

File Photo

George Cables will perform June 11 at Jazz in June in Lincoln.

Cables brings mainstream piano trio to Jazz in June

By Tom Ineck

George Cables certainly ranks among the upper echelon of jazz pianists working today. Along with Kenny Barron, Mulgrew Miller and a few others, he helped set the standard for mainstream jazz piano in the 1980s, '90s and now in the first decade of the 21st century.

Cables will lead a trio when he comes to Lincoln June 11 for a performance at Jazz in June on the University of Nebraska-Lincoln city campus. The 2002 Jazz in June series is largely underwritten by the **Berman Music Foundation**.

Cables will be accompanied by two near-contemporaries of equal significance in jazz history—bassist Cameron Brown and drummer Victor Lewis. Brown has worked with Archie Shepp, Dewey Redman, George Adams, Don Pullen, Joe Lovano, Jack Walrath and George Russell, while Lewis, an Omaha native, has worked with Stan Getz, Dexter Gordon, Woody Shaw, Carla Bley, Kenny Barron, David Sanborn and as co-leader of Bobby Watson & Horizon.

In a phone interview from his home in New York, Cables talked about his solid background with Lewis and Brown.

"We've done a couple of CDs together, one of which has been released,"

he said of Lewis. "That's with (bassist) George Mraz. There's one called *New York Concerto*, the one that's been released, and there's one in the oven." Cables and Lewis also have worked quite a lot in live performance over the years, breeding a musical familiarity between them.

"We've got a pretty good relationship going," Cables said of the rapport between him and Lewis. It is one of those valuable jazz relationships that has grown into a dynamic jazz partnership.

Brown, too, has become a trusted associate.

"We've done a lot of work over the years, as well, and he's worked with me in a trio setting," Cables said of the highly respected bassist. "We've toured Italy quite often together, and we know each other, musically, pretty well. He knows quite a bit of my music."

Cables, 57, has managed to produce a sizeable catalog of recordings and original compositions, including his beautiful ballad, "Helen's Song," which has become somewhat of a jazz standard.

Born Nov. 14, 1944, in New York City, he began early to establish himself as a jazz pianist with which to reckon. While still in his teens at

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Prez Sez

Historic events fill the jazz calendar

By Butch Berman

Whew! Since our last issue, I can't remember when I've seen and heard such near-life-changing music in such short a span of time. Sure, one long night in N.Y.C. can easily duplicate it, but dig this...

Within a three-hour drive of my house to either K.C., Mo., or Manhattan, Kan., historic events awaited me. First came the Dave Holland Quintet at the McCain Auditorium on the Kansas State campus (see Tom Ineck's review on page 18). Then, K.C.'s Russ Long Trio held a CD release party here at P.O. Pear's (see my review on page 19), onward to the Lied Center for Performing Arts for Regina Carter and her band (see Bill Wimmer's review on page 8), and my 53rd (and best-ever) B-day bash at the Royal Grove featured the Monty Alexander Trio (see Tom Ineck's review on page 6). Next, Grace and my K.C. extravaganza, included the 18th and Vine Jazz Museum, the Negro Baseball League Museum, catching the embryonic journey of one of K.C.'s fast-rising bands, the Westport Art Ensemble, and topping it all off at the Blue Room for a reunion, of sorts, of one of my all-time faves, Bobby Watson and Horizon (see my review on page 12).

All shows were sensational, memorable, well lighted and well staged, with near-perfect sound, yet other than Bobby, all were underattended. Remember, it takes three hours just to get checked in at an airport—when you could have been sitting fifth row center at any of these venues after a relaxin' drive and parking out front.

Ah, yes—Midwestern Americana

has its charms.

New jazz news! Martha Florence, new coordinator of Jazz in June, was nice enough to include my feedback in the annual spring meeting to prepare for the summer jazz series in Lincoln. Backed by a staff consisting of Jessica Kennedy, the marketing coordinator for Sheldon Memorial Art Gallery; Karen Wills, UNL assistant director of student involvement; and Sean Morrison, Digitalims account executive; plus a cast of other community leaders, we set out to make Ms. Florence's first Jazz in June a success. (See a photo of the committee on the back cover.)

I stressed the cool possibilities of utilizing the budget for major out-of-town talent for a change, regardless of the admission-free, family-style throngs of people that come out no matter what. The staff granted me three of my choices, so this will be Jazz in June's first coast-to-coast, all-star cast of entertainers (see Tom Ineck's stories on page 1 and page 4).

Opening June 4 is K.C.'s Sons of Brazil, followed June 11 by New York City pianist George Cables' trio, with drummer Victor Lewis, followed June 18 by the Quintet of the Hot Club of San Francisco, and lastly, on June 25, by saxophonist Dave Pietro. This is going to be a good series—no, a great one!

So, whatta ya think about the K.C. Blues and Jazz Festival dilemma? Too much funky politics, perhaps? Bad weather and not enough corporate sponsorship doomed the great four-year run of the K.C. International Jazz Festival, but this mostly blues-heavy festival drew thousands every year, providing quite a budget increase for many K.C. vendors. It never should have just fizzled out and ended this way. K.C. still is a super town with its jazz museum

and a Mecca for pub-crawlers with its bar-laden hotspots, but this is sad.

We're getting mucho feedback on Ned Theall's fine account on Louisiana's famed Boogie Kings. An even earlier Boogie King—Doug Ardoin—now residing in Houston and affiliated with NASA, will present in our next issue his remembrances of this fine, fine, super-fine blue-eyed soul group that still cooks today. Thanks to Rock 'n' Roll Hall of Fame organizations and reunions, the Boogie Kings, although almost totally revamped as of the year 2000, still kicks mega butt.

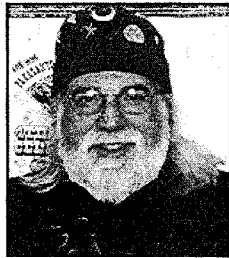
Our Nebraska Hall of Fame is working toward reforming and putting on another tribute to all our elder rockers (Hey, that's me, too!). More of this as stuff unfolds.

There's a lot of news ahead, so before I close, I want to thank my old pal Dave Hughes for his many years of service as our BMF newsletter editor. With four small boys at home, conflicts of being a good pop and on-the-go jazz editor got too tight, so he stays on as a trusted consultant and head writer Tom Ineck will now get a bigger chunk handling the editorial chair. Good luck to both of 'em. Also, our prayers go out to our layout specialist Rebecca Kaiser, whose mom took ill while on vacation in Colorado. We wish the entire family the best for a full and speedy recovery.

As we eagerly await Eldar with the NJO and Jazz in June, etc., I'll get outta your hair.

Jazz on, Butch.

Butch Berman



Butch Berman

Eldar's star on the rise at May 16 NJO concert

By Tom Ineck

If you are a longtime, loyal reader of this newsletter, you know about Eldar Djangirov, even though he's just 15 years old.

The teen pianist's early and rapid development as a jazz player and composer has been well documented here over the last four years, since he performed at the inaugural edition of the Topeka Jazz Festival in 1998, at age 11. He has made appearances at every Topeka fest since, and all have been reported here.



Eldar Djangirov performs at 2001 Jazz in June

When we last heard Djangirov, he was confidently leading a trio in performance at a Jazz in June concert last summer in Lincoln. His playing drew cheers and multiple standing ovations from a crowd estimated at 4,000.

He returns to Lincoln May 16 as guest soloist with the Nebraska Jazz Orchestra in a program entitled "Catch a Rising Star," sponsored by the **Berman Music Foundation**.

Djangirov's performance promises to be another revelatory experience for casual listeners and his musical peers alike. His firm grasp of piano keyboard technique and improvisation are sure to raise eye-

brows and gasps of astonishment from all within hearing.

At last summer's Lincoln appearance, Djangirov showcased the amazing breadth of his abilities with a playlist that included Clifford Brown's "Daahoud," Ornette Coleman's "Turnaround," the old standard "Slow Boat to China," Marian McPartland's "Afterglow," the frantically paced "Lester Leaps In," and bop standards "All the Things You Are," Tadd Dameron's "Ladybird," Charlie Parker's "Confirmation" and Thelonious Monk's "Well You Needn't."

Despite his elfish physical stature and tender age, he had a commanding presence on familiar tunes like "Body and Soul," "Sweet Georgia Brown," "Scrapple from the Apple" and "Take the A Train." He also indicated his growth as a composer with the originals "Recollection," "Rhododendron" and "In the Haze."

His May 16 appearance with the NJO should be interesting, as it is our first exposure to Djangirov in a big band setting. He will, no doubt, also perform a few tunes in a small group format.

We will give you a full report of this concert and his appearance in Topeka in the next issue of *Jazz*.

"Catch a Rising Star," the final concert in the NJO's 26th season, begins at 7:30 p.m. at the Cornhusker Hotel, 333 S. 13th St.

Tickets are \$15 for adults, \$12 for seniors and \$7 for students and are available through the NJO office at (402) 477-8446.

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Trustee: Butch Berman

Consultants: Dan Demuth, Norman Hedman, Dave Hughes, Gerald Spaits and Wade Wright

Cables continued from pg. 1

Mannes College, he formed the Jazz Samaritans with saxophonist Steve Grossman and drummer Billy Cobham.

In the late 1960s and early 1970s, he gained recognition during stints with Art Blakey's Jazz Messengers, Sonny Rollins, Joe Henderson and Freddie Hubbard. He was with Dexter Gordon from 1976 to 1978, during the tenor saxophonist's successful return to the United States. Saxophonist Art Pepper often said Cables was his favorite pianist, and the two frequently worked together from 1979 and Pepper's death in 1982.

