving the tempo and weaving around, over and through the changes, often employing circular breathing techniques to extend the melodic and harmonic lines to the breaking point.

"Duke of Iron," in the swinging calypso style that Rollins loves, was a typical tour de force, with Oriental overtones and a sly quote from Rollins' most familiar Caribbean composition, "St. Thomas."

Showing his appreciation for a beautifully written ballad, Rollins lovingly reconstructed Ellington's "In a Sentimental Mood." Pianist Stephen Scott took a few risks in his solo, which was full of Monk allusions. Rollins took a masterful solo cadenza before returning to the theme.

Trombonist Clifton Anderson entered the fray in a

Throughout the two-hour, two-set performance, longtime Rollins bassist Bob Cranshaw exhibited a deep understanding of his employer's unique approach, always accompanying him with style and a readiness to change tempo at a moment's notice, along with expert drummer Harold Summey and flamboyant percussionist Victor See-Yuen.

We returned to the Masonic Auditorium, high atop Nob Hill, for the Oct. 24 concert featuring the Diana Krall Trio and the George Shearing Quintet. Krall paid tribute to the classic, drumless Nat Cole trio, with solid support from guitarist Russell Malone and bassist Paul Keller. Her swinging set included "I'm an Errand Girl For Rhythm," "Is You Is or Is You Ain't My Baby?" "This Can't Be Love," and the nonsensical "Flim Flam Sauce." Krall proved herself an excellent jazz pianist, as well as a sensitive vocal stylist, on the ballads "You Call it Madness," "The Boulevard of Broken Dreams" and "A Blossom Fell."



Photo by Tom Ineck

Pianist George Shearing with his new quintet

The new Shearing quintet recreates a format and a sound that the pianist first established in 1949, with vibes and guitar doubling the single-note lead lines as Shearing provides the harmonic underpinning. It is highly structured, but satisfying, chamber jazz, whether the tune is a bop number like "Consternation," a romantic gem like Fritz Kreisler's "The Stars in My Eyes," Horace Silver's "Strollin'," Neil Hefti's "Girl Talk" or Shearing's own classic "Lullaby of Birdland."

Again the Masonic was the place for the Oct. 25 stride piano tribute to Fats Waller, hosted by Billy Taylor and featuring pianists Dick Hyman, Ralph Sutton, Mike Lipskin and Kansas City legend Jay McShann. McShann, at age 87, and trumpeter Doc Cheatham, at 91, lent an unmistakable sense of history to the event, which also acknowledged the contributions of James P. Johnson, Willie "The Lion" Smith and McShann.

The oddest performance we witnessed was the Oct. 26 tribute to the late Don Cherry in the ethereal confines of the neo-Gothic Grace Cathedral, just across the street from the Masonic. The rambling, awkwardly

saxophonist Peter Dinklage and percussionist Frank Vasconcelos, but the most profound statement came from bassist Charlie Haden and Dewey Redman on alto sax in a long, improvised duet.

Vocal jazz was the focus Oct. 27 at the elegant, 900-seat Herbst Theatre. Just named male vocalist of the year by the readers of Down Beat magazine, Bay area favorite Mark Murphy opened for Dee Dee Bridgewater, who stole the show with a spine-tingling tribute to Ella Fitzgerald backed by the innovative Jacky Terrasson Trio.

Scrapple from the Apple

By Russ Dantzler

Clint Eastwood & Bruce Ricker Bring Jazz Giants Together

"It was a great moment to have Clint and Jay play piano together at Carnegie," said producer Bruce Ricker of yet another monumental accomplishment in his documentation of jazz. Ricker was referring to Jay McShann sitting down with Clint Eastwood to play "After Hours," the encore closing an incredible evening of jazz at Carnegie Hall Oct. 17. The theme was the thoughtfully-chosen jazz from movies Eastwood has made, called "Eastwood After Hours, A Night of Jazz."

This concert was a labor of love for Ricker, the man who produced and directed the best film ever made about Kansas City jazz, "The Last of the Blue Devils." He also co-produced "Thelonious Monk: Straight, No Chaser," with Eastwood as executive producer. Eastwood produced and directed "Bird." Ricker and Eastwood combined tastes, talents and resources with Warner Brothers and George Wein to assemble this concert, which also was the season opener for Jon Faddis' Carnegie Hall Jazz Band.



Photo by Russ Dantzler

Producer Bruce Ricker listens to Clint Eastwood as George Wein and cameras look on, backstage at Carnegie Hall

Helping to bring all of this to your living room next spring were record producer Phil Ramone, Altman's line-

producer for "Kansas City," Matthew Sieg, and countless others. The concert was recorded on 72-track audio tape and shot by a dozen video cameras. A PBS show, compact disc and home video will all be made available.

The evening began with Erroll Garner's "Misty," played poignantly by Kenny Barron and Barry Harris on pianos. Dramatic vocalist Jimmy Scott followed with "The First Time Ever I Saw Your Face." "This Time the Dream's On Me" was then offered by Clint's son's group, the Kyle Eastwood Quartet, from the movie "Bird." Then it was time for Kansas City to take the New York stage.

Jay McShann was backed by drummer Kenny Washington and Christian McBride on bass to play "Hootie's Blues," written by Jay and Charlie Parker, and performed in "Last of the Blue Devils." Claude Williams then joined the group and danced out the rhythm even more buoyantly than usual playing "San Antonio Rose" from "Honkytonk Man" in a bluesy and rare reunion with McShann. Jay and Claude turned the stage over to the Carnegie Hall Jazz Band, and Kansas City's Kevin Mahogany joined them to sing "Satin Doll."



Photo by Russ Dantzler
Jay McShann and Claude Williams together again

I'd guess everyone in the audience hoped, but did not expect that Clint Eastwood would come out before this joyous evening ended, and he did not disappoint. He spoke of his passion for jazz and mused that this could be the only chance he'd ever have to play Carnegie before opening the "After Hours" encore with competent blues style. Jay McShann sat down with him to fill out the keyboard, and so many musicians got involved that it became a big, beautiful mess before it was over, leaving musicians and audience members all grinning broadly.

