

Photo by Tony Rager

Matt Balitsaris and Norman Hedman
shake on it

Foundation Suits say Palmetto suits us fine

By Tony Rager

The suits (John Miles, with suit and I, Tony Rager, without suit) headed to New York on Tuesday, September 19, to finalize the long awaited agreement between BMF, Palmetto Records, Inc., and Norman Hedman.

When you live in Nebraska you don't expect tropical storms/hurricanes to effect you all that much.

However, air travel, that glorious mode of modern transportation, changes everything. After a slight delay (2 hours) on the tarmac in Chicago waiting for the remnants of Hurricane/Tropical Storm Doug ("Beware of Doug") to loosen its grip on LaGuardia Airport, we finally got into the air, only to arrive and then wait another 1 1/2 hours for a taxi. Then it was time for one of those infamous New York City white-knuckle, hair-raising, eyes closed, roller coaster-like, taxi rides.

We arrived at our hotel/cubicle (our rooms were about 6' by 8' - no kidding - \$5 per sq. ft per day) about 3 hours after originally expected, talked to the boss (Butch) and touched base with Norman to make arrangements for the meeting with Palmetto on

Wednesday.

I awoke early on Wednesday morning, banged into the wall, crawled across my bed to the bathroom and got ready to meet the day and finish some last minute paper work. John, Norman and I wanted to have a brief conference prior to the Palmetto meeting so we walked (half a block) to Times Square and found a quiet little place

"Then again, what would I know, I'm just a guy who sometimes wears a suit."

to meet. In Times Square? Actually, we did have to get a little ways away from Times Square.

After our brief conference and some strong New York coffee to jump start our morning, we took the subway to the Palmetto offices. Located in the Village a short distance from the famous Blue Note Jazz Club, the Palmetto offices are in a traditional brownstone. The first room we entered was open and inviting...and the meeting that followed was the same.

The Palmetto group included Matt Balitsaris, Pat Rustici and Michael Lesser. None of them had on suits (sorry, John, I guess I had the right idea). After introductions, we settled in for some pleasant conversation about the Palmetto operations, Matt's and Norman's long-time friendship

(Palmetto continued on pg. 3)

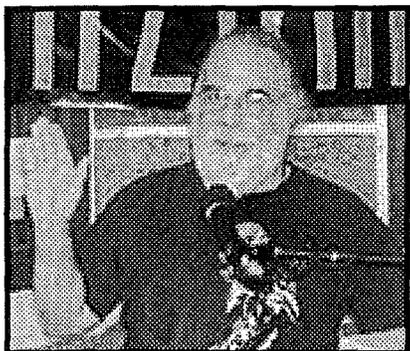
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Prez Sez Palmetto/Hedman--The Right Stuff

By Butch Berman



Dear Readers,

As you're purveying this, our summer is turning to autumn - and as our season's change...so do a lot of other things...some of which make me a happy (by my standards, of course) guy. One is my beloved San Francisco Giants - 8 1/2 games in first place (as of this writing), almost certain to win the pennant, and then on to the World Series (I was robbed by the mammoth earthquake in '89 as I sat in Candlestick Park waiting for the first pitch against Oakland and believe me, that's another story). Next, it's always a thrill to see my Nebraska Cornhuskers tear up - and being ranked number one in pre-season polls is a gas - but wait - I'm not writing for *The Sporting News* - this is a jazz rag, so my biggest hoot of them all is finally signing Norman Hedman's *Tropique* to a hip, savvy new label.

Due to my precious pet Lab, Ben (who with age has gotten quite ill), I am prevented from traveling at this time. So, my most capable allies at Cline Williams law firm - John Miles and Tony Rager flew to New York as my proxy to sign the contract with - Palmetto Records. Hopefully, I'll get to meet both Pat Rustici and Matt Balitsaris somewhere down the line.

We're looking forward to traveling a musical journey together, combining our non-profit foundation with their progressive jazz venture and put out some dynamite shit. Together, with the artist in the forefront, we hope to increase jazz educational awareness, and make it our primary goal - versus the usual "let's be greedy and screw, lie and steal from our players - which we (and I'm sure many other aspiring hopefuls) have dealt with in the past." So, hats off to Palmetto - and enjoy Tom Ineck's insightful article on this hot indie company.

"I may get the blues at times, but I'm a very lucky fellow."

Expect full info and complete coverage in our winter issue of *JAZZ* on the awaited arrivals of three major New York recording artists and educators. Brace yourselves for the (as he puts it) newly reinvented persona of the legendary Count Basie trombonist - Benny Powell, as he leads and helps celebrate the NJO's 25th^h year in the biz. Performing at the Cornhusker in January watch for the ever-involving Mr. P to show off his singing talents as well as his magical horn. Students get ready as workshops are being planned.

Next, a jazzy and romantic evening awaits all who venture downtown to the Seventh Street Loft on Valentine's Day to welcome and embrace the charming duo of songstress Kendra

Shank, and from the innovative Jazz Composer's Collective - Frank Kimbrough - a brilliant guy and amazing pianist. Come and make both of these events long remembered sellouts.

In closing - I'm very proud to feature the writing talents of my old friend and bandmate (now residing in Seattle) Mark Dalton, and his take on our fantastic Rock 2000 - Nebraska Rock and Roll Hall of Fame gala event that rocked the Pla-Mor last August. He tells it like it is and was and makes me beam with pride to claim rock and roll as a big chunk of my soul, as well as my current choice of - shall we say - jazzy lifestyle. I may get the blues at times, but I'm a very lucky fellow.

Until next time -
Jazz on,

Butch Berman

Butch Berman

P.S. At this time the foundation and I want to express much gratitude towards the many contributions from this gentleman. We'd like to wish Dan Demuth and his wife Patti much happiness and good luck in their new home in Colorado Springs, CO.

Dan, an avid record collector, jazz enthusiast, and aviation buff, has chosen to fly the coop as he nears his retirement and to live closer to his kids.

Expect to hear Dan's viewpoints on the jazz scene in Colorado, as he'll still be writing and consulting for us when he gets settled.

A dear friend to all, he'll be missed. God bless, and bon voyage.

(Palmetto continued from pg. 1)

built on a shared rehearsal room and, of course, BMF. As a musician himself, Matt obviously understands what an artist endures to maintain the integrity of his or her craft and was very sincere in his excitement about the prospect of working with Norman and BMF. Pat also has worked in the music business for a number of years and will provide valuable support and suggestions on the best ways to market and promote Norman and Tropique. Michael is the lawyer extraordinaire for Palmetto (i.e., a suit) and drafted the agreements that will make everything



John Miles, Norman Hedman, Matt Balitsaris, Pat Rustici, and Michael Lesser

happen (and legal).

The conversation turned to the actual agreements and the overall plan to formally and legally finalize the relationship between Palmetto, BMF and Norman. You know how that goes "The party of the first part hereby agrees with the party of the second part who agrees with the party of the the third part...blah, blah, blah"; the usual "suit" language. Suffice it to say that the agreements were signed (by all parties of the various parts) as is necessary, and Palmetto, BMF and Norman are now ready for the next step.

After some additional informal discussions in the beautiful enclosed garden area behind the Palmetto offices, and after a tour of the rest of the building, we said our goodbyes, but not before invitations were made for

Norman's CD release party at the Jazz Standard on November 6th and BMF's formal invitation to the Palmetto crew to come to Nebraska for the concert at the Lied Center in March 2001.

Palmetto has a great group and I just want to tell them thanks from John, Norman and me, personally, and also on behalf of BMF.

John, Norman and I then headed back to our hotel to rest a little, work a little (both at the same time in some instances) and prepare for an evening in New York. Earlier that day, Norman had procured tickets for us to see the musical "Be Careful What You Pray For" with

Norman's good friend, Cuba Gooding, Sr., in one of the lead roles. Although not Jazz, the music was extremely good and the Beacon Theatre was absolutely gorgeous. We then went to the Iridium Jazz Club

to catch a partial set by the Dave Douglas Quartet featuring Misha Mengelberg, Brad Jones and Han Bennick. Great music throughout the evening.