Cables has released more than 20 recordings as a leader since the late 1970s, most notably on the Contemporary, Concord and SteepleChase labels. Some of his most memorable sessions are the 1979 fusion jazz classic *Cables' Vision*, the piano trio tribute to George Gershwin's music called *By George*, the 1994 solo piano recording *Live at Maybeck Recital Hall*, and *Shared Secrets*, a recent release that was reviewed in the last issue of *Jazz*.

Cables favorite setting is the trio format. "I like playing trio. My favorite format is small group, either trio or quartet, because there's immediate gratification. There is a lot of interaction in a trio, and a lot of dynamics. The piano, for one thing, gets to play the melody, and I enjoy that immensely."

To fully appreciate Cables' lyrical, melodic sense, the pianist himself agrees that there is no better example than his 1987 release *By George*, on which he breathes new life into a whole team of Gershwin warhorses that too often are treated by other pianists as if they were dead horses. Other trio favorites are his 1993 recording *I Mean You*, named for the classic Thelonious Monk tune, and 1995's *Cables' Fables*.

"Playing trio, I get to play a variety. I get to play some standards, as well as music of my own. I have a whole bunch of new music that I'm trying to explore and new arrangements of standards. I like to play other people's songs

Jazz in June series goes coast to coast

By Tom Ineck

In its 11th year, Lincoln's popular Jazz in June series has gone coast to coast, with a world-class 2002 lineup of free performances.

The four-concert season received substantial funding and booking expertise from the **Berman Music Foundation**. As a result, the Tuesday evening schedule is the most impressive yet.

The Sons of Brazil will start off the season June 4, when they arrive from Kansas City to give the series a Latin tinge with the group's repertoire of sambas and bossa novas.

The George Cables Trio, with bassist Cameron Brown and drummer Victor Lewis, will come all the way from New York City for its June 11 appearance. (*An interview with George Cables appears on page 1.*)

The Hot Club of San Francisco, last heard in Lincoln when the Berman Music Foundation brought them to the Zoo Bar in 1995, will travel from its home to perform its

lively Django Reinhardt-inspired music on June 18. (*The quintet's latest recording is reviewed on page 13.*)

Finally, on June 25, is alto saxophonist Dave Pietro, who has toured with the big bands of Tashiko Akiyoshi, Woody Herman, Lionel Hampton and Maynard Ferguson. Born in Southboro, Mass., he studied at the University of New Hampshire and North Texas State University. His headlining debut recording is *Forgotten Dreams*, and his latest is a tribute to Stevie Wonder called *Standard Wonder*.

All concerts are 7-9 p.m. on Tuesday in the Sculpture Garden of the Sheldon Memorial Art Gallery, near 12th and R streets on the University of Nebraska-Lincoln city campus. Listeners are advised to arrive early and bring a blanket and a picnic supper. There is no admission charge.

if I can find a way to play them and make them my own. I also like to play my own pieces, and I feel like I want to do more and more of that, because it really completes the circle of what I'm about. It helps me express exactly who I am.

"I can say, with some levity, that I feel more like me than I did yesterday, and I feel more like me than I ever did before. But there's some truth in that. I do really feel more comfortable with myself than I've ever felt. Composition is a great part of that because it helps put forth my concept and what I'm about.

"Jazz isn't just about playing jazz standards in a jazz style. Jazz is about giving you the freedom to have your own voice, to do your thing."

Cables usually composes at home alone at his piano, but he said he occa-

sionally gets inspiration or "little germs of ideas" while performing, or even during a sound check.

Shared Secrets gave him the opportunity to record some of his originals in a new, larger group format with a more diversified, funky fusion twist.

"I was kind of reaching back because I had done stuff like that, like on *Cables' Vision* and with other bands in the '70s, especially," he said. "I had the opportunity to write for horns and use textures that I wouldn't be able to use in a trio. So, in that sense, that was fun."

Cables, Brown and Lewis are sure to offer up a full platter of standards and originals, though the pianist said he had not planned a specific playlist. Cables seemed especially excited about some of his recent compositions, including a series of songs about people he loves, a waltz and a Spanish tango.

Great expectations have become a Topeka Jazz Festival tradition

By Tom Ineck

Complacency has set in, as regards the Topeka Jazz Festival. Perhaps longtime fans of the Memorial Day weekend event can be forgiven for expecting nothing less than top-notch jazz players performing simply sublime sets strung out over some 30 hours in three days—this year it's May 25-27—at the comfortable and historic Topeka Performing Arts Center. Now in its fifth year, the festival has delivered the goods every time, and we expect no less this time around.



Jeff Clayton & John Clayton

Headliners at the upcoming festival include the Clayton Brothers Quintet, a star-studded ensemble consisting of bassist John Clayton, saxophonist Jeff Clayton, trumpeter Terell Stafford, pianist Bill Cunliffe and drummer Jeff Hamilton. Hamilton also will lead his trio, alongside pianist Tamir Hendelman and bassist Christoph Luty. Most have played the festival before.

The big new name on the bill this year is pianist Bill Charlap, a young virtuoso who of late has been traveling as accompanist with no less an

icon than Tony Bennett. With a new Blue Note tribute to composer Hoagy Carmichael entitled *Stardust*, Charlap will surely demonstrate his extraordinary ability to interpret the standards of the jazz repertoire, with help from bassist Peter Washington and drummer Kenny Washington.

Other new additions to the playbill include trombonist Wycliffe Gordon, trumpeter Mike Bennett, pianist Ted Rosenthal, bassist Jennifer Leitham (formerly known as John Leitham), drummer Tom Morgan and vocalist Lynn Roberts.

Among the growing list of world-class players who are returning from previous festivals are guitarist Bucky Pizzarelli, trombonist Dan Barrett, saxophonists Ken Peplowski and Bob Kindred, bassist Jay Leonhart, drummer Joe Ascione and vocalist Rebecca Parris.

Of course, the festival also will feature returnees from among Kansas City's finest—pianists Joe Cartwright and Russ Long, bassists Bob Bowman and Gerald Spaits, drummers Tommy Ruskin and Todd Strait and guitarist Rod Fleeman. Again, young piano wunderkind Eldar Djangirov will lead a trio and put to shame at least some of his elders.

With so many of the same artists returning year after year, the five-year-old festival has acquired a collegial quality among musicians, almost as if they were gathering for a family reunion. By creating that familiarity, festival organizers also risk losing the edge the event had when musicians who were strangers to each other were thrown



Bill Charlap

together in unlikely combinations.

They also risk losing members of the audience who yearn for something different, something a little more challenging, something a little less orchestrated, less predictable. That is not to say that these first-rank musicians are not capable of rising to the occasion and delivering something truly unique every time, but you know what they say about variety being the spice.

That being said, I faithfully remain among those listeners who expect nothing less than another series of brilliant performances by brilliant musicians. After all, it's the Topeka Jazz Festival.

A three-day festival pass is \$205, a one-day pass is \$90 Saturday and Sunday and \$70 on Monday, and a single-session ticket is \$25. Students and groups of 20 or more get discounts.

Call the box office at (785) 297-9000. For more information on the festival, visit the performing arts center website: www.tpactix.org

Alexander's reggae jazz takes Royal Grove by storm

By Tom Ineck

The Monty Alexander Trio proved itself a multicolored musical chameleon March 9 at the Royal Grove in Lincoln, where the traditional mainstream jazz unit gradually metamorphosed into a beat-heavy reggae band that directly tapped into the leader's Jamaican roots.

For the special **Berman Music Foundation** event, the legendary venue, too, underwent a notable transformation—from a rock dance hall that also traffics in topless entertainment to a first-rate jazz nightclub with superb sound and lighting. Only the bartenders seemed to struggle with the sudden switch from Budweiser-guzzling rockers to the more subtle tastes of the jazz and reggae clientele.

When the performance was delayed for more than an hour—while drummer Troy Davis awaited a connecting flight to Omaha—Alexander exhibited his consummate professionalism by launching into a piano-bass duo set with bassist Ira Coleman. Even without Davis' overt time-keep-



Photo by Tom Ineck

Drummer Troy Davis, bassist Ira Coleman and pianist Monty Alexander at the Royal Grove.

ing role, the two created ample rhythmic drive on Juan Tizol's "Caravan" from the Ellington songbook. From Alexander's solo piano introduction, listeners knew they were in for a treat.

Alexander's own gospel-influenced composition "Renewal" began almost solemnly, with Coleman droning a passage on bowed bass. Suddenly it turned funky, with an implied reggae beat percolating underneath. The optimistic tone continued with "Look Up," a breezy, uplifting original by Alexander. In the music's contrasting emotions of sadness and joy, it is evident that the pianist knew both good times and hard times while growing up in Kingston, Jamaica, in the late 1940s and 1950s. To this day, he profoundly conveys those emotions in his playing.

Joy seems always triumphant.

Even on the classic ballad "Body and Soul," the duo exuded good humor. Alexander wove filigreed piano passages at a slow tempo, but they were full of funky, bluesy interpolations.

Alexander has another reason to



Photo by Rich Hoover

Monty solos on melodica.

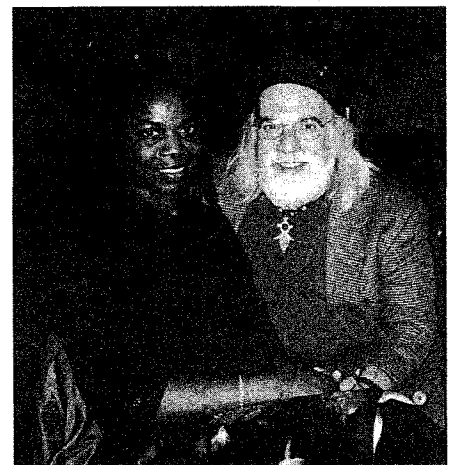


Photo by Rich Hoover

Grace and Butch.

be happy. His lovely wife, Catarina Zapponi, is a wonderful singer in the heartfelt cabaret style, and she often travels with him, performing briefly with his expert and sensitive piano accompaniment. For her Lincoln appearance, she chose the beautiful Brazilian ballad "Estate," the standard "Too Marvelous for Words" (her husband joining her in a charming vocal dialogue), and a French love song perfectly chosen for her role as show-stopping chanteuse.