Anyone who is interested in Kansas City's jazz will want to see "Last of the Blue Devils," featuring Count Basie and his Orchestra, Big Joe Turner, Jay McShann, Fiddler Williams and many more, with lots of interview and performance footage from the landmarked Musicians' Foundation building near 18th and Vine. It, and many fine videos can be ordered with check or money order from Rhapsody Films, Inc., P.O. Box 179, New York, NY 10014. The price for this (or for "Bird" or "Honkytonk Man") is \$17.98 + \$4.00 per order for postage and handling. Many other titles are available, and next spring this will be the place to order "Eastwood After Hours, a Night of Jazz."

Benny Waters Warms Up for Lincoln In New Hampshire, New York & Europe

The University of New Hampshire's 114th jazz program starred alto saxophone colossus Benny Waters and featured Howard Alden backing him on guitar Oct. 21. Waters will turn 95 years of age before he and pianist-composer Jane Jarvis play Lincoln for the Berman Music Foundation March 9.

I had tried to see that classroom work would be arranged along with his University concert before we got there, but to no avail. When producers and professors witnessed Waters confidently and articulately whipping his



Photo by Russ Dantzler
Fiddler Williams, bassist Christian McBride, and Mahogany

Lennie Niehaus than guest-conducted the Carnegie Band performing an original world premiere suite created for this event entitled "Eastwood: After Hours." It contained bits of a number of tunes associated with Clint's movies. Jon Faddis soloed on trumpet, followed by a tenor saxist I found delightful to hear for the first time, James Rivers. A pinnacle was reached when Josh Redman and James Carter reached deeply into their trick bags as they battled away during a part of the suite that had begun sounding like "Straight, No Chaser."

Band leader and drummer T. S. Monk opened the second half with a medley paying tribute to his father, Thelonious. Great moments followed featuring Mahogany returning with trumpeter Roy Hargrove, saxophonist Charles McPherson on "Cherokee," a full string section on "Laura" joined by James Moody on "Parker's Mood," and Josh Redman's tasteful reading of "These Foolish Things." The program ended with Flip Phillips joining all of the horn players in the house and the full Carnegie Band again performing "Lester Leaps In."

band into shape for the evening, they then took notice. Before the concert began, I was asked if we could delay our flights to New York in order to place Waters in the classroom. Just after the evening's marathon standing ovations were over, I changed our arrangements.

Professor Cleveland "Buddy" Howard's "History of African American Music" class then had the rare opportunity to seek answers to questions others might find only in very well-researched books. An opportunity to query the last man on earth to have recorded with Joe "King" Oliver was not taken for granted. For a solid hour, I never saw a student blink. Questions were answered regarding Harlem in the '20s, the most important early big bands, Ella Fitzgerald singing for amateur night at the Apollo, the European jazz scene and much more. Waters answered all questions as quickly as they could be asked, with wit and sly humor. It is my hope that a similar forum will be arranged in Lincoln March 10, so all those who have questions can bring them to a seemingly bottomless source of answers.

Before this concert, Waters sat in with an appreciative Bobby Watson at Sweet Basil in Greenwich Village and within a week afterwards he was on stage blowin' with his cohort of 70 years ago, Benny "the King" Carter at Iridium. He'll be off again to Europe before you read this.

Swinging powerhouse pianist Jane Jarvis, who by the age of 13 was a staff pianist on live radio while absorbing in-person influences from the likes of Mary Lou Williams, will also be available for workshops and seminars when in town with Waters. She is one of the earliest female executives in the music business, and has penned over 300 compositions. Lincolnites should be able not just to hear the music of these masters, but the first-hand stories that made the musicians into the unique masters that they are.

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

Sepia Panorama*

(One listener's journey through jazz)

**July 24, 1940 Ellington masterpiece found on "In A Mellotone" and "The Blanton-Webster Band," both RCA Records.*

By Andrew Rowan

As a college student, my developing love for jazz made each new discovery a catalyst in my ever-continuing search for more. The discovery of Etta Jones' "Don't Go To Strangers" (Prestige OJCCD-298-2), while rummaging through the record collection of a friend's parents, was a watershed.

The title single had earned a Gold Record -- a rarity for a straight-ahead, vocal-jazz combo session, both then (1960) and now. Whether or not sales were an anomaly, the session itself -- great songs, inspired arrangements and performances -- remains a definitive vocal-jazz performance, a landmark. From Roy Haynes opening snare shots on "Yes, Sir, That's My Baby" to the plaintive yearning of "All the Way" (a performance light years away from Sinatra's), Jones commands our hearts and minds. This is really "jazz on the rocks."

A seemingly unlikely vehicle, "On the street Where You Live" embodies the jazz spirit, transforming a pretty show tune to make it dance and swing. "Something to Remember You By," a rarely heard song from Cary Grant's "Mr. Lucky" refutes the oft-heard assertion that jazz singers pay no attention to lyrics, sacrificing the story to improvisation. Each track testifies to the contrary, from the down-deep blues of Billie Holiday's "Fine and Mellow," the yearning of "Don't Go to Strangers" and "If I Had You" to the heat of "Bye, Bye, Blackbird."

Along the way Frank Wess' peppery flute solos and asides, as well as roots-driven tenor on "Fine and Mellow," provide the perfect complement to Jones' declamatory vocals. The presence of George Duvivier, a dean of the bass, and drummer's drummer Roy Haynes ensures that the session will swing like a gate. Richard Wyands, a sensitive, underrated pianist, is the group's calm center, giving solid backing and spinning limpid, beautifully articulated solos.

At 67, and still at the top of her game, Jones has yet to reap the widespread prominence that "Don't Go To Strangers" seemed to portend. But, check out the reissues of her other Prestige sessions and she's always in the groove, ever inventive, sounding like no one else, while mixing it up with jazz luminaries like tenor saxophonist and arranger Oliver Nelson, guitarist Kenny Burrell, tenor saxophonist Gene Ammons, and pianist Patti Brown.