Appropriately, I am finishing this article in a bar/restaurant in the Chicago O'Hare airport that pays tribute to Jazz. I view the last two days like a great jazz song; you start out with an idea of where you are going, throw in some improvisation, new players, different instruments and new relationships, and in the end, you have a great thing. Then again, what would I know, I'm just a guy who sometimes wears a suit.

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Trustee: Butch Berman
Consultants: Dan Demuth, Norman Hedman, Dave Hughes, and Wade Wright

Tropique finds new home at Palmetto

By Tom Ineck

After months of negotiating, Norman Hedman's Tropique has found a new record label to call its musical home.

Palmetto Records is scheduled to release "Taken By Surprise" on Nov. 8.

Recorded in August 1999 at Eastside Sound in New York City (during sessions documented in the September-October 1999 edition of *Jazz*), the CD is the second Tropique effort with the funding and enthusiastic support of the **Berman Music Foundation**. The BMF-produced "One Step Closer" was released on Arabesque Jazz in early 1999 and performed well on Gavin airplay charts for several months.

After a falling out with Arabesque over the new recording, Hedman and the BMF pursued Palmetto, which immediately showed interest in the Latin jazz ensemble. That impressed Hedman.

"They have taken a lot of personal interest," he said in a recent phone interview from his home in Manhattan.

"It's artist-driven, which is what I like about it. It looks like they're ready to do all the right things to make the record happen."

Cover art for the new CD is completed, and the liner notes have been written by a well-known contributor to *Down Beat*, *Jazz Times* and *Latin jazz* publications.

Preparations for the release of "Taken By Surprise" will culminate in a Nov. 6 CD release party at The Jazz Standard, a club bordering Manhattan's Lower East Side.

Meanwhile, Norman Hedman's Tropique is performing at street festivals, The Cutting Room jazz club and other high-profile engagements in New York City. In January, the band heads south for the Barbados Jazz Festival.

With an excellent CD sitting "in the can" for more than a year, the bandleader is anxious to promote it with steady touring and some professional publicity behind it.

"Now that I have all these things in place, we can hire an individual public relations person that can really help

bring everything to the next level," Hedman said. "That's the whole thing now, to make Tropique not be a secret."

Hedman is impressed with the results of one of Palmetto's July releases, "Voodoo Dogs," featuring the funky, dynamic duo of guitarist Bob Ward and organist Larry Goldings. (*See the accompanying article on Palmetto artists.*)

"Everywhere that I look, as far as airplay and something happening, 'Voodoo Dogs' turns up," Hedman said. "It's showing up in places where 'One Step Closer' never showed up. So, they're really working that record right. If they work 'Taken By Surprise' like this, I'd be very happy."

Palmetto also has assured Hedman that the relatively young label is building a strong following in Europe. Even so, he is aware of the fickle nature of the music business.

"The music business is a risky business. I don't lose track of that because I know that the music business is worse than betting on a race horse."

Palmetto broadens scope with new releases

By Tom Ineck

With the imminent release of the latest recording by Norman Hedman's Tropique on Palmetto Records, I thought I'd take a look at the New York City-based label's current roster.

With funding by the Berman Music Foundation, "Taken By Surprise" was recorded in August 1999 at Eastside Sound in Manhattan, but only recently was a deal struck with Palmetto for its release in November.

Palmetto has a relatively small, but impressive and diverse roster, ranging from the mainstream jazz of saxophonist Rick Margitza and bassist Cecil

McBee to talented folk singer, songwriter and guitarist Frank Christian. Pianist Steve Million, favorite son of Kansas City and Chicago, has several releases on Palmetto, and the label released Kansas City baritone saxophonist Kerry Strayer's excellent Gerry Mulligan tribute, called "Jeru Blue."

Latin artists already on the label include the Latin Jazz Orchestra and the Rumba Club, which performed at this year's July Jamm in Lincoln.

Two recent releases promise to broaden Palmetto's already eclectic image and further improve its visibility and reputation:

"Voodoo Dogs" is the singular title of an intriguing recording by the team of guitarist Bob Ward and keyboardist Larry Goldings, who usually is associated with much more conventional jazz fare. Ward and Goldings produced the record and collaborated on all but two of the 10 compositions.

Drawing from hip-hop rhythms and Eastern modalities, as well as from jazz and funk, "Voodoo Dogs" is an exhilarating, riff-drenched fusion excursion that defies category, a little like a 21st century update of the legendary Wes Montgomery-Jimmy Smith

(Palmetto continued on pg. 5)

(Palmetto continued from pg. 4)

recordings, with a world view.

"Keep a Thing Happening" exudes hipness, with its unison organ-guitar line and additional contributions by Avishai Cohen on acoustic bass and Billy Drummond on drums. Goldings doubles on piano and organ on "Beatnik," which gets a funky infusion by Tim Ries on tenor sax and flute and Barry Danielon on trumpet.

"Uganda" taps into African melodies, but Ward adds slide guitar and Bruce Williamson adds clarinet and bass clarinet to keep you guessing about its hybrid nature. With its riffing horn section comprised of Ries, Danielon and trombonist Herb Hubel, "Vicoden" is as close to familiar guitar-organ combo territory as "Voodoo Dogs" gets.

"Dusk" is the latest release from the genius of composer and pianist Andrew Hill. To give full voice to his complex compositions and arrangements, he fronts the Point of Departure Sextet, with Ron Horton on trumpet, Greg Tardy on tenor sax, clarinet and flute, Marty Ehrlich on alto sax, Scott Colley on bass and Billy Drummond on drums.

The title track is a 12-minute impressionistic piece that evolves slowly and naturally, much like an evening's gradual shading from dusk to darkness.

With an early background working with Dinah Washington, Coleman Hawkins and Roland Kirk, Hill soon began blazing his own trail through jazz history. A series of Blue Note recordings in the 1960s earned him high praise, but his challenging music has remained outside the mainstream record buyer's frame of reference.

Perhaps with "Dusk" and the apparent support of Palmetto Records, Hill will achieve some degree of long-deserved commercial success.

We wish the same for "Taken By Surprise" and for Norman Hedman's Tropique.

Some Parting Shots

By Dan Demuth

I've been made to understand that Mr. Berman has penned a few lines regarding my impending departure from Lincoln. Being unaware in advance what comments I'm responding to is like preparing a defense argument for court not knowing what the charges are. To be safe I will plead no contest. Moving on to Colorado Springs is just another op-

portunity to continue sampling the finer things in life, which of course will include jazz, good food and libations, and adding additional friends to the long list acquired in my tenure as a Lincolnite (almost 40 years).

Bob Buethe just add a little pinch to the mix. Can't forget longtime pal John Barrette as well as jazz lovers with the Nebraska State Historical Society such as John Carter and Brent Carmack. One certainly can't leave out the long time dues payers who in their own way have provided countless hours of entertainment for the locals such as me. Sitting on the top of that hill would have to be Pat Glenn.



Dan and Patti Demuth with Monica Schwarz, as Dan teaches correct air sax procedure.

Photo by Rich Hoover

Is jazz alive and well in Lincoln? Well, it's alive. I respectfully part company with some of the aforementioned folks with regard to a lack of good local jazz venues.

Yes, they're scant, but don't forget that great art is rarely appreciated by the masses. Let's not beg someone to provide a venue, just keep the quality up and the support will come. To those pretenders who sit at home and claim to love jazz...get off your flaccid cheeks, get out and spread a little of the green and support the musicians. There is no such thing as a free lunch. And while I'm on the venue soapbox, when will someone record and document the history of a local legendary music palace, the Pla-Mor?

For a no contest plea I realize I have been somewhat verbose. Apologies tendered and hopefully accepted. Hope we can all stay in touch - with reality and each other.

Other acquaintances I hope to stay in touch with such as fellow vinyl collectors John Horn, Don Kaspari, Con Good, and big time supporters like

Bob Buethe just add a little pinch to the mix. Can't forget longtime pal John Barrette as well as jazz lovers with the Nebraska State Historical Society such as John Carter and Brent Carmack. One certainly can't leave out the long time dues payers who in their own way have provided countless hours of entertainment for the locals such as me. Sitting on the top of that hill would have to be Pat Glenn.