But it was the final set—with drummer Davis joining Alexander and Coleman—that really defined the evening. The reggae rhythms emerged full-blown, one tune flowing into the next with irresistible momentum.

There was a beautifully reharmonized version of Bob Marley's "No Woman, No Cry" and a stunning rendition of the gospel-tinged Alexander original "The River." From Alexander's latest Telarc release, the live recording *Goin' Yard*, came the deeply rhythmic Augustus Pablo tune "King Tubby Meets the



The Monty Alexander Trio communicates.

Photo by Rich Hoover

melody and musicality, best exemplified by Alexander's virtuosic keyboard technique and winning rapport with the audience. Coleman and Davis, too, were equal to the task, driving the beat and contributing astounding solo statements. Davis was especially adept at crossing over from a relaxed jazz time signature to a jagged, leaping reggae beat.

As the extended set grew in intensity, Alexander and company also began to have some fun. The pianist took up the melodica (a hand-held wind instrument with a piano keyboard) for a spell, putting a whole new spin on the music.

In the grand finale, a sort of farewell medley to the Plains of Nebraska, they quoted from "Happy Trails," "Tumblin' Tumbleweeds," "Ghost Riders in the Sky," "Jammin'," and "Eleanor Rigby." The traditional Jamaican market song "What a Saturday Night" was followed by an encore featuring a devastating version of "The Battle Hymn of the Republic," with more gospel references from Alexander.

As Alexander says in explaining his crossover appeal, it's not unusual for a true music fan to own records

by Bob Marley AND John Coltrane. In his appearance at Lincoln's Royal Grove, the Jamaican jazz pianist again proved that the two styles are perfectly compatible.

A couple of disgruntled ticket holders had left earlier because of the concert delay, but it was their loss. Butch Berman's 53rd birthday present to local jazz and reggae fans was well worth the wait.



Alexander accompanies his wife, Catarina Zapponi.

Rockers Uptown."

Though the beat was always prominent, the emphasis was on



Photo by Tom Ineck

Photo by Tom Ineck

Carter creates Motor City moments at Lied Center

By Bill Wimmer

Violinist Regina Carter and her quintet played a great show to a good crowd at the Lied Center for Performing Arts on March 13 in Lincoln. From the opening groove on a hot 6/8 version of Stevie Wonder's "Higher Ground," it was apparent that this was to be a fun evening.

The crowd was enthusiastic from the start, although they met the leader's first solo of the evening with total silence, only to interrupt the pianist before he was finished with his. A little jazz performance applause protocol might be helpful in those pre-performance talks they have at the Lied.

Carter, who spoke well of the music and involved the crowd with historical vignettes throughout the evening, then launched into a swinging version of "Lady Be Good." Pianist Werner Gierig built a solo on block chords and incredible right-hand runs that established him as the surprise talent of the evening. Carter swung nicely on her solo, complete with snippets of "Cool Blues," "If I Only Had a Brain" and "Chattanooga Choo-Choo," with the crowd enjoying the familiar references.

The group then played an original ballad of Carter's, "Forever February," dedicated to Detroit's cold, endless winters. Carter played the simple melody without soloing. She did continue to connect most of the music she did with her Detroit roots and, of course, her latest CD, *Motor City Moments*. The first set

ended with a Cuban-style danson, "Someone I Love," featuring another wonderful Gierig piano solo and an extended percussion spotlight for Mayra Casales. It was a fitting end to a fine set that was marred only by the sound system's muddy piano and obliteration of



Regina Carter

Chris Lightcap's bass.

The second portion of the show opened with Carter's singing reading of "The Love Theme from Spartacus." While Carter isn't the type of improviser that is continuously stretching and searching for new ground, she has a beautiful vocal quality to her playing that is always present and makes any good song within her stylistic reach.

The group followed up with a Richard Bona melody, "Mandingo's

Theme." This was a real departure from much of the evening's songs with its African 6/8 intro and melody that led to an atmospheric rubato middle section. Bass, percussion and drums finished the song.

Carter dedicated the next one, "The Music Goes 'Round and 'Round," to Ella Fitzgerald and discussed playing it on a famous old Italian violin once owned by Paganini. Carter traded 8ths with drummer Alvester Garnett before cutting the drummer loose on a long, hypnotic drum solo.

The evening closed with a Latin Steve Turre' line called "Mojito," named for the Cuban rum drink that's so popular right now. This one got the band and the crowd going with a hot timbales feature for Casales and a burning montuno from Gierig. As the band cooked, Carter literally danced and enticed Gierig to join her in a routine that they'd obviously worked out, but was still spontaneous enough to seem very fresh. The band and the crowd were encouraged to sing along with the title, and we all did.

The band finished on a high note without encore, but the crowd was happy to have witnessed such a professional show.

The sound in the hall was much better during the second set, and I think most went out into the night with good feelings from a great performance.

File Photo

Saxophone great Menza shines in NJO appearance

By Tom Ineck

Nearly 25 years after his last appearance as guest soloist with the NJO (then known as the Neoclassic Jazz Orchestra), tenor saxophone great Don Menza returned to Lincoln Jan. 24 to make believers of everyone as he fronted the Nebraska Jazz Orchestra in a set of his own compositions that cemented his place in the hierarchy of jazz composers, arrangers and instrumentalist.

With an audience estimated at 450 in the ballroom of the Cornhusker Hotel, Menza put the NJO through the paces and reeled off incredibly beautiful tenor passages, at any tempo and in any style. Best known for his work with Buddy Rich and in the competitive jazz circles of Hollywood and Las Vegas, Menza still sets a high standard after a career of more than 45 years.

Beginning with "Gravy," Menza set the pace by whipping the NJO into a blues frenzy before entering with a blazing tenor solo. The familiar blues riff was borrowed by Miles Davis and renamed "Walkin'," but Menza reclaimed it, with help from the entire sax section and a nice bass solo by Cory Biggerstaff.

"Where Did Summer Go?" is a Brazilian-flavored ballad that demonstrated Menza's breathy vibrato on the tenor. His solo soared in a double-time passage, and his arrangement for three flutes, clarinet and bass clarinet was a distinct departure from convention.

Young trombonist Bryant Scott admirably held his own with the guest soloist on "TNT," which Menza originally composed as a tenor-and-tenor battle with tenor great Pete Christlieb. Pianist Tom Harvill also was inspired

to new heights in his solo.

"Faviana" again featured Menza, Scott and Harvill with an incessant, captivating Brazilian rhythm faithfully kept by Biggerstaff and drummer Greg Ahl on brushes. Scott's solo exuded a warm, honey tone and clear articulation, Menza waxed lyrical and Harvill demonstrated a sure sense of dynamics.

The showstopper, literally and figuratively, was "Before You Leave," on which Menza pulled out all the stops. Beginning with a boppish tenor break, he turned it over to the sax section for a unison passage, then passed it to the trumpets for an intricate, contrapuntal statement. The stage was set for an astounding Menza cadenza that was equivalent to a capsule history of the jazz tenor saxophone, with fleeting references to Coleman Hawkins, Sonny Rollins, Boots Randolph and Woody Woodpecker.

As Menza concluded this tour-de-force performance, the audience simultaneously rose to its feet and burst into applause, certain they had heard something not to be forgotten.

In what has become an annual NJO tradition, the concert began with a set of four tunes performed by the Young Lions All-Star Big Band, consisting of high school musicians selected from the Lincoln and Omaha areas. Each had at least one turn in the spotlight, and among the most notable soloists were trumpeter Michael Steinke on "Hot House" and saxophonist Alex Levitov on "On the Westside."

Editor's note: This review first appeared Jan. 25, 2002, in the Lincoln Journal Star.

July Jamm features jazz

By Tom Ineck

Again, the July Jamm festival in downtown Lincoln will feature several jazz artists performing 60-minute sets on the indoor Energy Square stage.

Jorge Nila & the Jazz Ninjas will perform 8-9 p.m. July 26. Nila is a versatile reed player who has chosen to make Omaha his home base for his band the Jazz Ninjas.

The Ninja lineup changes with the demands of the occasion and will consist of Tom Harvill on keyboards, Mark Luebbe on bass, Greg Ahl on drums, Michael Pujado on congas and Nila on saxophones and flutes.

A new trio calling itself Zanzoa will take the stage 3:30-4:30 p.m. July 27. Zanzoa mixes jazz, blues and rock. While its name is new, its members are well known to long-time Lincoln music fans.

Pat McKeen is a legendary Lincoln guitar slinger, keyboard player and singer perhaps best known for his long tenure with the Rockin' Fossils. Andy Hall, another Lincoln native, is equally adept on electric and acoustic bass and on vocals. John "Zanzoa" Scofield is a multitalented percussion wizard.

Scott Vicroy will lead a quartet from 6:30-7:30 p.m. July 27. Vicroy is a versatile, imaginative and strong-lunged musician who is capable of playing anything from a hard-charging r&b tenor saxophone to a breathless baritone with the Group Sax quartet. He also knows his way around the bassoon.

Scott will be joined by Tom Harvill on keyboards, Eric Reinnitz on bass and Wardell Smith on drums.

Jazz on Disc

Warning: Listeners may require counseling!