Her current home is Muse Records where she continues to reimagine the standards, blues and blues ballads she loves so dearly, most notably on "Ms. Jones Top You (with Walter Davis, Buster Williams, Grady Tate, and Houston Person) and "Love Me With All Your Heart" with Cedar Walton, Jimmy Cobb, Joe Newman, Duvivier, and Person). And my love affair continues.

Considered Opinions **(Recording & Performance Reviews)**

By Andrew Rowan

CAECILIE NORBY, Caecilie Norby, Blue Note

Sometimes it just takes a voice to seduce. Norby, former lead singer in Danish rock and rock-fusion groups, brings to her first jazz date a sound and sensibility influenced by, but not totally forged in, the classic Holiday/Fitzgerald/Vaughn mold. The sounds of rock and

soul, not unlike her American contemporaries, have informed her work, coexisting with the more traditional elements.

"Wild Is The Wind" is poignant -- expressed with longing and loneliness. From the start, Norby deploys her accompanists deftly; from a larger ensemble, she here selects a guitar-led trio. A coterie of European musicians, headed by pianist Niels Lan Doky, join some American jazz stars, including trumpeter Randy Brecker, drummer Billy Hart and saxophonist Rick Margitza, to contribute to this intriguing session. Not all players appear on each track, creating varying instrumental settings without sacrificing continuity.

Norby also presents contemporary jazz tunes from the pens of Brecker, Chick Corea, Billy Hart, Lan Doky, and Don Grolnick, contributing lyrics to all save one, with mixed results. Lan Doky's melancholy "Night Road" (with lyrics by Tamra Rosanes) is best. Norby works wonders with sad songs.

Neil Hefti's classic "Girl Talk," just misses, adding a distracting "talkeses" soundtrack and swinging stiffly. But she recovers and scores with Rod McKuen's moody "I've Been To Town," written for Frank Sinatra's "A Man Alone" session. She pulls "Gentle Is My Love" from the Nancy Wilson songbook, resuscitates Jim Webb's wistful "By The Time I Get To Phoenix" and swings the Curtis Mayfield soul classic, "The Man's Got Soul." "Summertime" is inspired, given a misterioso treatment that contains echoes and whispers of Duke Ellington's 1961 edgy trio version ("Piano In The Foreground" on Columbia).

There's potential here, and I find myself being continually drawn into her singing. Norby states that "making a song your own" is, for her, "what jazz is all about." With this understanding, she's made an auspicious start.

STEVE KUHN, Remembering Tomorrow, ECM

A giant among musicians, Steve Kuhn's stature cannot be overstated. Having created his own soundworld, this extravagantly talented pianist, composer, and bandleader's reputation should be more widespread. But, in this era of obsession with young lions, a musician who so naturally spins musical wonders, with a touch and ideas all his own, Kuhn is too often taken for granted. Guided in his formative years in Boston by Madame Margaret Chaloff (baritone saxophonist Serge Chaloff's mother) and honed by years of practice and experience, Kuhn's keyboard command remains second to none.

"Remembering Tomorrow," unlike his previous two releases -- "Seasons of Romance," Postcards (1995) and "Years Later," Concord Jazz (1994), eschews standards and other traditional jazz repertoire in favor of originals, with two songs echoing his quartet work with Sheila Jordan, Harvie Swartz, and Bob Moses from more than a decade ago. "Life's Backward Glance," included on 1979's "Playground" ECM (out of print), are beautiful reflections.

While Kuhn's compositions can often be

demanding and complex, they never meander. Texture, color, and mood intertwine with the harmonic progressions, creating a seamless whole. Kuhn states that, "Sometimes I start with the emotional end, and sometimes I start with the intellectual end. To be effective, a composition must tackle both." "The Rain Forest," "oceans in the Sky," "Lullaby," "Trance," and "Life's Backward Glance" all paint pictures that reflect their titles.

"All the Rest Is the Same," powered by drummer Joey Baron's fiery accents almost brims over. The ending is sublime, turning on a six-note, descending figure that leads to the ending. The only non-Kuhn theme, Michel Colombier's elegiac "Emmanuel," unfolds with care, ruefully stated.

An improviser as facile as Kuhn must always be wary of glibness. No problem here: just listen to "Silver." There is an afterglow, a sense of having taken a very personal journey -- and at its height, an oasis is found in the deep, secret places of the heart.

CLAIRE MARTIN, Old Boyfriends, Linn Records

Make no mistake, British singer Claire Martin is the real thing. She commands immense technical gifts as well as uncanny ear for the undersung song, but most impressive is her genuine jazz feeling. A plethora of singers abounds with almost everything they need -- chops, a reasonably good ear, some sense of swing, fine song selection, excellent sidepeople and, of course, record deals -- but most all miss that bone-deep understanding of jazz. Martin gets it.

To be sure, the release of "Old Boyfriends" doesn't signal the second coming of Billie Holiday or Ella Fitzgerald, and who would want an imitator? It does, however, offer a glimpse of a promising young singer whose dedication to her craft shines throughout her work. Martin easily negotiates the heady, whirling gales of the uptempo tunes, especially "When the Sun Comes Out" (most often taken as a ballad), Artie Shaw's "Moon Ray" and Burt Bacharach's "Out of My Continental Mind," with aplomb. Almost too fast for the words to be intelligible, the latter defines that hoary appellation, "flagwaver." But sprints like these don't faze her; she barely breaks a sweat.

The ballads, though, yield the greatest treasures as Martin patiently unfolds the lyrics, passing the writer's story through her own experience. To borrow a phrase from Ruth Brown, she is "sensitive enough to look inside the lyric," especially when she takes full advantage of the bittersweet reflection of Tom Waits' "Old Boyfriends," using the blue-hued melody to get to the heart of regret. "I've Got News for You," whose cool sarcasm Carmen McRae would have savored, skillfully sidesteps the maudlin. Dusting off Dorothy Fields and Sigmund Romberg's delectable "Close as Pages in a Book" (replete with verse), Martin softly and soulfully croons this paean to love; later on, she calmly explains that "I Was Telling Him About You."