Tomfoolery:

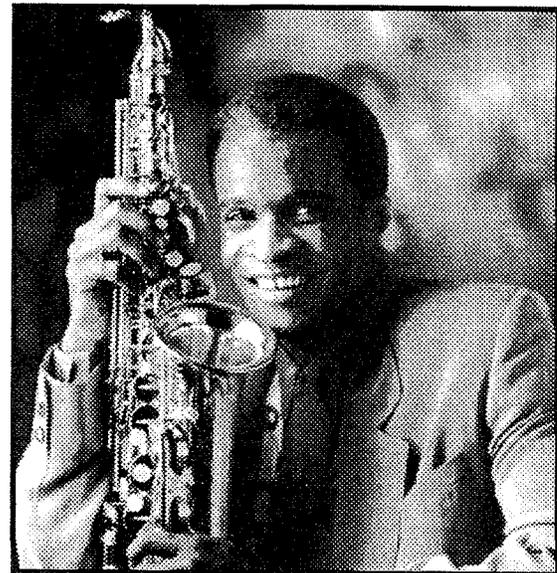
NJO mines pure silver in its 25th year

By Tom Ineck

As I noted in this column in the July/August edition of *Jazz*, the paucity of live jazz venues in the Lincoln area has forced musicians to seek their own employment opportunities.

No one has done that with greater success – or longevity – than the Nebraska Jazz Orchestra, which will celebrate its 25th concert season with several outstanding guest ap-

pearances. The series will feature five Lincoln concerts at the Cornhusker Hotel, 333 S. 13th St., the latest venue for this musical moveable feast, which performed for many years at another downtown hotel. Last year it took up residence at the Pla-Mor Ballroom.



Bobby Watson

Photo by Brad Guice

Chicago trumpeter Kirk Garrison appears as guest soloist Oct. 13. Garrison regularly performs and records with the Frank Mantooth Jazz Orchestra and the Chicago Jazz Orchestra. He also appears on recordings by the Bill O'Connell Big

Band and by trumpeter Clark Terry and saxophonist Frank Wess. Omaha singer Pam Kalal will brighten the NJO's annual Yuletide holiday concert Dec. 5. For nine years, she and her husband, Jim, have fronted Pam and the Pearls, a seven-piece show band that performs in the area, primarily for private parties.

"Learning from the Master" is the title of the Jan. 25 concert featuring veteran trombonist Benny Powell. At 70, Powell maintains an active career of touring and recording, including his latest CD, "The Highest Mountain," soon to be released in Japan. In October 1999 Powell, pianist Jane Jarvis and bassist Earl May gave a crowd-pleasing performance at a benefit for the Lincoln Seniors Foundation, an event partially funded by the **Berman Music Foundation**.

The indisputable coup of the NJO's upcoming season is the March 1 appearance by the outstanding saxophonist, composer, arranger and bandleader Bobby Watson. A Kansas City, Kan., native who was music director of Art Blakey's Jazz Messengers while still in his 20s, Watson for nearly a decade fronted the quintet Horizon, which also featured Omaha native Victor Lewis on drums. The group reunited last year for a tour that brought them to the Lied Center for Performing Arts.

The NJO completes its concert season April 17 with a program of Latin jazz and performances by the winner of the NJO's annual Young Jazz Artist Competition.

It is a testament to the integrity and musicianship of the NJO that several of its members have been with the group nearly since its inception, including music director and multiple reed player Ed Love and executive director and trumpeter Dean Haist.

Among the other long-timers are trombonists Steve Henderson and Todd Thatcher, trumpeters Jeff Patton, Brian Grasmick, Brad Obbink and Bob Krueger, saxophonists Scott Vicroy, Mark Benson and Mike Murphy and guitarist Peter Bouffard. Not all of them are on the bandstand for every performance, but they remain within the widening pool of talented players at the NJO's disposal.

The five concerts begin at 7:30 p.m. The annual "Valentines & Jazz" cocktail buffet and dance begins at 6:30 p.m. Feb. 14 at the Country Club of Lincoln.

Season tickets for the five concerts are \$60, \$48 for senior citizens and \$28 for students. Single admission concert tickets are \$15, \$12 for seniors and \$7 for students. The Valentine's Day event is \$30 per person.

For tickets, write to Arts Incorporated at 216 N. 11th St., Suite 202, Lincoln, NE 68508-1401, call 402-477-8446 or e-mail njo@artsincorporated.org.

Energy Square generates plenty of energy

By Tom Ineck

July Jamm featured its first prime time, main stage jazz act with the July 27 appearance of the Latin jazz ensemble Rumba Club, whose recordings appear on Palmetto Records.

For the rest of the weekend, the place for jazz was the indoor Energy Square stage, where local musicians ruled the roost.

The first jazz band to hit that stage was Randy Morse & Brazil. Morse, a guitarist who also hosts a weekly Brazilian jazz program on Lincoln's KZUM Community Radio, put together a group of like-minded players for some South American sounds. The ensemble featured saxophonist and percussionist Bill Wimmer, John Carlini on keyboards, Cory Biggerstaff on bass and John Scofield on drums.

Wimmer and Carlini were especially strong, leading the way on such familiar tunes as "One Note Samba," Toots Thielemans' "Bluesette" and "O Pato (The Duck)." Wimmer switched from tenor to soprano sax when the occasion

called for it and seasoned Scofield's percussion statements with congas. Carlini was equally versatile on electronic keys, moving from an organ sound to piano.

The weak link was Morse. At times, his acoustic guitar was barely audible, and his vocalizing in Portuguese was hampered by a sore throat and the sheer difficulty of negotiating the language while accompanying himself on guitar.

The Darryl White Quartet, fronted by the professor of trumpet at the University of Nebraska-Lincoln, blew the lid off the place. Whether uptempo or down, on flugelhorn or trumpet, White soared on such tunes as Victor Young's "Beautiful Love," Charles Mingus' "Nostalgia in Times Square," Wayne Shorter's "United" or Sonny Rollins' "St. Thomas." His flugelhorn version of "My One and Only Love," dedicated to his wife on her birthday, was especially lovely.

The strong quartet, which also featured Tom Larson on keyboards, Rusty White on bass and Sig Myles on drums, received a well-deserved standing ova-

tion for its inspired performance.

Scott Vicroy is a versatile, imaginative and strong-lunged musician capable of playing anything from a hard-charging r&b tenor sax to a breathless baritone sax to the bassoon, a fiendishly difficult instrument to play. For his July Jamm appearance, Vicroy was joined by the marvelous Tom Harvill on keys and Cory Biggerstaff on bass.

The trio's eclectic songlist included Juan Tizol's "Caravan," Billy Strayhorn's "Lush Life," a bluesy bassoon workout by Vicroy called "Bop Goes the Weasel," Wayne Shorter's "Footprints," Eddie Harris' "Freedom Jazz Dance" and John Coltrane's "Some Other Blues."

Darryl White and Tom Larson returned to the stage, this time supporting a superb trio led by bassist Rusty White. They performed Charles Lloyd's "Sweet Georgia Bright," Gershwin's "Summertime," "There Will Never Be Another You," Kenny Dorham's "Blue Bossa," "Softly, As in a Morning Sunrise" and Sonny Rollins' "Oleo."

Jazz in the venues

Compiled by Dave Hughes

Monday Night Big Band continues

The Monday Night Big Band is still playing every Monday night at P.O. Pears, 322 S. 9th St in Lincoln.

Every week features a different music director that leads the group in three sets from 7:30 to 10 p.m. Audience members are still encouraged to bring their own instruments and sit in with the band during the second and third sets. The cover charge is still \$4, \$3 for students.

For more information, call 402-477-8008.

Brazilian music jam

On the second Tuesday of every month, there is an informal Brazilian music jam in Lincoln. The jam will be held in the lower level of 4 Friends (formerly Ebenezer's and Miscellanea), 2110 Winthrop Rd. (31st & South Streets) starting at 7:30 p.m.

It's a chance to play some great Brazilian music just for the fun of it, to socialize, to drink a few beers, and have a good time. This isn't a performance, it's a chance to hang out and play some music together.

It's also very informal, and is open to all interested musicians. Whoever shows up plays. If you have some music, bring it along, otherwise some lead sheets will be provided.