By Tom Ineck



BILL CARROTHERS

After Hours

Go Jazz Records

This piano trio recording by Bill Carrothers was released on the tiny Go Jazz label in 1998, but it was unknown to me until I recently visited Carrothers' website. Thinking this collection of ballad standards would be ideal for my weekly radio program *NightTown*, I immediately ordered it.

I have been fascinated by Carrothers' playing since the **Berman Music Foundation** brought him to Lincoln in April 1998 as part of A Band in All Hope, a trio also featuring Anton Denner on saxophone and Bill Stewart on drums. That performance at Westbrook Auditorium was a revelation, largely because of Carrothers' unusual technique and utterly unique sense of melody and time. I also share his love of Civil War-era folk music and frequently listen to his solo piano recording *The Blues and the Grays*.

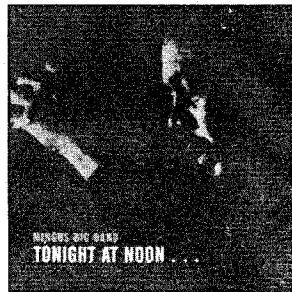
After Hours is similar to that release in the pianist's use of shifting, otherworldly harmonies and a free rhythmic sense. With sympathetic partners Billy Peterson on bass and Kenny Horst on drums, Carrothers paints these well-known tunes in broad impressionist sweeps, hinting at the true melody, then delving into the darker recesses of harmony and meter.

The tempos are sometimes painfully slow. On sad songs of lost love, like "In the Wee Small Hours," "It's So

Easy to Remember" and "Young and Foolish," the dirge-like tempos and wistful meandering of the melody seem intensely melancholic, even suicidal. Indeed, the overwhelming despair of "Chelsea Bridge" is enough to precipitate a leap into the nearest river. Perhaps that's what makes Carrothers' playing so enthralling—his interpretations reveal the immense sadness at life's core.

Even the somewhat more "upbeat" tunes here, such as "On Green Dolphin Street" and "My Heart Belongs to Daddy," can transport the listener to an uneasy state of mind. By their quirky moods and dark harmonies, we know for certain that we are not in the safe, predictable hands of a George Shearing or a Diana Krall.

As much as I love this stuff, I'm afraid that if I play it on *NightTown*—that "nocturnal refuge for the romantic heart"—I may have to open a counseling hotline to handle all the calls from depressed listeners.



MINGUS BIG BAND

Tonight At Noon

Dreyfus Jazz

The latest from the Mingus Big Band may be the best yet. A loose collection of Mingus "love" songs, it also introduces the Charles Mingus Orchestra on four of the 10 tracks. The variant is an 11-piece ensemble that includes French horn, bassoon, bass clarinet and guitar.

"Love is a Dangerous Necessity" is not a love ballad by any stretch of the

imagination. Containing typically dense Mingus voicings, it moves along quickly with a dramatic, leaping urgency. The orchestra makes its entrance on "Noon Night," a gorgeous ballad arranged by the great Gunther Schuller with a lovely tenor sax solo by Seamus Blake.

Sy Johnson's arrangement of the uptempo "Tonight at Noon" gets the full orchestral treatment, including a solo trumpet statement by Alex Sipiagin and a blazing alto sax solo by Alex Foster. Adam Rogers, on acoustic guitar, leads the orchestra into a shimmering rendition of "Eclipse" complete with an exotic-sounding bassoon solo by Michael Rabinowitz.

The final orchestral piece is "Invisible Lady," adapted by Mike Mossman and featuring lyrics and vocals by the ubiquitous pop singer Elvis Costello—apparently on loan from Burt Bacharach. The lyrics read like a cheap crime novel, and sometimes those are the best:

"His body bobbed blue in the cold morning lake; admitting he knew you was his first mistake; his chilly fixed eyes; indicated no blame; despite what they say; no reflection remained."

The big band returns with a vengeance on the nine-minute "Passions of a Woman Loved," with Vincent Herring on alto and soprano saxes, Sipiagin on trumpet, Conrad Herwig on trombone and David Kikoski on piano. Ballad romance returns with "Sweet Sucker Dance," again featuring Seamus Blake on tenor sax. On the notorious "Devil Woman," Frank Lacy lays down a mean blues shout to introduce the classic Mingus tune.

The grand finale is Sy Johnson's arrangement of "Black Saint and the Sinner Lady," a classic Mingus-style exploration of love and hate, good and evil, that extends to nearly 17 minutes.

Tomfoolery

Doug Carn keeps Savannah jazz scene alive

By Tom Ineck

SAVANNAH, Ga. — This warm, lazy Southern city of 135,000 people seemed like a good place to celebrate the first half of my 50th birthday week, marking the March milestone (or is that millstone?) with a few days of sightseeing in Savannah before moving on to Charleston, S.C.

With all its vaunted history of well-preserved antebellum mansions and numerous pedestrian squares with commemorative statuary and meticulously groomed gardens, Savannah's chief claim to fame (and tourists) in recent years is the success of John Berendt's best-selling book *Midnight in the Garden of Good and Evil*. Known to locals as simply *The Book*, the true murder story sheds a fascinating and rather uncomplimentary light on Savannah's wealthy elite.

Considering the city's preoccupation with all things pertaining to *The Book*, I had no real hope or intention of hearing live jazz here. Therefore, I was pleasantly surprised to discover that Savannah's premier jazz club—the Adagio—is partly owned by the underrated and unappreciated keyboard artist Doug Carn, who also performs regularly at the club, conveniently located at the edge of the downtown historic district.

The club has hosted such big-name artists as saxophonist Bobby Watson, trumpeter Eddie Henderson, pianist Ellis Marsalis, trombonist Frank Lacy, flutist Kent Jordan, guitarist Tony Purrone and vocalist Giacomo Gates, but on the Wednesday night that we visited, Carn himself was sitting at the Hammond B-3 organ, leading a trio that also featured trumpeter Willie



Tom Ineck

Matthews and young drummer Brandon Kumka.

A versatile composer and musician who also sings and plays piano, oboe and assorted reed instruments, Carn attained notoriety in the 1970s for writing lyrics to classic jazz tunes, such as "Infant Eyes," "Adams Apple" and "Revelation." After completing his education at Georgia State College in 1969, he worked briefly with saxophonists Lou Donaldson and Stanley Turrentine.

He achieved a too-fleeting popularity in the mid-'70s with recordings on the Black Jazz label, including *Infant Eyes*, and *Spirit of the New Land*. His wife at the time, Jean Carn, was a featured vocalist who went on to a solo career as an R&B singer.

I still own a beat-up LP copy of *Spirit of the New Land*, and I still enjoy its optimistic, liberating message of love and world peace, however dated it seems in the violent first decade of the 21st century.

Adagio was nearly empty the night of our visit, so we were treated as special guests by the management and by the affable Mr. Carn himself.

After the trio played a couple of standards, including a cookin' uptempo version of "Summertime" and a mid-tempo take on "Satin Doll," he asked for requests. I asked him to

play "Infant Eyes," a suggestion that seemed to surprise and please him.

Singing his original lyrics while playing the organ, Carn's soulful rendition was a delightful throw-back to a bygone era of hope for future generations. He sang "Transformation" before returning to the standards "Almost Like Being in Love," "C Jam Blues," "I'll Remember April," "Blue In Green" and "My Funny Valentine."

Only a few more listeners joined us at the next table, but Carn seemed

oblivious to the small audience, thanking us for our warm reception as though we filled the large, candle-lit room. From the stage, he said it was nice to



Doug Carn

see some real fans, and during the break he came over to the table to chat and thank us again for stopping in.

When in Savannah, do yourself and the proprietors a favor and visit the Adagio club in the Savannah Steakhouse at Martin Luther King Boulevard and West Congress Street. Visit the club's website at www.adagiojazz.com, and for reservations, call (912) 233-1394.

Carn also wants his fans to know that some of his Black Jazz records are now available on CD.

Visit www.blackjazz.com and www.dougarn.com for more information.

Photo by Rich Hoover

File Photo

K.C. trip yields great jazz experiences

By Butch Berman

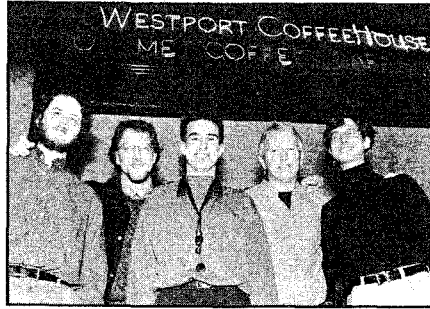
Love does funny things. I've been semi-reclusive for the past few years—not obsessively, as I've ventured out for all of our BMF functions—but I hadn't flown or "trained" to either coast for the past three to five years.

But, now, after hooking up with Grace, a true soul mate, I've been on the move. On March 21, we drove to K.C. to hear two jazz groups. One is a new adventuresome combo that has great potential, and the other is a revival, of sorts, of one of the best contemporary jazz groups of the last 10 years.

I'm talkin' 'bout the Westport Art Ensemble and Bobby Watson and Horizon. Both performed superbly at the great Blue Room, adjacent to the incredible 18th and Vine Jazz Museum.

Mega thanks and kudos go out to Dr. Rowena Stewart, head honcho of the museum, and saxophonist Gerald Dunn, who handles the sound, stage and all matters of a new club that I've fallen in love with. If you haven't visited the museum, go, and, if you can, take your kids, your neighbors' kids and/or anyone who appreciates jazz K.C.-style and the fab job Dr. Stewart and her staff have done to make this magnificent structure one of America's greatest treasures in preserving its precious heritage and providing education for our youth to dig when a major chunk of musical history and magic is presented in such a way.