Variety and freshness in song selection, a strength

of this project, at the same time almost throws the program off-kilter. None of the songs are second rate or are treated in an off-hand fashion; but perhaps another piquant, classic-form standard would have made for a better balance with the more contemporary material. But this is only a small quibble. As good as Martin is, it is to be expected that there is still room for growth and refinement. AS this happens over the years, we can watch and win.

At this point, it would be remiss not to praise the band. The arrangements, the majority of which find Martin a main contributor, deploy a carefully assembled quintet that clicks from start to finish, featuring Mark Nightingale's smoky, fluent, and frequently fiery, trombone. Although producer and CD annotator Joel Siegel (widely known for his work with Shirley Horn) downplays his contributions, the impact of his knowledge, skill and impeccable taste cannot be underestimated. but the story here is Claire Martin as she breaks away from the pack and distinguishes herself.

LEON PARKER, *Belief*, Columbia

Drummer Leon Parker is called a minimalist, often reducing his drum kit to snare, bass, and one cymbal to propel his musical creations. But the sound-world he has created thrives on a multidimensional approach to the drum set and its relationship to the compositions and arrangements that flow from his fertile imagination. To focus solely on his minimalism oversimplifies the variety of ways he deploys his instrument, using a single piece, several pieces or all of the drum kit -- as well as the full range of the percussion family.

"Belief" follows Parker's acclaimed first recording, "Above And Below" (Epicure), as he continues to utilize the full resources of his instruments in the exploration of traditional jazz, Latin, blues, and Afro-Cuban expressions. Says Parker, "My spectrum in music is very wide ... I'm thinking less about what I want to express as an improviser, and more about what kind of statement I want to make overall." To achieve this, Parker has written (or co-written) six of nine selections.

His insistent cymbal propels "Ray of Light," displaying Tom Harrell's quicksilver flugelhorn on a Afro-Cuban groove. "belief," reminiscent of Yusef Lateef's writing, begins and ends with a misterioso horn statement over African percussion. Along the way, alto saxophonist Steve Wilson, trombonist Steve Davis and Harrell are abetted by riffing horns, gorgeously voiced, as Parker stokes the fires in the straight-ahead, hard-bop section. Wilson burns on the trio setting of "Close Your Eyes," spurred on by Ugonna Okegwo's walking bass lines, while his soprano is restrained and respectful in Jacky Terrason's pastoral original, "First Child."

But, not all of the treatments work this well. On "Calling Out," the exotic rhythms reach the straining point, sounding more generic than energized, perhaps more suited to a downtown dance floor than this elegant percussion-driven session. The insistent samba setting

given "In a Sentimental Mood" nearly obfuscates the innate beauty of Duke Ellington's theme.

Parker, however, is a thoughtful, provocative player and composer whose efforts serve to reenergize the idiom. Not content to serve up "store-bought" music, he stresses the importance of structure and concept in his approach. Unlike some of her peers, he has expanded his reach and, while drawing inspiration from the jazz tradition, keeps a discerning ear open to all musical forms, creating something of his own.

Jazz in the venues

Compiled by Dave Hughes and Nancy Marshall

The Nebraska Jazz Orchestra continues its 21st Anniversary Season for 1996/7 with a December 11 (Omaha)/December 12(Lincoln) concert, "Christmas and All That Jazz," which features seasonal music with a jazz flair. The Omaha concerts will be held at Joslyn Art Museum, 2200 Dodge Street, and the Lincoln concerts will be held at the Ramada Hotel & Conference Center, 141 N. 9th Street. The concert in each city begins at 7:30 pm with priority seating for season members only from 7:00-7:15, and general admission beginning at 7:15 for tickets purchased at the door.

Season membership for admission to the five concert series are: \$20 for students, \$36 for senior citizens (65 & over), \$48 for adults, and \$110 for family memberships (two adults maximum). Tickets at the door for the concerts are: \$5 for students, \$9 for senior citizens, and \$12 for adults. Tickets may be purchased at the first concert or ordered in advance by contacting the business office at (402) 477-8222, 216 N. 11th St., Suite 302, Lincoln, NE 68508-1401.



Nancy's Fault is (from the left): Nancy Marshall, Andy Hall, and Steve Hanson

Picture this: The Gallery Walk Cabaret November 1st, 8 pm at the Seventh Street Performance Loft. We entered on the deck right off the parking lot and went up on the elevator. Walked into the loft lit by a skylight, tiny white lights, and candles on varying sizes and shapes of tables...casual, but chic. A bit of milling around the bar, but

mostly intense attention centered on the UNL Jazz Trio with Peter Bouffard on guitar, Tom Larson on piano, and Rusty White on bass.

Absolutely stellar playing, not the same old tired bar routine of predictable tunes and arrangements. The musicians were there to have a good time, and they did. So did we.

If you missed it and wish you hadn't, it'll be back at the Loft on December 6th. This time: Nancy's Fault, Andy Hall, bass; Steve Hanson, guitar; and Nancy Marshall, vocals/piano, The Seventh Street Loft, 504 S. 7th Street; 8:00-11:00; \$5.00 cover; cash bar; no smoking. Come for the whole show or drop in any time.

Jazz continues on Sunday nights at 6 pm at The Oven at 201 N. 8th in Lincoln. You can hear the duos of Peter Bouffard & John Carlini on November 3rd and December 1st, Dave Sharp & Andy Hall on November 10th, December 8th, and December 29th, Dennis Taylor & Dave Novak on November 17th and December 15th, and Nancy Marshall & Steve Hanson on November 24th and December 22nd.

Also, jazz continues at Kiki's Crab House at 120 Regency Parkway in Omaha on Tuesdays, Thursdays, Fridays, and Saturdays from 8:00-11:00 pm. The local performers include Jorge Nila, Tom Larson, Mason Prince, Peter Bouffard, Bill Ritchie, and Liz Westphalen.