For more information, call Randy

Morse at 402-421-2160.

Jazz at The Oven

On Thursday and Sunday evenings at The Oven, 201 N. 8th St. in Lincoln, you can still hear the duos of either: Dave Novak & Dennis Taylor; Steve Hanson & Nancy Marshall; John Carlini & Andy Hall; or Peter Bouffard & John Carlini. Call 402-475-6118 for more information.

Jazz at The Five Reasons

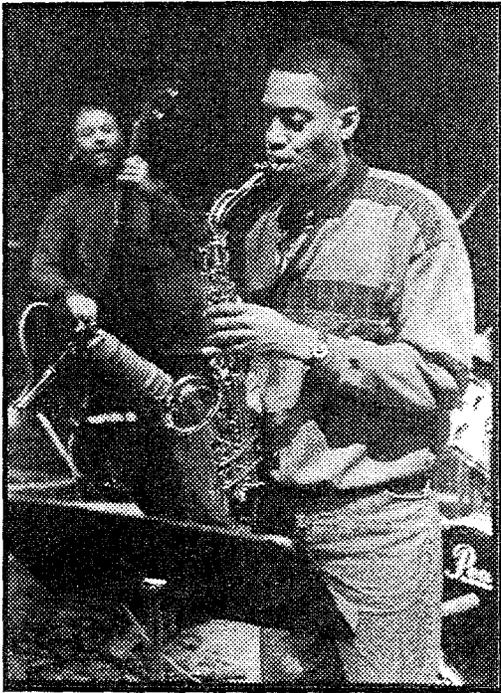
On Friday and Saturday evenings from 7 to 11 p.m. at The Five Reasons Lounge in the Cornhusker Hotel, 333 S. 13th St in Lincoln, pianist John Carlini (occasionally with saxophonist Bill Wimmer) continues to play. Call 402-474-7474 for more information.

Holland Quintet heads to Hastings

By Tom Ineck

One of the jazz highlights of the season takes place about 100 miles west of Lincoln on Thursday Oct. 26.

It will be well worth the 90-



Dave Holland and Eric Person

minute drive to Hastings College for a rare Midwest appearance by the Dave Holland Quintet. In addition to the bass-playing front man, the traveling edition of the quintet features saxophonist Antonio Hart, trombonist Robin Eubanks, vibraphonist Steve Nelson and drummer Billy Kilson, who all rank as significant players in the upper echelon of modern jazz.

Holland himself is at the pinnacle of the jazz scene, with multiple recordings as a leader over the last 20 years on the revered ECM label and dozens of appearances as a coveted sideman for other jazz artists. Born in England in 1946, he came to America with Miles

Davis in 1968. His 1972 release "Conference of the Birds" still is considered a classic of swinging free expression. He spent most of the 1970s in the bands of Anthony Braxton and Sam Rivers before re-emerging as a leader in the 1980s.

As an instrumentalist on acoustic bass and cello, Holland's imaginative, rhythmic phrasing and his deep, woody tone are the unmistakable hallmarks.

For ample evidence of his composing skills, check out the quintet's 1998 release "Points of View," to which he contributed five of the eight tracks. His sophisticated tunes are alternately lyrical and brooding and mysterious and uplifting and driving, always full of interesting twists and turns and allowing plenty of space for individual statements.

Holland penned all eight tracks on 1996's "Dream of the Elders," a quartet recording featuring Steve Nelson, saxophonist Eric Person and drummer Gene Jackson, with a guest vocal by Cassandra Wilson on the beautiful "Equality." Half of the tunes stretch beyond 11 minutes each, but intense group dynamics and energetic improvising ensure the

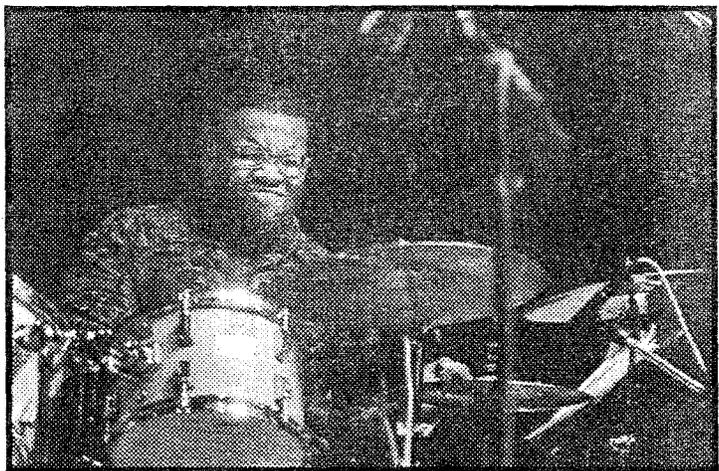
listener's rapt attention.

The Dave Holland Quintet will perform a free concert at 8 p.m. Oct. 26 at French Memorial Chapel on the Hastings College campus. Be aware that the capacity of the chapel is only 500, so you may need to come early if you want to get in. The group's appearance is in conjunction with an exhibition of photos by W. Patrick Hinely, whose recording session work can be seen in the liner notes of the two Holland recordings mentioned above.

"Dave Holland x Pat Hinely" is a 20-year retrospective of Hinely's photos, which also appear in the liner booklet that accompanies Holland's latest ECM release, "Prime Directive" and in the notes for "Angel Song," an ECM recording teaming Holland with flugelhornist Kenny Wheeler, guitarist Bill Frisell and saxophonist Lee Konitz.

The photo exhibit runs Oct. 25 through Nov. 17 in the Hastings College art gallery.

For more information about the exhibit or the concert contact Turner McGehee at 402-461-7325.



Gene Jackson

Photo by W. Patrick Hinely

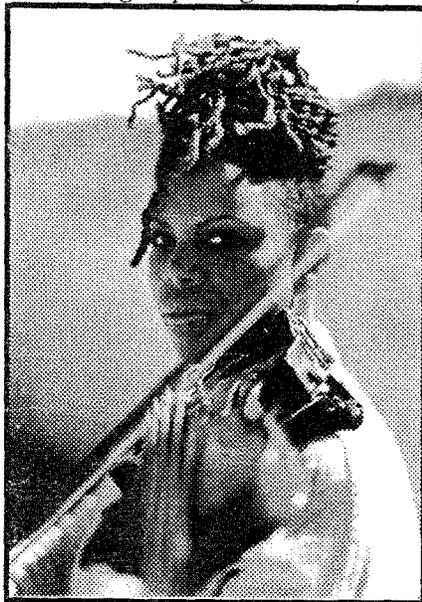
Photo by W. Patrick Hinely

Jazz on Disc: Tributes to Motor City and Joe Henderson

By Tom Ineck

REGINA CARTER
Motor City Moments
Verve Records

Jazz violinist Regina Carter first made her major-label mark in the all-female group Straight Ahead, a De-



Regina Carter

Photo by Bill Phelps

love theme from "Spartacus," which enjoyed a degree of fame when recorded by Detroit native Yusef Lateef, and Harry Warren's "Chattanooga Choo Choo," a tune Carter performed in recital - as a three-year-old tap dancer in Detroit. That's quite a stretch!

Carter also wrote the beautiful ballad "Forever February" and the bluesy "Up South," co-composed by guitarist Russell Malone and inspired by Detroit's greatest contribution to the blues, John Lee Hooker.

By the way, the musicianship is top-notch, with great contributions by the violinist's regular band, as well as James Carter on bass clarinet and tenor sax, Marcus Belgrave on trumpet, Barry Harris on piano and Malone on guitar.

THANK YOU, JOE
Our Tribute to Joe Henderson
Arkadia Jazz

Arkadia Jazz already has paid handsome tribute to John Coltrane, Duke Ellington and Gerry Mulligan with "Thank You" recordings.

Now it's Joe Henderson's turn in the spotlight. Henderson, who is under appreciated for his contributions to the jazz literature as a composer and as a player with a unique approach to the tenor saxophone, is given his due with such sure-fire Henderson originals as "Mamacita," "Recorda Me," "Isotope" and "Inner Urge."