Speaking of music, I hope the new Westport Art Ensemble continues to evolve, perform and stay intact as, for example, the group Interstring has. All players perform with others, but enjoy this group as a special creative project. Its main constituents are



Westport Art Ensemble

bassist Gerald Spaits, saxophonist Josh Sclar, guitar man Jake Blanton, keyboard ace Roger Wilder and legendary drummer Todd Strait (Ian Sikora filled in most admirably while Todd was vacationing in Hawaii).

Comprising a repertoire that extends from Ornette to the Byrds (a tremendous rendition of "Eight Miles High") plus originals, this truly is a band to watch—definitely the best new band in K.C.

Bobby Watson and Horizon, on the other hand, are one of the best jazz groups in the world. Joined by former founders of the famed K.C. International Jazz Festival Steve Irwin and Jo Boehr—total aficionados of the arts—my beloved Grace and I had a ball. (Off the jazz record, they turned us on to a lovely new bistro called Zin at 19th and Main. It is truly marvelous, with great service provided by Sondra Bowman, wife of bassist Bob Bowman). Now, back to music.

It was Charlie Parker Week at the Blue Room, and Bobby Watson and Horizon was a perfect choice to grace the stage. I haven't heard these guys since we sponsored them at the Lied Center for Performing Arts here in Lincoln. They were great then, but they were even greater two years later. The first set is among my all-time top performances, spanning 40-plus years

of listening. Backed by a totally stellar cast of musicians, including, of course, the master drummer Victor Lewis, Essiet Essiet blowing my mind with his outta-sight bass work, trumpeter Melton Mustafa (as well as earlier efforts with Bobby, an alumnus of the Count Basie band) was splendid working the frontline with Bobby. Their interplay left the audience awestruck. And, last but not least, the one-and-only Mulgrew Miller on piano, amazed all with his deft comping and dazzling chops. His solo performance of "My Old Flame"—and, as Bobby said, "where the spirit took him"—hushed the crowd, which gave the band a standing O each set.

Bobby, of course, just tore the place up, with not only being one of the best altoist since Bird, but a real showman and emcee as well, cracking up the audience with his hip patter and playing his shakin' ass off. Playing cuts from his wide array of past gems, most notably Blue Note's "Post Motown Bop" they did two 75-minute sets to a packed house of jazz lovers. It was a true night to remember. We're all anxiously awaiting Bobby's upcoming Palmetto release due in May.



Essiet Essiet and Grace

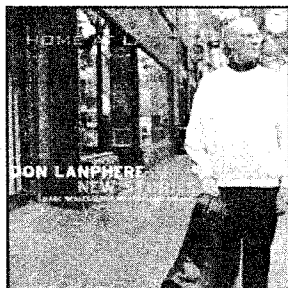
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Photo by Steve Irwin

Discorama

Lamphere's latest is one for bop collectors

By Butch Berman



DON LAMPHERE AND NEW STORIES Home at Last Origin Records

One of my fave jazz trios is Seattle's New Stories, and one of my fave sax players is Don Lamphere, who lives in Kirkland, Wash., Seattle's over-the-bridge neighbor. When these four get together to play, they are ready to SAY SOMETHING—the new Origin CD *Home at Last* is another excellent choice for any true jazz lover of the bebop era to embrace and add to his or her record collection.

Home at Last simply smolders and soothes all at the same time, with an undeniable groove that you won't get enough of.

"The Night Has a Thousand Eyes" opens with a bang—swinging mightily. The ever-crackerjack rhythm section with Doug Miller on bass and John Bishop on drums carefully follow piano man Marc Seales' mischievous, yet wistful keyboard stylings, letting go as everyone gets to stretch. Then the magical horn of Don Lamphere comes in, and you're done for.

Despite his deep Christian convictions, this cat's soul has seen hell

and his music breathes both fire and ice. Don's longtime relationship with his lovely wife, Midge, is known throughout, yet I'm sure he's felt great sadness and loneliness somewhere down his long, fascinating journey. His mournful tone on the ballads chosen for this CD demonstrates such.

A true master of the fine art of playing the sax, we're all trying to get "home at last"—Don's music is already there, and possessing this little gem just makes the whole process a damn lot more enjoyable.



THE HOT CLUB OF SAN FRANCISCO Claire de Lune

Paul Mehling is a smart man. Not only is he hip enough to recognize the importance of the music of Django Reinhardt, but to continually present it in such an entertaining way for a decade. Then, of course, he has to instill his passion for this incredible gypsy music to the ever-revolving array of musicians to help him carry this flaming torch.

I've never heard or seen the same quintet twice, nor have I ever been disappointed or felt something or somebody was missing. The only

key ingredient always needed is Paul's grinning face, flying fingers and beautiful voice.

No exception, naturally, is the group assembled here for this 2000 live recording date entitled *Claire de Lune*, recorded at Filoli Gardens in Woodside, Calif. Every addition to the quintet catalog is a separate work of art, crafted and presented elegantly, yet with a slightly dry, sly humor festering beneath the surface to mask the always so cool and collected demeanor.

These cats are a trip, and this new CD simmers and smokes. On this August 2000 date, rhythm guitarist Michael Groh remains since 1995, while violinist Evan Price also works with the Turtle Island Quintet. Second guitarist Dave Ricketts and bassist Joe Kyle join Paul to round out this talented homage to gypsy-swing.

A well balanced mix of old chestnuts, i.e. "All of Me," as well as original Mehling tunes, stand up richly alongside vintage Reinhardt-Grappelli and other selections.

The Hot Club of San Francisco is a fantastic group to catch live, and *Claire de Lune* is the next best thing to being there.

Be at Jazz in June on June 18 for the quintet's first appearance in Lincoln since the BMF brought the band to the Zoo Bar in 1995.

You can purchase *Claire de Lune* at the group's website: www.hcsf.com

Unsung Hero

Pianist Horace Parlan created own technique

By Bill Wimmer

Horace Parlan certainly qualifies as an unsung hero by virtue of his long career and his singular talent as a pianist, and let's face it, how many of you knew he was even still alive and active as a player?

Many people are probably familiar with Parlan's work as a sideman with Charles Mingus on some of Mingus' great recordings, and others may recall his duets with Archie Shepp in the 70s. The fact is, Parlan has had a very prolific career for someone who has made the most of his talents in his life, and he has a recognizable voice in the music. I also think that it is important to honor the masters while they are still alive and not just after they're gone. I promise I won't get hung up on the fact that a person of this great talent has to move to Europe to make a living for the last 30 years!



Born in Pittsburgh on Jan. 19, 1931, Horace Parlan was afflicted with polio at age five. His

about not only affected his right hand, but the whole right side of his body. At the suggestion of his doctor, he took up piano at around eight years of age as part of his therapy to combat the effects of the disease. His first piano teacher, Mary Alston, urged him to develop his own keyboard technique to compensate his physical limitations. And what are these limitations? To quote from Leonard Feather's liner notes to Parlan's first Blue Note record:



Horace Parlan

"The fourth and fifth fingers of the right hand are not used at all. The second and middle fingers, and sometimes the thumb, are used to complete voicings of chords that are basically supplied by the left hand. Occasionally, too, the left hand is used exclusively in single-note lines. Incredible as it may seem, along with all of this, the left hand does a normal job of comping in its regular register."

Pittsburgh boasted an array of fine jazz pianists, with Earl Hines, Mary Lou Williams, Errol Garner, and Dodo Marmorosa already established, and a younger generation with Parlan, Ahmad Jamal and Sonny Clark. Parlan, along with Jamal, studied classical piano with James Miller, who he lists as a major influence. One of his other influences must have been the church. As the son of a minister, his gospel-inspired feel would be an integral part of Mingus' "Better Git It In Your Soul" and "Wednesday Night Prayer Meeting," as well as in

his spiritual duets with Shepp later on.

As a teenager, Parlan dedicated himself to jazz, and although his parents had him in law school for a year and a half, he became a professional musician in 1952. Parlan became a busy young pianist on the Pittsburgh scene, and he was able to meet a lot of great local and national talents at jam sessions, including future contacts Booker Ervin and Charles Mingus. At around this time he worked and studied with Tommy Turrentine, Stanley's older brother, and backed up Sonny Stitt for a time in Washington, D.C.

When he moved to New York in 1957, Parlan was quickly hired by Mingus to join one of his pivotal groups, with the likes of Bill Hardman, Jimmy Knepper, Shafi Hadi and Dannie Richmond. With Mingus, Parlan recorded some of the most important music of Mingus' career. The time and the recordings with Mingus really cemented his reputation as a pianist and led to his own recording dates as a leader on Blue Note Records. Parlan's Blue Note output stretched to seven recordings, featuring trio and larger combos. Using the core rhythm team of Al Harewood on drums and George Tucker on bass, these sides also featured the Turrentines, Booker Ervin, Johnny Coles and Grant Green. These are excellent recordings in the Blue Note tradition, and showcase a completely developed voice as a pianist and composer.

From 1960 to 1961 Parlan, Ervin, Tucker and Harewood formed a group to be the house band at the legendary Minton's Playhouse. This group, known as The Playhouse Four, be-

File Photo

came a New York legend also for its tight interplay from working together every week and backing up so many artists who played there. Horace next worked with the Eddie "Lockjaw" Davis-Johnny Griffin Quintet until it disbanded in 1962. Parlan then spent from 1963 to 1966 with Roland Kirk's group. Throughout the 1960s he found work with some of the most interesting and some of the hardest-driving groups in modern jazz.

In the early 70s, many jazz musicians found it hard to make a living in the U.S., and quite a few of the masters who got tired of scuffling and the lack of respect moved to Europe.

Parlan settled in Copenhagen, Denmark, and enjoyed the opportunities afforded there. There was never a lack of world-class musicians who either lived in Europe and toured the Scandinavian city or visited from the states. Of course, by this time there were also many excellent homegrown Europeans who could really play, and a few excellent record labels like Danish Steeplechase, which started releasing audiophile recordings of Parlan as a leader and accompanist.