And, longtime Maynard Ferguson saxophonist and Omahan Matt Wallace is thinking about opening a jazz club in downtown Omaha with the backing of the Idelman family. Look for more information in this column in the coming months.

Jazz on the radio

By Dave Hughes

KZUM Community Radio, at 89.3 FM in Lincoln, offers a wide variety of jazz programs every weekday afternoon from 12:30 until 4 pm, except Monday when "Amy's Kitchen Sink Jazz," hosted by Amy McAndrews, ends at 3 pm, and Friday when "Women's Blues and Boogie," hosted by Carol Griswold starts at 12 noon. Three other jazz programs also appear on Monday as well, including "Dance Bands: When Melody was King" with Con Good from 8-10 am, "Jazz in the Morning" with Sleepy Stein from 10am-12 noon (unfortunately, as of October 28th, Stein has left the show and is moving to Las Vegas), and "Hotter Than That" with Warren "Rude Dog" Rudolph.

Unfortunately, Rudolph's program is one of only two jazz programs left on the evening schedule (the other being John Schmitz's "KZUM Heyride" on Friday nights from 7:30-9 pm). The jazz programs that used to be on Tuesday through Thursday nights have been replaced by two soul/r & b programs and a Jimmy Buffet program. Also, the loss of one hour of jazz on Mondays to blues programming, plus the trend away from jazz toward more blues on "Women's Blues and Boogie," has greatly depreciated jazz on KZUM. To share your concerns about

the loss of the hours that were devoted to jazz on KZUM, call Program Director Jon Morris at 474-5086. To receive a free copy of their program guide "Sound Alternatives," call the same number.

Nebraska Public Radio at 90.9 FM in Lincoln, and at other frequencies around the state (except Omaha), offers two nights of jazz each week. On Friday night, "Prime Time Jazz" with Bill Watts, comes your way from 8-10 pm. Then on Saturday nights, Don Gill starts off another night of jazz with the sounds of the big bands on "Big Band Spotlight" at 8 pm. That's followed by two National Public Radio programs, "Jazzset" at 9 pm, hosted by Branford Marsalis, and "Piano Jazz," hosted by Marian McPartland, at 10 pm.

JAZZSET in November and December

- 11-02-96 The Carnegie Hall Jazz Band in "Ella, Billie, Sarah, and Carmen"
- 11-09-96 Renee Rosnes and Jane Ira Bloom at the Mary Lou Williams Women in Jazz Festival
- 11-16-96 Shirley Horn and the Monty Alexander Trio at the Abyssinian Baptist Church, Harlem
- 11-23-96 Highlights from the Iowa City Jazz Festival, Pt. 1
- 11-30-96 Highlights from the Iowa City Jazz Festival, Pt. 2
- 12-07-96 Happy New Year from the Rockies
- 12-14-96 Happy New Year from the Bay
- 12-21-96 Happy Holidays from Three Marsalis Generations
- 12-28-96 New Talent for the New Year

PIANO JAZZ in November and December

- 11-02-96 Jon Hendricks
- 11-09-96 Michael Franks
- 11-16-96 Gary Burton
- 11-23-96 Eden Atwood
- 11-30-96 Joe Locke
- 12-07-96 Michael Feinstein
- 12-14-96 Ernestine Anderson
- 12-21-96 Jon Weber
- 12-28-96 Norma Teagarden

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

"Bohemia After Dark," hosted by Liz Chadwick, continues on KRNU at 90.3 FM in Lincoln on Friday nights now from 9 to 11 pm. Also, a new program featuring beat poetry, called "Words," has been added to the schedule. It is hosted by Joe Krings and usually features a poet reading his poetry live. This program is on Friday nights right after "Bohemia After Dark" from 1 pm to 1 am.

Ten (sorta) jazzy questions

By Butch Berman

This months questions are posed to Jon Hischke, owner of The Printer and Star Music, and also a saxophonist in various local groups.

Q: You play sax with the Fabtones and Annette Murrell and operate/run The Printer and Star Music. How do you make it all fit?

A: Fortunately, I have some very reliable people working with me at both places so it allows me the time to get away and play the gigs I get. Some weeks do get a little hectic, though. Some Fridays are like the old joke - "Thank goodness it's Friday. Only two more working days to Monday."

Q: If The Printer and Star Music continue to escalate - and for times sake, would you ever consider cutting back on you playing time?

A: Probably not. I probably average four to five gigs a month over a years time. But I have also become more selective about gigs I take. If I know for sure the gig will be no fun, I usually don't take it. Sometimes there just isn't enough money to justify it. As far as the two businesses go, The Printer is at the size I want it to be so I'm not being real aggressive about growing it any more. And Sat is so new that it is still very east to control.

Q: You were raised in Osborne, Kansas. How, when, and where did jazz cross your path?

A: Growing up on the plains of Kansas in a town of 2,000 people didn't expose me (or anyone else for that matter) to jazz. My first experience was listening late at night to radio stations coming out of the deep South. Like New Orleans, Shreveport, Del Rio, Texas, and places like that. AS I understand it, in those days after the sun set, radio stations could boost their power to 50,000 or 100,000 watts and effectively spread the signal to hundreds of miles away. So I'd lay in bed with a little transistor radio and listen to Ray Charles and people like that. Remember, this was in about 1954-55 and I didn't know music like that existed until I found these radio stations. What a revelation. Of course, that was not strictly jazz, but much heavier on the r & b side, but I didn't care. At least it wasn't Pat Boone. I remember the first jazz record I ever bought. It was by Charlie Ventura and I found it at the local dimestore. Charlie played alto, tenor, and bari sax on it. I still have it and occasionally dig it out to play. It wasn't until I was 20 and joined the Navy music program when I started to become aware of be-bop and related styles of jazz.