Also featured is Billy Strayhorn's "Isfahan," which Henderson interpreted so beautifully on his own tribute to Strayhorn a few years ago. Thelonious Monk's "Ask Me Now" illustrates Henderson's affinity for Monk's quirky phrasing.

For this tribute, Arkadia has gathered an astonishingly talented group of musicians, including saxophonist Javon

Jackson, trumpeters Randy Brecker and Terrell Stafford, vibraphonist Steve Nelson, pianists Eric Reed and Joanne Brackeen, bassists Rodney Whitaker and Ira Coleman and drummers Carl Allen and Horacio Hernandez.

Stanley Turrentine Dead at Age 66

By Bill Wimmer

Tenor saxophonist Stanley Turrentine died September 12 in a New York hospital, two days after suffering a stroke. He was 66.

Turrentine, along with his brother Tommy - a fine trumpeter in his own right - was raised in Pittsburgh in a musical family. He played jobs as a teen in the family band, and Ahmad Jamal and Horace Parlan were among his high school friends.

While best known for his soulful, bluesy approach and later popular crossover hits like "Sugar," Turrentine was an excellent improviser who made some very important recordings on Blue Note. He worked early on with Max Roach, and later recorded with Jimmy Smith, Kenny Burrell, Horace Parlan, and many other Blue Note artists. Turrentine also co-led a group with ex-wife Shirley Scott from 1965-1971.

Turrentine will be missed for his huge, individual tone. His was one of the most distinctive and easily recognizable voices in jazz. He was equally at home playing a hard bop tune as he was caressing a ballad, and he could summon the tropics on a sultry bossa nova as well as burn on the more funky material of his CTI or Fantasy records. His recent recordings on Musicmaster were a welcome return to more straight ahead territory, and were fine tributes to his taste and talent. We'll miss you Mr. T.

troit-based outfit that always exhibited plenty of its funky Motor City roots.

It's good to hear Carter revisiting those roots on "Motor City Moments," a tribute to composers and compositions with ties to Detroit. The most obvious choices for inclusion are Thad Jones (the irresistible opener "Don't Get Sassy"), Marvin Gaye ("Don't Mess With Mr. T," his theme from the movie "Trouble Man") and Stevie Wonder ("Higher Ground").

Less obvious, but almost as effective, are tunes by vibraphonist Milt Jackson ("For Someone I Love"), saxophonist Lucky Thompson ("Prey Loot") and pianist Barry Harris ("Fukai Aijo").

The oddest choices are Alex North's

Discorama

By Butch Berman

KENDRA SHANK
Reflections
Jazz Focus Records



There is a price to pay (besides the cost of the CD) for the appreciation of Kendra Shank's just released masterpiece – Reflections - on Jazz Focus Records. That fee, my friends, is 58 minutes and 46 seconds of time – your time, and believe me, time well spent.

You don't listen to the music and stylings of Ms. Shank and proceed to do the dishes, clean house, or pay bills, etc. No, like the title foretells – this is time for reflection – of the artist and for you the listener.

Interwoven styles combining classical, jazz, and folk lead you on a private journey of a young woman with songs felt deep within her heart and vivid song poems springing from her mind – set to the most pristine, lovely music of her accompanists – the sublime piano trio including three stalwarts of the genre – pianist Frank Kimbrough, drummer Tony Moreno, and bassist Dean Johnson – the Kendra Shank Quartet.

Kendra's supple, pliable voice soars as the lead instrument in this group – as all four players toy and playfully tease each other, and you, ever so lightly during the first two tracks – “Alone Together” and “I'm Never Sure.” Swinging ever so mightily, they display enormous chops while sharing, yet pushing each other on. All the while the lyrics keep your mind spinning – Kendra's cover choices have always been cleverly

thought out. Her takes on The Beatles “Let it Be” becomes a mantra she believes in, while her French spoken “Cuban Waltz” takes you away across the seas to magic lands. Her rendition of Jimmy Rowles “The Peacocks,” done by many, has never held me in rapture the way Kendra owns this beautiful song, on this very crafty new CD. Kimbrough simply triumphs throughout.

Kendra, my friend, you've done it again. Go girl – shine on!

ANNE PHILLIPS
Born To Be Blue
Conawago



The major perk for me since forming the Berman Music Foundation in '95 is being able to call many of my musical idols my friends. I feel that somehow just the energy created from the mutual respect between the fan and artist helps keep jazz spinning on its mighty, but sometimes fragile axis.

Well, I've been flippin' like a top as I was fortunate enough to receive incredible pieces of work from two friends of mine a day apart. One was from one old pal, Kendra Shank (see other Discorama review), and the other was from my new acquaintance, Anne Phillips – who I met through sponsoring the Topeka Jazz Festival every year, after becoming friendly with her husband and occasional collaborator, saxophonist Bob Kindred.

Well...when Anne called to tell me that her new Conawago re-release of the

obscure Roulette torch classic – Born To Be Blue – was now out on CD and on the way to me. I was thrilled. When she mentioned strings, I had second thoughts only because I've always liked the combo of small groups with vocals and tended to feel strings schmaltz it up too much. Not so in this case – under the direction of Kermit Levinsky these arrangements are stunning, shadowing Anne's languid vocal most uniquely and while staying ever so pleasant to the ear.

Backed by a perfect selection of swinging jazz history, I must mention all: piano, Bernie Leighton; bass, Milt Hinton/George DuVivier; drums, Ossie Johnson; guitar, Mundell Lowe/Barry Galbraith; trumpet, Doc Severinsen; and woodwinds, Walt Levinsky. With this superb backdrop blanketing her, her deft choice of material becomes musical vignettes of life.

I truly started weeping listening in the car to Anne's poignant rendition of “You Don't Know What Love Is” making me remember someone I almost had forgotten 'til this song tore my heart apart. Now that's storytelling. Pay special attention to reedman Walt Levinsky, a newcomer to me (even though this album was released in 1959) whose jazzy, soulful entries often matched at times Ms. Phillips vocalizing. Sadly, he passed away a year ago. Truly a CD for every romantics collection; or for anyone who has loved and occasionally paid its painful price. On the distaff side, this is on a par with Frank's Wee Small Hours of the Morning from the listener's vantage point. Anne Phillips delivers with grace and style – a virtuoso of her craft.

Any information on obtaining this CD as well as other works by Ms. Phillips, The Jazz Nativity, and Bob Kindred/Kindred Spirits Foundation, can be found on her new website available soon at <annephillips.com>.

Unsung Heroes

By Bill Wimmer

George Cables is one of the finest piano players in jazz. Although he was very popular in the 70s and 80s, his career and talents just haven't received the focus lately that they deserve.

George Cables was born in Brooklyn on December 14, 1944, and attended the High School For The Per-



George Cables studying a score in New York.

forming Arts and Mannes College. After college, he worked with Max Roach and Sonny Rollins in 1969. For the next two years he played with Joe Henderson, and from 1971 until about 1975 he was a member of Freddie Hubbard's group.

In 1977, Cables received what was probably one of his greatest opportunities when he joined Dexter Gordon's incredible quartet, along with Rufus Reid and Eddie Gladden. Both fans and critics greeted Gordon's swinging music and his return from years in Europe. This group would quickly become one of the most popular groups in jazz. Such records as *Great Encounters*, *Manhattan Symphony* and *Nights At The Keystone* with Gordon were not only popular but received the distribution and promotion of Columbia

Records. Working in the rhythm section with Reid and Gladden, Cables became known for his excellent support as well as his incisive McCoy Tyner influenced solos.

During his tenure with Dexter, Cables also began a fruitful association with Art Pepper, another legendary West Coast sax man on a different, but also highly publicized comeback journey. Pepper, who referred to George as "The Master," included Cables on some of his finest recordings, including the famous Village Vanguard sessions with George Mraz and Elvin Jones.

Along with his work with Gordon and Pepper, Cables hooked up with Frank Morgan for a series of duets that led to some fine recordings, like *Double Image* and *A Lovesome Thing*, which also featured Roy Hargrove and Abbey Lincoln.

Cables has recorded many fine records as a leader, including Cables' *Vision*, *Phantom of the City*, and Cables' *Fables*. Regrettably, his most current work is on the Danish Steeplechase label, and is expensive and hard to find.