Even though these albums might not have had the distribution of domestic or larger labels here, they nonetheless presented Parlan as the artist in a way that kept critics impressed and gave the average fan here a great way to enjoy a musician who hadn't had any exposure in the U.S. for years.

Throughout the 80s and 90s, Horace Parlan has stayed active mainly on the European club and festival circuit and played on quite a few recordings backing up others. One of the last times he appeared on this con-

continent was an appearance with Archie Shepp at the Montreal Jazz Festival in 1999, where he was playing very well, according to one critic in attendance (respectfully, that critic and this one won't dwell on Shepp's saxophone chops now, versus his 70s duets with Parlan).

It is very difficult to describe Parlan's style of piano playing, because he doesn't fall into any set category of pianist for the time he was playing. He has a very bluesy, sparse soloing technique but he has always been able to find very luscious and interesting harmonic approaches to the music, also.

The closest stylistic match by way of comparison might be another great Horace, Horace Silver. The interesting thing is that by the time Horace Silver was recording as a pianist with Blakey and his own groups, Horace Parlan was already a professional with great experience and proximity to many other great players, even before he'd arrived in New York. Parlan's sound has always been his own, and his accompaniment has always been one of his strongest points because of his ability to propel and support without ever overplaying the soloist or the mood of a given tune.

To be able to play the kind of intense tunes that Mingus demanded and then to achieve the kind of tender honesty that the Mingus ballads called for was no easy task, but if you listen to their work together it is hard to imagine another pianist who could pull it all off as well, and could deliver the blues sensitivity, too.

Of course I'm biased, but for me the combination of Horace Parlan and Booker Ervin was one of the most beautiful expressions in jazz, and I would encourage anyone to check out their collaborations together.

With over 70 albums currently available and probably a bunch out of print, it is easy to find highlights of a

career like Horace Parlan's. With Mingus, I would recommend *Mingus Ah Um* and *Blues And Roots*. As for the Blue Note period, last year Mosaic released *The Complete Blue Note Horace Parlan Sessions* in one of their immaculately recorded and nicely packaged boxed sets, and this is a great set of music from beginning to end. It is also a 3-CD set, so it isn't as expensive as many boxed sets. Since it's from Mosaic, really the masters of the reissue for many years, you can be sure it also is comprehensive without containing any music put in merely to increase the price.

Another fine example from this same time frame is *Up At Minton's*, by Stanley Turrentine, which is recorded live from the famous nightclub and also features Grant Green. With Archie Shepp—yes, I said Archie Shepp—I would recommend both *Goin' Home* and *Trouble In Mind*, and they will surprise you.

Johnny Griffin Live In Tokyo, is a phenomenal live recording featuring Arthur Taylor, Griffin and an incredible block chord solo from Parlan on "All The Things You Are." *Stable Mable* from Dexter Gordon and *New Morning* from Johnny Coles are both available on Steeplechase, as are Parlan's own *The Arrival*, *Blue Parlan* and *Like Someone In Love*.

In summary, I hope I can inspire someone to check out the great music of Horace Parlan. Here is a musician that is always tasteful and original and who's made huge contributions over the years. I would also love to inspire any musician that thinks faster is better or who values flashy technique over sensitivity that there are other ways of expression than the obvious.

I salute Horace Parlan and have always loved the music of this true living legend and unsung hero.



Scrapple from the Apple

Lincoln songbook full of anticipated surprises

© Russ Dantzler 2002

Abbey Lincoln received a warm standing ovation March 8 at Lincoln Center's Alice Tully Hall, just for appearing on stage. It was the first of many, as she began a three-night retrospective. "Abbey Lincoln: Over the Years, An Anthology of Her Songs" was an overdue concept, adoringly embraced by her fans. Having played significant roles in the civil rights movement, as an actress, poet, painter and composer, her time has certainly come.

With a different program and personnel each night, Lincoln performed about half of her more than 80 compositions, joined by Joe Lovano, Savion Glover, Freddy Cole, Steve Coleman and others.

Lovano's saxophones and James Weidman's piano complimented Abbey's first night—they watched every movement of her body for direction, and knew when *not* to play. Her bassist, drummer, cellist and singers did not seem as comfortable following the spontaneity that ruled the evening.

Lincoln drops tempos dramatically at unusual times during her songs. While these surprises delight an audience, they seemed less welcome for the accompanists. "It doesn't matter how many times you practice a song in rehearsal, it *will* be different," explained one of the musicians following the first concert.

Her encore was another surprise, as we expected only her own material. She introduced Hoagy Carmichael's "The Nearness of You" stating, "I learned by listening to the great songwriters."

"The River," full of fire, opened

the second night, with only cellist Jennifer Vincent and singers Bemshi Shearer and Stacie Precia returning again. "Talkin' to the Sun" closed the first set with another stunner. She scat-sang some of the tune as if she had done so all of her life, in spite of a reputation for *never* scattin'. She later explained to me, "I did that because I



Abbey Lincoln confers with **Jazz New York** correspondent Russ Dantzler after her second concert at Lincoln Center.

forgot the words," and laughed aloud. "I want to *know* the words—every word counts. Bessie Smith didn't scat. Billie Holiday didn't scat."

Lincoln brought out her backup vocalists to open the next set with an upbeat, powerfully sung "Caged Bird," perfection to my ears. "You Gotta Pay the Band" gave pianist Rodney Kendrick, alto saxophone player Steve Coleman and percussionist Khalil Kwame Bell each room to shine.

The evening closed with an encore of "The Music is the Magic," again with Shearer and Precia's backup, no less intoxicating than her 1992 recording with the Staple Sing-

ers, from "Devil's Got Your Tongue," a favorite. The audience gave her yet another lengthy "standing O" before drifting out in a trance. People could be heard whistling, humming and singing "the music is the magic of a secret world, it's a world that is always within."

Savion Glover and Freddy Cole were added to the final concert,

which I couldn't attend. Having witnessed Savion's ability to make music with his feet as well as great drummers, and having been told that the third night was even better—hard to believe—made me wish that the taping of this event that had been discussed had taken place.

"Savion stopped the show. Freddy Cole was like having Nat there," Lincoln told me, as I also verified that each performer had been exclusively her choice. She said she is interested in taking some of these musicians into a recording studio. I look forward to the next chance to hear this quintessential Renaissance woman of jazz, and to enter her magic, secret world.

Crowning of a Jazz Palace

Jazz at Lincoln Center and AOL Time Warner held a "Topping Out" ceremony at Columbus Circle in Manhattan Feb. 27. While "Topping Out" might sound like the name of a swing tune, we learned that this is a

Photo by Janis Wilkins

traditional completion celebration for ironworkers putting that last steel girder into place as they "top out" the skeleton of a skyscraper.

Hard hats far outnumbered suits atop five stories of open framework that is to be the Allen Room, one of three primary performance stages for the new J@LC campus that will be part of these sophisticated twin towers. Our folding chairs faced a stage with a gaping hole for a backdrop, five stories high and about eight stories wide. When permanent seats face a similarly situated stage in about 18 months, only a glass wall backdrop will stand between the audience and clear vistas of Central Park and the graceful east side skyline.

Mayor Bloomberg and construction executives explained that while the steel would be complete for this south tower at 20 stories, the concrete above would climb to 80 floors. Following increasing trends for building big, this 2.8 million square foot structure is really five different buildings stacked atop each other for radically diverse uses. AOL Time Warner's world headquarters, massive retail, condominium and hotel spaces with valet parking and 24 entrances will be complete late in 2003.

Wynton Marsalis played "Buddy Bolden's Blues" with a few bandmates from his orchestra, as that last beam, decorated with an evergreen tree and American flag, was hoisted behind him. Marsalis announced "The Year of the Drum," J@LC's 450-event 2002-2003 season, detailed at www.jazzatlincolncenter.org.

Lincoln Center should be commended for continuing to diversify its programming beyond its former scope. Abbey Lincoln praised Marsalis as "a lot more than a musician." Her retrospective is the type of concept we look forward to seeing more of.

Irwin blasts K.C. jazz choir for sour notes

By Tom Ineck

Following the sad announcement that the Kansas City Blues and Jazz Festival had been canceled, an e-mail discussion forum of Midwest jazz proponents emerged in an attempt to make sense of the decision and speculate about alternatives. This heartfelt give-and-take has yielded some cogent observations on the state of the jazz art in the early 21st century. It also has produced a few naïve suggestions about simply organizing another festival, as though by magic the trick rabbit could be pulled out of a hat, to the delighted applause of the jazz faithful.

In one such exchange, Bill Williams, a former member of the Blues and Jazz Fest publicity committee, board member of K.C. Jazz Ambassadors and board member of the K.C. Blues Society, offered to manage a one-day festival in September. This noble gesture, however, was soon put into proper perspective by Steve Irwin. Irwin, Jo Boehr and John Jessup organized the great K.C. International Jazz Festival and struggled financially for four years before finally folding its tent. Irwin well knows the fickle nature of jazz fans and the greedy nature of some festival sponsors and vendors, who simply want a piece of the action.

In the e-mail letter quoted below, Steve Irwin bluntly and succinctly responds to Williams' well-intentioned, but ultimately misguided proposal. It is a sobering statement that jazz fans everywhere should take to heart.

Steve Irwin's letter:

"Would this be inside or outside? If outside, what happens if it rains? Is this a for-profit or not-for-profit show? Under whose auspices will it be presented? Where will it be done? Who has the liability? Is this a one-time show or an annual event? Do the musicians get paid? Do they get paid if it rains?