Q: I first heard you with the Monday Night Big Band at Huey's playing bari - are you proficient on the rest of the reeds and imply them at your gigs?

A: Actually, bari is my secondary horn. Granted, I usually played it in the Monday Night Big Band and enjoy it immensely, but over the past several years tenor has been my horn of choice. I did play alto quite a bit in the past, but when I joined the Fabtones about four years ago, the tenor seemed to fit the style of music we played much better and I gradually dropped the alto in the group. AS far as clarinet and flute go, you really don't want to hear it. I'm very rusty on both.

Q: Do you read charts when you work with the Fabtones, or mostly use "head" arrangements?

A: Almost exclusively head arrangements. If we are learning a new tune, I may write sort of a cheat sheet until we are comfortable with the song and then after that I usually don't need it any more. A few months ago, the Fabtones did a two night stand at the Zoo Bar and we expanded the group to 10 pieces (from our usual five). We added Jim Cidlik and keyboards, Del Darling on percussion and drums, Dean Haist and Larry Musilek on trumpets, and Ed Love on tenor (sax). Since none of the songs had written arrangements, the Summer was spent writing arrangements from tapes we had recorded on gigs. Sort of like covering your own band.

Q: How challenged are you when called upon to play with big bands after getting to solo more and be part of a smaller ensemble?

A: I approach different groups with a different attitude. I actually prefer not to solo with a big group. Usually I am playing bari and I don't feel as comfortable soloing as when I play tenor. Plus, big band music is more jazz oriented, and I am used to playing more r & b and pop music.

Q: I mistakenly took you for primarily a bari player, but you're not. However, I'll still pose this question to you. Gerry Mulligan is one of my major musical heroes, even though I'm a pianist. Was Gerry a "biggie" for you, or if not...who?

A: No. I didn't listen to anyone in particular except for Paul Desmond and Cannonball Adderly and I never tried to play like them. I just enjoyed listening to them. I also like Stanley Turrentine.

Q: If you could record with your "dream" rhythm section -local or universal - who'd be in it?

A: I can't give you an answer to that. I enjoy playing with the players here in Lincoln. They all inspire me in different ways so my dream rhythm section is right here at home.

Q: The last jazz CD/LP you bought was...?

A: That would be the latest recording from Tony Campice in Austin, Texas. He plays great tenor in the style of the big robust Texas sax layers. He also plays good bass flute.

Q: You deal with a lot of kids at Star Music. Which instrument is still the most desired by

students to start their musical training - not counting the piano?

A: From the business Star music did this last Fall, the also sax seems to be the biggie. At least it's the one favored equally by both boys and girls. Flutes and clarinets still seem to be "girl" instruments and trumpets and trombones are "boy" instruments. But that's okay. We need more sax players in the world.

You can hear Jon Hischke and the Fabtones at a Beaujolais Nouveau Party on Nov. 23 (call 476-1518 for details), at a pep rally FOR Colorado at the Haymarket Train Station Nov. 29, and at the Zoo Bar on Dec. 6 for FAC.

Discorama By Butch Berman

THE DOUG TALLEY QUARTET, Town Topic, Serpentine.

In the Kansas City tradition of swinging music excellence bar none, The Doug Talley Quartet is right up there at the top with the best of 'em. I must admit, I'd never heard of Doug Talley until my first taste of many listenings of "Town Topic."

I'm a Nebraskan who ventures south to KC often for great jazz, record hunting and barbecue, but not being a native - I guess you just can't have heard or seen everyone. So, a big thanks to my friend Helen Wewer for pulling this CD out of her purse at the Savoy Grill. She told me they taught at the same school, and to check this guy out.

Well, this guy is way cool. A tight compact rhythmic unit, playing all originals (except a blazing version of "Cherokee" that's a total show stopper) in a very stylistic and sophisticated groove. All four players: Talley on sax, Wayne Hawkins at the piano, Tim Brewer, the bassist, and exhilarating drum whiz Kent Kavanaugh make a definitive statement individually, as well as a group. They play jazz!

PHIL DEGREG TRIO, Table For Three, Prevenient Music.

One might think it would be easier to review the music of a friend as opposed to another faceless disc to try to connect with. Who knows...but if Phil De Greg were Jack The Ripper reincarnate - it would still be hard not to review this fine effort nothing short of first rate.

I discovered Phil's genius as a fledging student of his at Jamey Aebersold's Summer Jazz Workshop a couple of years ago. He impressed me enough to hire him as part of a super session meeting of Greg Abate, Claudio Roditi, Bob Bowman, and Todd Strait in Lincoln earlier this year. For two nights this sterling quintet took me to jazzy heights not even fulfilled every night at some NYC hot spots. These cats swung like crazy, and Phil almost stole the show.

Based in Cincinnati, Phil is a valued faculty member

of the College Conservatory of Music at the University of Cincinnati as well as the often featured artist in residence at the famed Blue Wisp.

On "Table For Three," Phil is joined by two separate crackerjack rhythm sections from two different dates. However, the finished product is a craftily blended labor of love that comes off as a seamless piece of work. Phil shines throughout, while the bassists, Eric Sayer and Mike Scharfe, and the drummers, Steve Barnes and Marc Wolfley compliment each other from start to finish. Romping through the opening cut of "Come Rain or Come Shine" to a tour de force Latin journey with Tom Harrell's "Sail Away," you can tell Phil studied all the great masters, but with a special stamp of his own charm weaving sly, yet lush cascading phrases around old chestnuts, making them new once again. A true reflection of a major talent on the ascent.

With "Table For Three," you can be the fourth for fine dining with each repeated visit.

THE SONS OF BRASIL, The Sons of Brasil, Black Tie Records

One of my favorite highlights from the First Annual Kansas City International Jazz Festival wasn't even on the bill. That moment was, while hanging around the great backstage artists lounge/buffet (what a spread - thanks again, Steve Irwin) and running into Stan Kessler. Stan's a fab trumpeter and was playing with the Karrin Allyson "Big Band" at the festival. We first met in Lincoln when the Berman Music Foundation brought Karrin here for a two night stint at Huey's. I also knew Stan performed with a band that he conceptualized based on Brazilian jazz, and were called The Sons of Brasil. With that in mind - I knew the new CD entitled "The Sons of Brasil" on James Jeffley's label, Black Tie Records was going to be good...but it was more than good - it was f_____g great!