Along with the above-mentioned records, one of the real gems in the Cables discography is the beautiful Harold Land record *Xocia's Dance*. This record came out in 1981 and includes Bobby Hutcherson, Oscar Brashear, John Heard, Billy Higgins, and Ray Armando on one of

my favorite records of the 80s. On the title cut, Cables steals the show with a solo of swirling chords and slashing right hand runs that make it sound like the recording is actually losing speed one second, and then his lines cry out beautifully the next. Cables can also be heard to great advantage on Chico Freeman's recent Contemporary release, *Focus*, also featuring Arthur Blythe.

As well as an incredible accompanist and soloist, Cables is also an excellent composer. Some of his best known tunes are "I Told You So," "Think of Me," and "Helen's Song." "Helen's Song," written for the love of George's life, is an absolutely gorgeous Latin line that breathes melody in the richest way. It also has beautiful harmonies, not unlike the support that the composer supplies every time he plays with another musician.

That is really the essence of George Cables. He always seems to pick just the right note, the right changes, and the right colors to add to any musical situation he gets involved



in. This makes Cables indispensable in the history of modern jazz. The fact that he doesn't have a decent domestic recording contract makes George Cables one of my real Unsung Heroes.

Jazz on the radio

By Dave Hughes

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.

At 11 p.m. on Friday you can still hear National Public Radio's "Jazz Profiles," an audio biography of jazz artists. At midnight Graham House presents "Round Midnight" a program that still features some locally programmed jazz.

On Saturday nights Don Gill hosts "Big Band Spotlight" at 8 p.m., followed by two NPR programs, "Piano Jazz," with Marian McPartland at 9 p.m. and "JazzSet," with Branford Marsalis, at 10 p.m. Then at 11 p.m., "Late in the Evening" with host Dave Hughes, gives you a set of jazz, then a mix of blues, roots rock, Cajun, zydeco, reggae, and world music.

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

Jazz on KZUM

KZUM Community Radio, at 89.3 FM in Lincoln, offers jazz programs Monday-Thursday afternoons from 1 to 3 p.m. and some other days and times.

The weekday afternoon schedule now goes like this: on Mondays, Rachel Principato programs "Rachel's Jazz;" on Tuesdays, Herb Thomas guides "Zero Street;" Randy Morse hosts "Som do Brasil" on Wednesdays; and on Thursdays, Butch Berman does "Re-boppin'."

There are other jazz programs scattered throughout the schedule, including: "Dance Bands: When Melody was King," with Con Good from 8 to 10 a.m., "Jazz Journey," hosted by jazz musician Bill Wimmer from 10 a.m. to 12 noon, and "Hotter Than That" with Warren "Rude Dog" Rudolph from 8:30 to 10 p.m. on Mondays; "NightTown," with Tom Ineck from 8:30-10 p.m. on Thursdays; and, some western swing on the "KZUM Heyride" on Fridays from 7:30 to 9 p.m. with long time host John Schmitz. And also, Ed Rumbaugh hosts "Plug in the Sun" Friday mornings from 6:00-8:00a.m., featuring Ed's eclectic tastes in jazz and assorted world music.

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 and blues on KIOS

KIOS at 91.5 in Omaha has jazz (and some blues) every weekday from 1 p.m. until 3:30 pm.

On Mondays it's all blues as "Beale Street Caravan" starts off the day at 1 p.m., then at 2 p.m. is "Blues in the Afternoon" hosted by Mike Jacobs. On Tuesdays, it's the "Brazilian Hour" at 1 p.m., followed by "Jazz in the Afternoon" with Chris Cooke from 2-3:30 p.m. On Wednesdays at 1 p.m. it's "Marian McPartland's Piano Jazz," then 90 minutes of "Jazz in the Afternoon" hosted by Mike Jacobs. On Thursdays, "One Night Stand" with host Chris Nielsen kicks off the afternoon of jazz at 1 p.m., followed by another "Jazz in the Afternoon" at 2 p.m. with Cooke. On Fridays "Jazz From Studio 1" starts it off at 1 p.m.,

followed by even another "Jazz in the Afternoon" with Jacobs again that lasts until 3:30 p.m.

On Saturdays KIOS now airs NPR's "Jazz Profiles" at 8 p.m. followed by "Jazz Junction" with Rick Erben at 9 p.m. and "Last Call" with Cooke again at 11 p.m.

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

Jazz on KVNO

KVNO at 90.7 in Omaha has brought back locally programmed jazz after ditching it for an all classical music format after the previous host, Bill Watts, died a few years ago.

KVNO has brought in Duff Gainey, previously with other Omaha area public radio stations KIOS and KIWR, to host the early portions of the programs that run Fridays from 7 p.m. to 2 a.m., and Saturdays from 8 p.m. to 1 a.m.

Check out the new Berman Music Foundation Web Site. Filled with more photos, articles and information about artists we support.

www.bermanmusicfoundation.org

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What the Nebraska Music Hall of Fame Means to Me

By Mark Dalton

The Rock 2000 show on Saturday night, August 5th of that year brought a flood of memories back to me, as I'm sure it did for everyone in attendance. Being inducted into the Nebraska Music Hall of Fame (every-



Photo by Ann Spoltz

Charlie Burton and Dave Robel at the Grand Room during the Rock and Roll banquet.

one knows it's Rock n' Roll!) was the honor of a lifetime for me. It represented a recognition of everything I've done as a performer over more than 35 years, and thus means more than any notice taken of individual accomplishment during my career. The event that Saturday night was a stunning confirmation of something I've always felt, and made no secret of believing through the years - the State of Nebraska has an ongoing community of musicians and music lovers that is second to none!

Three generations of fine musicians were honored that night. Original rockin' role models like Jack Davis and Dave Trupp were there to be newly inducted, and others were there to perform - Jimmy Akin, for example (an unscheduled and superb addition to the show), as well as the fabulous Fireballs. Musicians who were indeed "the first kids on the block, there when they

opened the lock."

"Middle children" who got their bands under way in the early 60's also took the stage that night, including myself, Butch Berman, and members of J. Harrison B. and the Bumbles.

Finally, a third generation of rockin' players was there - "youngsters" these days only in a relative sense - seasoned players like Steve Hanson, Dave Robel, Sean Benjamin, and the amazing Charlie Burton. (For future reference, upcoming generations of Nebraska players are beginning to find their own fame as well, including offspring of this year's honorees - proud parents Jack Davis and Zoo Bar owner and bassist Larry Boehmer coming immediately to mind!)

The point here is that the solid ground and clear-channel airwaves be-

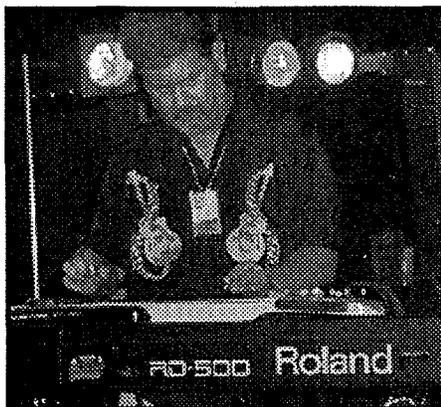


Photo by Wade Wright

Bill Dye

low and above the sharp-eared children of our state have nurtured and educated generations of musicians who play and sing with a natural power and aesthetic - musicians who can connect with, support and entertain people in an area

where, historically and yet today, folks have both felt the need to, and, more importantly, accepted the responsibility for keeping themselves and their neighbors amused and entertained. Fireballs leader George Tomasco was remarking on this with no little wonder and admiration following the Saturday show. "You folks have such a tight scene going on here... it's amazing!" J. Harrison B. guitarist George Bryan replied, "The reason for that is simple - we've all been playing with, and listening to each other FOREVER!"

As I've noted before, the mid-section of the USA really is the heartland of what we usually think of as American music. From the rollicking Norteno polkas of the Texas border to the dixieland marching bands of New Orleans, from the lonely front-porch blues of the Mississippi Delta to the sophisticated sounds of Kansas City Swing to the rocking shuffles of South Side Chicago, the black earth of the midwest has nurtured the musical strains that have pulled the whole world onto the dance floor and soothed aching hearts from Osaka to St. Petersburg.