Photo by Butch Berman

Steve Irwin and Jo Boehr

Do they get paid if its not underwritten? Who's putting up the money? Will there be an admission charge? How much? Who's going to show up?

"If other established events/clubs have gone under because of apathetic interests and poor attendance what makes you think anyone but the 'jazz choir' will attend? The 'jazz/blues choir' in KC isn't large enough to even support the church! The congregation has 'left the building.'

"Your motives are honorable, but when 'Mickey and Judy' spontaneously decided to 'put on a show!' they had MGM behind them. Let's put this in perspective right now. With the great Folly Jazz Series as an integral part of our cultural fabric here, Doug Tatum still has a helluva time getting 'butts in seats.'

"Here's my take (to the choir)—take a deep breath and think the big picture. At some point you have to re-anchor ship and shore up ground zero before anything grandiose can make sense. The key, as it always has been, is keeping the great local musicians working—spend some money in clubs where they perform, take friends, buy their CDs, attend existing concerts and events. Kansas City must continue to be a place where musicians can work and perfect their craft. Without a vibrant jazz economy for the working musicians, we'll culturally dry up.

— Steve Irwin

“The Little Apple” hosts the world-class Holland quintet

By Tom Ineck

MANHATTAN, Kan. — The residents of Manhattan, Kan., often refer to their hometown as “The Little Apple,” facetiously setting it apart from its larger, urban cousin back East.

But on the evening of Feb. 23, with the world-class Dave Holland Quintet performing at the lovely McCain Auditorium on the Kansas State University campus, this mid-sized, Midwestern college town did, indeed, seem like the real thing.

I had the good fortune to catch Holland’s quintet when the band played at Hastings College in October 2000 (a concert later reviewed in *Jazz*), and I was not about to miss a second opportunity to hear one of the all-time great progressive jazz outfits. As expected, the Manhattan performance was another memorable occasion.

One of the hallmarks of Holland’s quintet is a consistently high level of emotional intensity, combined with technical virtuosity for a completely satisfying listening experience. Also, the same band has remained largely intact for several years and three consecutive ECM recordings, with the exception of the saxophone chair, which has shifted from Steve Wilson to Chris Potter. (The very capable Antonio Hart sat in for Potter in Hastings.) That consistency is rare in jazz today and allows the quintet to naturally evolve its individual and group talents.

Another Holland hallmark is the leader’s democratic spirit, the bassist equally sharing the composing and soloing duties with his com-

rades. That was evident from the start of the Manhattan show, which kicked off with drummer Billy Kilson’s “Billows of Rhythm.” Kilson is simply one of the great drummers of jazz history, drawing on influences ranging from funk to hip-hop to bebop and synthesizing



File Photo

Dave Holland

them in his own unique palette of rhythmic colors.

But even Kilson’s opener was not strictly a drum showcase. It also featured superb solos by Holland on bass, Potter on tenor sax and Robin Eubanks with a triple-tonguing passage on trombone. On “Shifting Sands,” Eubanks and Potter (on soprano sax) were the lead voices, but Steve Nelson was a dynamic presence on marimba.

The versatile Potter switched to alto sax and Nelson moved to the

vibes for Eubanks’ composition “Seeking Spirit.” The composer’s outstanding trombone solo was followed by yet another rhythmic barrage by Kilson, who effortlessly shifted tempos and created polyrhythmic clusters that defy human comprehension. It seems his biological clock is set to a different standard, and he leaves listeners baffled by his complexity.

Potter contributed “High Wire,” launching the tune on tenor sax at a dangerously fast tempo, with bass and drums in hot pursuit. Nelson proved equal to the task with a cogent solo on vibes, followed by an imaginative and fluid bass solo by Holland, whose frequent smiles signaled a jazz musician’s delight in the magic of the moment.

“Make Believe” featured accomplished solos by Holland and Eubanks, while the extended “Free For All” began with a solo bass intro that segued into a trombone-soprano sax passage, followed by solos from Nelson on vibes and Kilson on drums.

Perhaps the most democratic performance of the evening was the encore, “Dream of the Elders.” Beginning with a solo marimba statement, it led to a melody shared by Nelson, Eubanks and Potter on tenor sax. Eubanks and Potter traded solo licks in the jazz tradition, but with a spirit more communicative than competitive.

Ninety minutes after it began, the concert was over, and the “The Little Apple” was shining like a freshly polished gem.



Photo by Rich Hoover

Ray DiMarch, Gerald Spaits, Butch, and Russ Long

Russ Long performs music education at P.O. Pears gig

By Butch Berman

Seven years ago, when I was still a partner with Susan Berlowitz and the BMF was barely a viable reality, we took off to K.C. to hear a new female vocalist that Susan had heard about named Karrin Allyson. We made the mistake of traveling with another couple who are so notoriously late to everything that we missed her entire set at Jardine's.

Nevertheless, the next night we all got the tables surrounding the stage at the Phoenix Bar and Grill to catch her magic. On bass that night, instead of her usual bandmate Bob Bowman, was Gerald Spaits. Little did I know that this cat who swings so mightily and with such a great tone, would years later be a good friend and even a business associate, of sorts.

I've hired Gerald for groups featuring Joe Cartwright and Eldar Djangirov before I was even approached to help executive produce the new Russ Long Trio CD project *Never Let Me Go*. After I heard this

great piece of work—I gladly called my legal eagle Tony Rager to help set things up, and the rest is history.

Just hangin' with Russ Long is music education bliss and hearing his soulful, jazzy piano stylings and bluesy vocals is pure heaven. Gerald and drummer Ray DeMarchi have backed Russ for over 20 years. These cats cook big time, as was demonstrated at P.O. Pears for the CD release party in February.

The crowd was so big that night that I actually made a few bucks for the first time in more than seven years. Thank God for nonprofit status. Anyway, even with the wrong piano delivered out of tune, the guys drew from Russ' enormous catalog and showed us Lincolniters what K.C. jazz is all about.

If you haven't picked up *Never Let Me Go* yet, it's never too late to support this excellent example of K.C. jazz at its best. Watch for their return to Lincoln in the fall.

Live jazz in the venues

Compiled by Tom Ineck

Monday Night Big Band

The Monday Night Big Band plays 7:30-10 p.m. Mondays at P.O. Pears, 322 S. Ninth St. The cover is \$4 for adults, \$3 for students. For more information on jazz at P.O. Pears, call Arts Inc. at (402) 477-8008 or e-mail: artsinc@artsincorporated.org.

Wednesday at Fox & Hound

Jazz and other live music is featured 8-11 p.m. Wednesdays at the Fox & Hound English Pub & Grill, 201 N. Eighth St. For more information call Barb at (402) 475-5151.

Thursday Night Jazz Series

P.O. Pears, 322 S. Ninth St., features small groups 7:30-10 p.m. Thursdays. The cover is \$5 for adults, \$4 for students.

May 9, Annette Murrell and the Jim Williamson Trio

May 16, no music

May 23, Bob Krueger Band

May 30, Group Sax

June 6, John Carlini Group

June 13, Mark Benson Quartet

June 20, Bill Wimmer Quartet

June 27, Bryant Scott Jazz

Experience

Sunday at P.O. Pears

There will be a special performance by the Tom Larson Quintet on Sunday June 2 at P.O. Pears, 322 S. Ninth St.

Jazz at The Oven

Jazz duos continue on Sundays and Thursdays at The Oven, 201 N. Eighth St. For more information, call (402) 474-7474.

The Fabulous Boogie Kings: Part 2

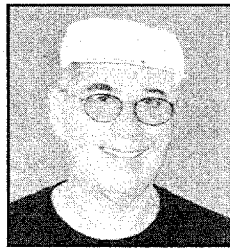
By Ned Theall

The Lean Years

After the band broke up in 1969, everyone went their separate ways. I headed for Las Vegas because I was sure that we could put the band back together somehow. The dream would always live inside of me. I would never give up, no matter what. Eventually I got settled in Las Vegas, and a few friends came with me to see what we could get going.

At first, the only thing I found in Las Vegas was starvation. It didn't take long for me to realize that I could not get anything going while I was broke. The next few years would prove to be real tough on all of us. We would get some Louisiana guys to come out to Vegas and we would put a show together and get a few bookings and then go broke once again. This roller coaster continued for the whole six years that I spent in Las Vegas. But I must say, I had some wonderful times in that city, and I would not trade them for anything.

Every time we would have a show that went kaput, we would go back to Louisiana and try to recruit some more players. In the early '70s, a smart promoter called all of the ex-Boogie Kings' players and booked a show at a large nightclub in South Louisiana. No one could have predicted the results. An amazing show took place that night in front of a gigantic crowd. The fellowship and reunions that took place on that night were incredible. Every one was ecstatic. The band sounded terrific, and the audience went absolutely nuts. We were stunned beyond belief. That is, until the promoter left all of the play-



Ned Theall

ers an envelope with a hundred bucks in it and hauled ass with over \$38,000 in gate receipts. We had all been led to believe that we would share that money between us after expenses were paid. In an instant, one of the most glorious nights of our lives turned into one of the saddest. Angry Boogie Kings stormed out of the club vowing that they would never do another reunion. We didn't speak to each other for months after that eventful, cursed night. We never heard from the promoter again.

It was at this point that I realized that no one had made a claim to the name since the group disbanded. Since my brother was an attorney, I immediately registered the name "The Boogie Kings" as a U.S. trademark. This would prove to be the wisest move I ever made. I had already won the rights to the name in a previous court battle with Clint West in 1964.

When the other promoters in the area realized how much money could be made on Boogie Kings reunions, a slew of Boogie Kings reunions began to take place. I did not officially own the name yet, so I had to stand by and watch the name being dragged through the dirt with imposter bands. I hoped that this situation would not destroy the name completely, but I did not fully realize how durable the Boogie Kings name was.