This KC sextet plays Bossa Nova like they invented it, even incorporating the Bateria into its rep. Mostly originals - all players sparkle. Drummer Doug Auwarter makes regular pilgrimages south of the border, and it shows mightily as he and bassist Greg Whitfield, plus percussionist Gary Helm make me want to renew my dance lessons from Arthur Murray and move and groove to this wonderful, magic beat. Wayne Hawkins, on keyboards, adds multi-layered blankets of shaded hues and tomes to propel guitarist Danny Embrey and leader Kessler to exchange exquisite solos of both tender and fiery nature.

A major piece of work. More proof that next to NYC - KC is a very jazzy happening with many swinging cats.

Special kudos also to Bill Crain of BRC Studio who's Trilogy Big Band opened the festival and engineered both The Sons of Brasil and Doug Talley. A real pro.

All three of these CDs should be available in the

Lincoln stores. If not, and for more info on both The Sons of Brasil and the Doug Talley Quartet contact:

Black Tie Productions
5920 Nall, Suite #1
Mission, KS 66202
800-525-5843

Talley Music Productions
phone: 913-631-6704
Fax: 913-268-3064

For info on Phil De Greg, contact me at our office at 402-476-3112.

Blues Corner By Rich Hoover

CATFISH KEITH AT THE LOFT

Catfish Keith is in the upper echelons of acoustic blues artists, with his style of bottleneckin', fingerpickin' and footstompin', he makes a fresh, contemporary rendition of the original circuit artists at the very beginnings of blues history.

I was fortunate to have caught Catfish Keith on a one-nighter in Lincoln at the Loft located in the Wagon Train Project 512 S. 7th. The Lightnin' Bugs opened the show and set the stage perfectly for Catfish Keith to perform two sets using the national steel and a 3/4 size acoustic guitar for his instrumentation. Over the two sets he played tunes from his published collection of four CD's and one video release. His latest CD release "Fresh Catfish", along with his earlier releases, have a great selection of tunes from his influences and inspirations, such as; Jessie Mae Hemphill, Honeyboy Edwards, Barbecue Bob. Plus over a dozen tunes from his own pen. Catfish Keith has also reworked some contemporary tunes to fit his style. His latest release has "High-heeled Sneakers" by Tommy Tucker, "Happy All the Time" by Joseph Spence, and "Kohala March" a Hawaiian steel guitar tune adapted to fit Catfish Keith's playing style.



Photo by Rich Hoover
Catfish Keith at the Loft

During the two sets he was havin' fun playing and singing, it was infectious and spread over the gathering. At the break I had the opportunity to visit a bit, and I found that he was about to embark on his 13th overseas tour since '92 (he has performed in England, Scotland, Ireland, Hong Kong, Malaysia, France, Holland and Slovenia). Traveling with his wife Penny Cahill, who takes care of sound, merchandising, and a myriad of other touring tasks; they seem to have quite the touring entertainment package. I will certainly take every opportunity to see them again and again.

Thanks to LAFTA for producing this event and thanks to Nancy Marshall for making me aware of this performance.

For info on Catfish Keith, including bookings and products, call 1-800-484-9639, code 3474, or mail to :

Fish Tail Records
PO Box 2561
Iowa City IA

For info on LAFTA, call (402) 474-2275 or mail to:

1943 Euclid Ave.
Lincoln, NE 68502

Blues on Disc By Rich Hoover

ALVIN YOUNGBLOOD HART, Big Mama's Door, Okeh

If cream rises to the top, Alvin Youngblood Hart is a blues virtuoso. Mr. Hart is excellent on 6 and 12 string guitar, lap steel, banjo and tenor guitar. He also penned 7 of the 14 tunes on this CD and arranged three others to suit his style. In addition to his fine musicianship he has a singing style and ability that combines good articulation with cultural authenticity.

Mr. Hart covers a variety of American folk music styles. Joined by Taj Mahal on three of the tunes, this only adds to the stellar musicianship on this CD release. With 14 tunes covering 50 min., this CD should be in the collection of anyone who enjoys blues/folk music from a new top-notch contemporary artist.

ANTHOLOGY, The Music Never Stopped; Roots of the Grateful Dead, Shanachie

A great collection of American music art forms. This is not the Dead or really has anything to do with the Dead sound, but is an excellent collection of who and from where they got their songs and influences. There are 17 tunes that cover folk-country-soul-blues-rock&roll and R&B, with songs by Obay Ramsey, Merle Haggard, Dixie Cups, Howlin' Wolf, Chuck Berry and Bobby "Blue" Bland.

This is early Dead cover tunes, 65-67, stuff that they played to develop the sound and the feel that made the Dead over the last 30 years.

The disc is accompanied by a 24 page booklet by Blair Jackson, a 25 year reporter and biographer of the Grateful Dead, that gives the history of the early times and influences of the Dead, and about a page on each of the 17 tunes documenting how and when each tune came into the Dead repertoire.

This CD is an excellent choice for those fans of early American music forms, and to any Dead fan that wants to cover all the bases of the how and why of the Grateful Dead.

The booklet cover has a nice illustration by R. Crumb. I'm glad to see some of his current work filtering through.

ANTHOLOGY, Street Dreams, Clay Dog

Superb mix of street music showing the diversity of culture in the niche of street musician in Chicago. The CD is accompanied by a six page booklet with plenty of street scenes and short bios of the nine groups and individuals that perform the 17 selections on this CD.

Another aspect of this CD, as stated in the booklet, is a portion of the sale price starting with the first CD goes to royalties for the musicians, and a portion goes to the Metropolitan Family Services.