Nebraska has contributed its share to the genesis and nurture of American music. Legend has it that Charlie Parker got his nickname, Yardbird, later contracted to just "Bird," right outside of Lincoln, from a roadkill chicken that Parker insisted on bringing into a cafe down by the train station (known ever after as "Eddie's Bluebird") for a low-cost meal!

Nebraska writer Bart Becker chronicled the first recording ever of an electric guitar blues ("Floyd's Guitar Blues") by a Nebraskan, Floyd Smith in 1939. The vibrant Omaha rhythm and

blues scene included such pioneering figures as Preston Love, Wynonie Harris, and, for a time, Johnny Otis. Omaha later provided such national R&B fig-



Otto Spalti

ures as Stemsie Hunter, Herbie Rich and Buddy Miles from the Electric Flag, and Butterfield Blues Band bassist Buggy Maugh. Tompall and the Glaser Brothers came right off the family farm near Beatrice to become major stars in Nashville. Eagles' bassist Randy Meisner cut his musical teeth playing around his hometown in Western Nebraska. Preston Love's daughter Laura moved from Lincoln to Seattle years after I did, and has found a comfortable niche in the national and European "World Beat" scene.

Behind these better known flatlanders, of course, there has always been a wealth of local players, many of them, as we heard that Saturday night, of the same or better musical caliber as nationally known players. Equally important, there has always been a loving and supportive audience in Nebraska to cheer these players on. Even in these days of multi-media home entertainment, we saw a room packed with people who were willing to tear themselves away from their computer or DVD player, park the kids at the sitter's if necessary, and head out to the Pla-Mor to Rock and Roll! Bless you all!

How does this work? What ties together a community like the one represented by the packed crowd at the Pla-Mor? The flood of memories I referred to earlier gives me a few examples to share. I saw Elvis Presley

for the very first time on the Milton Berle show in 1956, when I was not yet nine years old. Presley blew my young mind, and that of my little sister, age six. We got so excited by his music, and his intense presence (pouring out of a small black-and-white screen and a cheap little TV speaker, mind you) that we were literally jumping up and down. The Pied Piper had come, and we knew it instantly.

The first thing I did when Presley's performance was done was leap for the phone and call my best friend, Ben James. "Did you see THAT?" "YEAH, wasn't he COOL?"

I started bugging my parents for a guitar immediately. Ben James and I were complete Elvis freaks starting that night.

I can remember the two of us calling the campus radio station at UNL from the an on-campus Christmas party our moms took us to a year later, requesting Elvis singing "One Night" over and over, listening to it in a back room until we drove both the radio station and our party hosts crazy! And Ben James was there at the Pla-Mor, 40-some years later, still digging the music, seeing people we both have known for years.

Another friend of mine, back when, was Danny Eikleberry. We met in an electronics shop class at Irving Jr. High. I was an eighth grader, he was in ninth. I had been taking lessons on acoustic guitar for several years by then, working my way doggedly through Nick Manoloff's and Mel Bay's famous guitar method books. My teacher, Mr. Cumpston, was actually a pretty cool guy with some great stories, having spent the swing years in the thick of things with "Bob Crosby's Bobcats," but the material in those old guitar

methods was deadly boring.

Eikleberry had two things I wanted badly - an electric guitar (a double-pickup, long-necked Silvertone by Danelectro) and the ability to learn songs by ear, off records. I swear to you, until I started hanging out at his place after school, I had no idea you could sit down and figure tunes out that way. I thought you had to have the sheet music! Danny's instruction in ear training opened a whole new world to me. Eikleberry went on to start what was among the first good bands of my generation in Lincoln, "The Chandels" - along with, correct me if I'm wrong here fellas, Bruce Watson, Barry Hanson, Jim Reimuth, and the ubiquitous bass player of that



The Megatones

era, Jim Shafer. Shafer also played with my first band, "The Starfires," not long after that, as well as with about five or six other bands, at the same time, including a regular gig in the current location of "Knickerbocker's" at 9th and O in Lincoln, with long-time area guitarist Roger Weblemo.

Moving ahead to ninth grade, there were those Nine-Hi dances at Lincoln's (Hall of Fame continued on pg. 16)

Photo by Wade Wright

Photo by Wade Wright

(Hall of Fame continued from pg. 15)

Antelope Pavilion, attended by me and every other 14 year-old, from all over town. Now we were getting into our



Charlie Burton on the floor during the Megatonnes set.

own territory! The first time I saw Nebraska Hall-of-Fame member Pat Glenn was at a Nine-Hi dance, pumping out Ray Charles tunes on a Wulitzer electric piano: What a great sound! The following year, all us jr. high kids graduated not only to high school, but to Keentime dances - also in the Antelope Pavilion...(Good name for a Psychedelic band, don't you think? So did I, some years later!) At Keentime, and at the after-the-game dances in various high school gyms, we got to see the cream of first-generation Nebraska guitar bands, as well as, occasionally, those "KOMA bands," touring the midwest, blasting their schedules out from Oklahoma City over the clear channel, 50,000 watt airwaves. My favorite among the Nebraska bands back then was "The Rebounds," whose letter-perfect renditions of tunes done originally by "The Ventures" and, yes indeed, "The Fireballs" blew me away. Live!

Right there in front of us, where we could SEE how it was done, as well as hear it - and know it **could** be done! Rebounds bass player Gary Zager was my first local hero on the instrument, and it was a real treat to finally play with him

in "The Benders" years later, as I was easing my way off guitar and into a permanent chair in the bass section myself.

It seemed like a whole generation of players started getting their first bands together right about then - 1961-62-63. Butch Berman, Bruce Kubick, Walt Warnsholz, Jack Hagerman, Tom Hinds, Jim Reimuth, the Semrad brothers, George Bryan and Grady Waugh out in Scottsbluff, great Omaha players like Otto Spalti, Rick Chudakoff, Dave Andersen and Bob Bordie, and many more, all of us literally following in the footsteps of players and bands like Jack Davis, Rich Clayton, Jim Akin, Joe Gray, Pat Glenn, Rick Evans, the Eccentrics, the Invaders, the Dynamics, the Fabulous Flippers, Spider and the Crabs and the Playboys, to name a few. We all knew each other in our various localities, we all went, watched and critiqued each other's bands, friendly rivals, appreciative competitors, all of us working to find our own identities in the challenging, exciting, and occasionally baffling world of music.

This was a good time to set out into that adventurous world. The idea that



Charlie Burton and Rock Therapy

kids could actually start their own bands (combos we called them back then), and play contemporary Rock and Roll for their own peers, and even older kids (we were playing fraternity parties and "3.2 bars" in Kansas while still in high school)

was still new, and rather novel.

Bands like ours (The Starfires, The Exploits, The Impacts, The Vogues, and Scottie's Shadows, in order, as I worked my way through Lincoln Southeast High School) who got organized, figured out the basics of promotion and stage presentation, got good enough on their instruments and learned some good tunes could get **work**. Actual work. Paid to learn to play! High school dances, proms, homecomings, company parties, stage shows, ballrooms, bar gigs (free beer in Marysville at age 16!), fashion shows and frat parties and recording sessions in Omaha and Kansas City - We had played and done all these things in three short years, making money as we moved along, learning our craft, learning how to work and get along together, how to postpone, control and sometimes submerge our personal interests for the good of the band.

Learning the parts each of us were to play as people and band members was at least as important as learning the musical parts we needed to play. Clashing egos, backstage quarrels, occasional onstage shouting matches, threats to quit, threats to fire, actual quitting and firing, inter-band rivalries, undercutting and backbiting... All these things were there, of course, right from the beginning, part of the show business we were jumping into with both feet. There were painful lessons we had to learn to move ahead. But they were learned, gotten beyond, and I can honestly say that, today, playing music is truly more fun than ever.

The clearest memories of those early days are the high spots... Our first gig at Nine High, our first gig at Keen Time, our first gig at the Blue Lounge outside of Marysville, getting our butts kicked by an amazing performance of

"River Deep, Mountain High" by the Coachmen at the KOIL Battle of the Bands in Omaha, Teen Canteen, playing the Brandeis Picnic at Peony Park, recording in Tiff Tyrrell's living room and at Damon Studios in Kansas City (where I saw my first rolled and pleated Kustom amp), listening to the Eccen-



Photo by Wade Wright

trics from the parking lot at Robbie's Happy Corner, playing "Teen Niteclubs" like "Sandy's Escape" and "The Inferno" in Omaha, and Lincoln's "Saber Club," and band practices, practices, and more practices.

Things got more exciting in college. The University of Nebraska in the mid-60's (I got there in the fall of 1965) was jumping with music and musicians. In just a couple months I met a whole new bunch of musicians, new to me not only from other high schools in the area, but from central and western Nebraska as well. Dave Hodtwalker, Roger Jacobsen and Bob Whiteman from Lincoln High joined my old pal Kubick and me in "The Jacks" that fall. I met and would later play with Pat Brougham from Omaha in "The Ante-

lope Pavilion," George Bryan and Grady Waugh from Scottsbluff in "The Liberation Blues Band" (which also included flamboyant vocalist Rich Berney from Columbus, later of "BlackJack"), and Bill Wetterer, still from Wood River (near Grand Island), in "The Farm Security Administration."

Our bands were also roaming further afield now - playing across Nebraska, and into new states - Iowa, South Dakota, and Colorado as well as Kansas. We got a gig at Robbie's Happy Corner ourselves, and at the Royal Grove... Important Steps Up the Ladder to Success as we knew it... goals set and reached. We joined the new tradition - begun, as far as I know, by J. Harrison B. and the Bumbles - of "Friday Afternoon Clubs" just off campus, with a series of raucous performances by the Liberation Blues Band at "Der Loaf und Stein" - a tradition carried on at the Zoo Bar to this day. (The challenge for me with "FACs" - whether J. Harrison B's or our own - was staying straight and sober enough to keep on Rockin' at the Friday evening gigs coming up later - but that's another story....)

the office ladies wild at their after-work folk music gigs in a lounge at Tenth and O. The national release of "In the Year 2525" a year later, in that summer of Woodstock, brought us a peculiar sort of fame that lingers today.... It may have been acclaimed as "One of the Worst Records of All Time" (by Dave Barry, an otherwise very funny man), but the experience for us it was a lark, and adventure, a wild ride and a mostly entertaining fluke. We DID something - which was the bottom line for all the musicians I knew coming up. **Some** kids never seemed to get over sitting around saying "I'm bored. There's nothing to do." Playing in a band was something for us to DO - and something that opened up all sorts of other possibilities for things to do, for both ourselves, and the people drawn out of their homes by the promise of **something happening**. Down at the high school gym, the grange hall, the National Guard auditorium, the roadhouse, the ballroom, the saloon.

"It's Saturday night and I just got paid, fool about my money don't try to save, my heart says go go have a time, because it's Saturday night and baby I feel fine... I'm gonna rip it up, I'm gonna rock it up, I'm gonna shake it up, I'm gonna ball it up... I'm gonna rip it up... Have a ball tonight!"

And that's what the Nebraska Rock and Roll Hall of Fame induction show and dance at the Pla-Mor meant to me. It was fun, it was an honor, it was something we DID together that I will remember for the rest



Photo by Wade Wright

J. Harrison B. and The Bumbles

We recorded more in college, both live and in the studio.... And Dave Trupp and I set off on a road trip to Texas with Rick Evans and Denny Zager in the summer of 1968 to record a tune that drove

of my life. Thank you, everyone who was there, that night, or ANY night over the last thirty-five years or so to see any of us rip it up! Live music is best!

Blues Corner

By Rich Hoover

Here we are, lungin' into fall and lookin' for more blues fests. The following is a list of the ones I'd go to:

October 6-7 - King Biscuit Blues Fest, Helena, AK, 901-328-5464 (One of the Best)

October 8 to December 31 - Visualizing the Blues: Images of the American South, Memphis, TN, a historical, cultural, visual journey of the blues from the Civil War to the present through the medium of photography, 901-761-5250 (I think this would be x-tra special)

October 10-12 - Springfield Blues Fest, Springfield, Missouri (These folks have fun)

October 14 - Delta Blues Fest, Antioch, GA, 925-706-4270 (Free/no alcohol/family blues)

October 20-21 - Palm Springs Blues & Jazz Fest, Palm Springs, CA, 909-659-7090 Angel Stadium (Wouldn't it be sweet?)

November 3-5 14th Sound Advice Blues Fest - Ft. Lauderdale, FL, 954-489-3255 (Fun in the sun here)

November 17-18 - Bluestock 2000

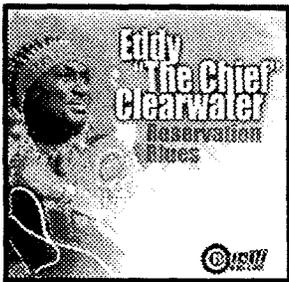
International Blues, Memphis, TN (A hotbed of blues activity)

Now for more local action, The Zoo Bar rules in Lincoln, although there are a growing number of other music clubs in town offering blues and other cool stuff. One last note, the world ambassador of the blues, B.B. King, will be performing in Lincoln at the Lied Center on November 6, and also in Omaha at the Orpheum Theatre on November 7. Get out, get involved with the music!

Blues on Disc

By Rich Hoover

**EDDY "THE CHIEF"
CLEARWATER**
Reservation Blues
Bullseye Blues & Jazz



Eddy Clearwater is back with more tasty bits of the blues, with special guests Duke Robillard on guitar and Carey Bell on harmonica. Eddy is getting better and better, and this is his best so far in all categories. *Reservation Blues* features great production from the team of Duke Robillard and Edward Harrington (a.k.a. Eddy Clearwater), on this, their second CD together. He plays a full range of blues on this disc and penned 7 of the 11 tunes.

This is an excellent band, with Eddy on lead guitar and vocals; Duke

on rhythm guitar; Dennis Taylor on tenor sax; Doug James on baritone sax; Jeff McAllister on drums; John Packer and Patrick McKeever covering the bass; Matt McCabe on piano; and special guest Carey Bell playing harmonica on a Chicago walkin' blues tune entitled "Find Yourself."

Least we forget, Eddy started playin' 52 years ago at the age of 13. At 15 his father sent him to Chicago to learn the blues, and in the 50 years since then, he has risen to international status as "The Chief." He definitely deserves the legendary status he has achieved because of his great range of abilities and artistry in the blues.

**GUITAR JACK
Losin' Hand**
Fire Mountain Corporation

Losin' Hand is a homespun panorama of the blues (old and new) in that West Coast style, smeared with funk and laced with sweet licks. There are 14 tunes on the CD, 8 penned by Guitar Jack (Wargo). Also included are: a Willie Dixon tune, "I Just Wanna

Make Love;" a tune by Carlos Santana & Tom Coster, "Europa;" one by Billy Preston, "Anytime;" and the Paul McCartney song, "My Love."



Jack Wargo is a touring and studio musician - you know, always playing with the great bands but seldom heard about outside his professional realm. Well, he seems to be doing something about that. This release has plenty for the latest generation of blues enthusiasts to listen to and think about. The tunes move from three-piece combo instrumental ballads into full-blown horn orchestrations with backup vocalists.

So plug in to Guitar Jack and see how it feels to you. For web surfers stop by <www.spaceark.com>.

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Burning Spear's catalog of over two dozen albums stand the test of time among reggae's greatest. Spear tours in 2000 in support of the Grammy Award for *Calling Rastafari*.

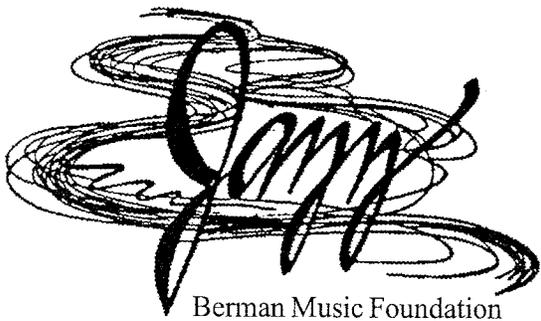
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Tony Rager, Matt Balitsaris, Michael Lessor, and Norman Hedman

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