The recording quality is excellent, which under the assumed circumstances must have been quite the challenge. There is no reason why this CD shouldn't be in a collection that covers multi-cultural music forms. It can be enjoyed many times for many reasons.



Photo by Rich Hoover

Great show by Jimmy and The Drivers at The Zoo Bar

JIMMY THACKERY AND THE DRIVERS, Drive to Survive, Blind Pig

Another solid blues/rock CD release by Thackery and the Drivers (Mark Stutso-drums, Michael Patrick-bass), there are eleven tunes on this release, eight of which are penned by Jimmy. Vocal duties are shared between Jimmy, with five tunes and drummer Mark Stutso delivering three tunes including the title cut "Drive to Survive."

The production techniques are rock solid and 45 minutes of Jimmy Thackery and the Drivers on a regular basis could be just what the doctor ordered. Thackery's mastery of the guitar continues to broaden and improve and the Driver's are tight and well oiled. Sounds to me like the road ahead looks smooth for fans of Jimmy and his Drivers.

WILLIE "BIG EYES" SMITH, Bag Full of Blues, Blind Pig

Classic Chicago blues from one of the legends that created the sound. Willie "Big Eyes" Smith, shuffle drummer extraordinaire, lyricist, and singer, has put out a must have CD for blues fans.

Willie handles the vocal duties, and is joined by Jimmy Sutton on upright bass, Gareth Best doing great undulating rhythm guitar, and James Wheeler and Nick Moss share the lead guitar admirably. Ross Bon and Kim Wilson share harmonica parts with a cool blue fire that sets the scene, topped off with the boogie piano of another Chicago legend, keyboardist "Pinetop" Perkins.

Willie's been playing since the early 50s, and played with Muddy Waters from the mid 60s until Muddy passed on in '81. At that time, the band reorganized as the Legendary Blues Band, which had four great years, then they all dispersed to do their own thing, gigin' around and finding their own place. Well Willie seems to have found a good one for himself. With credits for seven of the twelve on this CD and doin' all the vocals, he is doin' a fine thing for the Chicago blues sound. Willie again shows that he is bandleader-drummer-vocalist, bluesman extraordinaire. Once again a must have CD for blues fans.

UPCOMING LOCAL EVENTS

The Zoo Bar at 136 N. 14th in Lincoln is loaded with goodies this upcoming holiday season.

- Nov. 19----- Matt 'Guitar' Murphy
- Nov. 20----- Teddy Morgan and the Sevilles
- Nov. 27----- (Italian blues star) Rudy Rota
- Nov. 28----- (Local Heroes) The Heartmurmurs
- Nov. 29-30----- Joe Kubek & Bnois King
- Dec. 4 --- (Handy Award Winner) Coco Montoya
- Dec. 6----- (vintage Chicago) Byther Smith
- Dec. 10----- Anson Funderburgh/Sam Myers
- Dec. 12----- Gary Primich
- Dec. 14----- Sonny Rhodes
- Dec. 16-21----- Magic Slim & Teardrops
- Dec. 25-26----- Magic Slim W/ Heartmurmurs
- Dec. 27-28----- Kelly Hunt
- Dec. 31----- Tailgators

Or, you can find this info at:

- <http://incolor.inetnebr.com/lotec/zoo.htm>
- <http://members.gnn.com/frguitar/zoo.htm>

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Nebraska Connections by Dan DeMuth

JACK TEAGARDEN (and actually his mother Helen, who Jack affectionately referred to as "Mama Tea")

A Nebraska connection for the man from Vernon, Texas? If adolescence relates to formulative years, yes. In 1919, Jack's mother moved the family to Chappell, Nebraska after the death of her husband. While there, she supplemented their income by teaching piano lessons and playing at the Lyric Theatre during silent films. At the age

of five, young Weidon (Jack) cut his musical teeth on the piano. In the first known published account of a public appearance by Jack, the January 22, 1919 issue of the Chappell Register notes his upcoming appearance "...at the Lyric Theatre on January 24, providing musical interpretations on the slide trombone and musical saw."

In an interview given in 1948, Jack recalled as a boy being taken to a festival in neighboring Sidney to listen to a brass band, and then being allowed to sit in. Who can measure the weight of positive influences on a 13 year old boy, dealing with the recent loss of his father, at this period of his life? His career of legendary proportions and contributions has been well documented, and was one of constant growth from his early years until his death in 1964.

His various aggregations frequently included his sister Norma on piano and brother Charlie "Little Tea" on trumpet, and occasionally his brother Clois "Cub" on drums. Jackson was often noted as the "white man who could sing and play with the feeling of a black man," the ultimate compliment to his musical genre. Perhaps the pinnacle of this expression is best demonstrated on the truly legendary sessions at Town Hall in 1947 with Louis Armstrong. Soul brothers in the truest sense!

Catch the family side of the man on the recording of his live performance at the 1963 Monterey Jazz Festival which features Norman, Mama Tea, and Charlie. The family lost Clois in 1969, mother Helen in 1982, and Charlie in 1984. Norma continued to perform actively in the "City by the Bay" until her recent death earlier this year.

How can I help the Foundation?

The Berman Music Foundation is a private 501(c)(3) foundation, and your tax deductible donation is needed to help offset the costs of this newsletter and its programs.

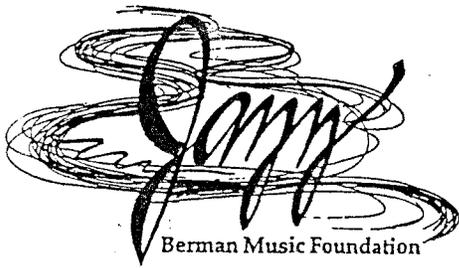
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Photo by Tom Ineck

Kenny Barron, Ray Drummond, and Kevin Mahogany at
Westbrook Recital Hall, Wed. Oct. 30



Photo by Rich Hoover

Barron, Drummond, and Ben Riley at Lincoln Southeast's
Prasch Activities Center, Thurs. Oct. 31

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