Jon Smith and I tried in 1975 to

put the group back together with some really good players, some old and some new. As soon as I tried this, a war erupted between me and two of the former lead singers, Jerry and GG. They felt entitled to use the name because they had performed with the group in its heyday. I had no beef with that, but the throw-together bands that they would use were an insult to the integrity of the great Boogie Kings band. I knew that given half a chance that I could put together another great band that would rival the sounds of the past. The 1975 band lasted a couple of years, but it too would fall into oblivion with the passage of time. It seemed like I could never get the dream off the ground again. It killed me inside to let this great band lay dead in the water.

Undaunted by the ups and downs of the music business, another promoter, Don Ball, organized another reunion gig in Port Arthur, Texas, in 1982. By this time, I owned the Boogie Kings name outright. We managed to get all of the old players and singers from the '60s and, without any rehearsal at all, we got up on that stage and blew the crowd of 6,000 people through the back wall. The gate was over \$35,000, the concert was superb, and the crowd was totally blown away. I began all over again to believe that the dream was achievable and possible. I got well paid for that gig because I owned the name now. The battle was still going on between a couple of the ex-singers and me, but they did not have a legal leg to stand on now that I had the trademark.

The only thing that marred that concert is the fact that a lot of cocaine was floating around and there was

much paranoia and distrust. We were in a hotel room after the gig with everyone snorting it up when the promoter paid us. He gave everyone their envelope, but when he came to me, he gave me a paper bag filled with \$1 bills. This was a deliberate attempt to make it look like I was getting 10 times as much money as everyone else. At the time, the promoter wanted the singers to own the name, so he was just trying to discredit me in front of all of the guys. I am happy to say that today this promoter and I are the best of friends and we laugh about this.

The reunion in 1988 was done in a little Louisiana town named St. Martinville. We played at a huge nightclub named Podnuh's. This would be the last time that we would be able to get all of the originals back together at the same time. The crowd was enormous and broke all existing records for that club. I was in total control again and I arranged for all of the guys to split the money equally. This was the biggest payday that we ever had and for the first time, when it was over, everyone went away very happy. The evidence of how great a performance it was is on the live recording "Cajun Soul," which is for sale on the Boogie Kings website:

boogiekings.com.

There was another reunion in 1989 at the Riverside Centroplex in Baton Rouge, La. This concert was also recorded and can be heard on the CD "Nine Lives," which is also available on the website. I am so happy that some of our live performances were taped and are now preserved forever. Our next reunion would be in 1991 and was the beginning of a comeback like the music industry has never seen.

(The final installment of Ned Theall's story of the Boogie Kings will run in the next issue of Jazz.)

Letter to the editor **Boogie King gets little sympathy from Midwest**

Dear Editor:

I thoroughly enjoyed the first installment of "The Fabulous Boogie Kings" in the Winter/Spring issue and look forward to the next installment. However, I would like to take issue with one of Mr. Theall's statements: "In 1955, the closest thing to live rock music for Louisiana kids was a few black groups from New Orleans that sounded like dog shit."

Now, I can admit to having smelled some dog doo, but have never listened to it. However, my real issue is the inference. If Mr. Theall wants to know about a real dearth of live original rock music, he should ask someone who grew up in the Midwest. Where was he in the mid-'50s when one of the greatest rock originators, Louisiana bad boy Bobby Charles, was performing? Were Frogman Henry, Fats and Smiley Lewis some of the black dog shits he had to listen to?

By my reckoning, Paul Gayten, Dave Bartholomew, Annie Laurie, the great Roy Brown ("Good Rocking Tonight," Deluxe, June 1948), Guitar Slim, Earl Palmer, Huey Smith, Shirley & Lee, etc., etc., were all active in recording and appearances in and

around the New Orleans area, in the early and middle '50s. It's a stretch to feel too sorry for the kids growing up at that time in that area.

Couldn't afford the big stars? You had one of the best radio outlets in the entire south, KTHS out of Little Rock. The best r&r and r&b could be heard, sponsored by Stan's Record Shop in Shreveport.

Perhaps he is so rooted in what came out in the '60s (there are a lot of us who think that was the real canine droppings), that he has overlooked what has always been considered the original rock 'n' roll. May have been he was inhaling too much in the '60s and the '50s became a very dim memory?

OK, I will now attempt to remove my tongue from my cheek. Ned, best of luck to you, I'm waiting for the next installment. In the meantime, though, perhaps you should listen to another Orleans-influenced artist, Jimmy Beasley's recording of "Don't Feel Sorry For Me" (Crown, 1956). I would be happy to make you a tape of that and all of the other artists mentioned.

— Dan Demuth, Colorado Springs, Colo.

Blues festival season is here

By Rich Hoover

Spring has sprung and the time has come to line up the blues music fests for the season. Once again I started with an Internet search and found 90 festivals between May 1 and Oct 1. Here are my picks:

May 25-26, Sedan, Kan., Little Charlie & the Nightcats, Maria Muldaur, tickets \$15

June 13-16, Chicago Blues Fest, some of everything, no gate fee

June 21, Taste of Randolph Street, Chicago, phone (773) 348-6784

June 29-30, Russian River Blues Fest, Guerneville Calif., tickets \$35-\$85 a day, phone (510) 655-9471

July 4-6, Mississippi Valley Blues Fest, Davenport, Iowa, Magic Slim and many others, phone (563) 322-5837

July 5-6, Zoo Bar Blues and Brews Fest, Lincoln, tickets \$10 a day or \$15 for both days, phone (402) 435-8754

July 6-7, Hayward-Russell City Blues Fest, Hayward, Calif., family fun, tickets \$20 gate, \$15 advance, \$26 for both days, phone (510) 836-2227

July 26-27, Snowbird's 15th Jazz and Blues Fest, Snowbird, Utah, a sweet spot for fun, tickets \$30-\$45, phone (801) 933-2112

Aug. 17, Blues Under the Trees, Fort Dodge, Iowa, tickets \$10, phone (515) 576-8378

Sept. 13-15, Telluride Blues & Brews, Telluride, Colo., many great bands, plus 45 microbreweries on Saturday, tickets \$80 advance, \$105 gate, phone (866) 515-6166

Sept. 28-29, Boston Blues Fest, free fest is biggest and best in New England

All these listings are from www.bluesfestivals.com. Also check out www.julyjamm.com for information on that local event.

Blues on Disc

Omar runs with the leaders

By Rich Hoover



OMAR AND THE HOWLERS Big Delta Blind Pig Records

The Delta theme is runnin' big right now, and the big voice and guitar of Omar (aka Kent Dykes), is runnin' with the leaders.

Teamed with Malcolm "Papa Mali" Welbourne on guitars, electric sitar, dobro, Roscoe Beck on bass, and B.E. "Frosty" Smith and Terry Bozzio on drums. These guys are power romping thru the styles and feelings of the Delta sound. With a dozen tunes, 11 penned by Omar, including one tune with a lyric advisory for using the dreaded MF term more than once on a tune called "Cave-man Rock." "Bad Seed" is unique instrumentally with the electric sitar, which definitely fits in the blues sound.

"Linin' Track" is a traditional tune with new power arrangements by Omar. There are songs of voodoo ingredients, walking where one shouldn't, not telling what you think you saw, dealin' with the devil and, of course, dealin' with the other half of the world.

Omar and the Howlers will play the Zoo Bar on May 13. For more information check www.omahandthehowlers.com.



THE GROOVE HOGS Wrong Side of the Street Trawf Records

This is big-sound blues/soul. Nine of the 11 tunes were written by band members. It's a modern-day, 10-member, blue-eyed soul band with everything a good party needs.

These guys put out their own production and are working out of Manitowoc, Wis. I gotta' love these hard workin' regional bands because they put out a lot for a little.

The boys in the band are Ron Hanson, vocals, harmonica; Pat Kiel, guitars; John Laws, basses; Brian Gruselle, Hammond organ, piano, vocals; John Stelzer, drums; Patrick Phalen, trumpet; Chris Anderson, alto sax, trumpet; Steve Cooper, tenor sax, vocals; Tom Vanden Avond, trombone; and Adam Plamann, baritone sax.

For more information check www.groovehogs.com or www.trawfrecords.com.

Check out the Berman Music Foundation web site. Filled with photos, articles and information about artists we support.
www.bermanmusicfoundation.org

Blues Corner**Blues & Brews Fest to fight diabetes**

By Rich Hoover

On July 5-6, North 14th Street will be the hot spot for the Zoo Bar's 29th anniversary party.

Lazlo's brewpub will have its sumptuous barbecue, savory burgers and superb, handcrafted beers from Empyrean Ales to feed the musical frenzy.

The all-star lineup starts at 5 p.m. on the 5th with the Heartmurmurs and continues with The Blazers, Lil' Brian and the Zydeco Travelers, and the rising heat of Shemekia Copeland.

On the 6th starting a 1p.m. is

the Mezcal Brothers, Los Strait-jackets, The Paladins, the Blue Riddim Band, Lil' Ed and the Blues Imperials and finishing with the sweltering sway of Dave Alvin and the Guilty Men.

To make the party even sweeter, the proceeds go to the Juvenile Diabetes Research Foundation. It's a street party so bring shades, sandals, shorts and your sense of a good time.

Tickets are \$10 a day or \$15 for both days. For updated information, check www.zoobar.com or www.telesis-inc.com.

**Connected
Jazz Clubs**

Find some of the best jazz clubs in the country at the following websites:

Birdland (New York City)

<http://www.birdlandjazz.com/>

Village Vanguard (NYC)

<http://www.villagevanguard.net/>

Blues Alley (Washington, D.C.)

<http://www.bluesalley.com/>

Dimitriou's Jazz Alley (Seattle)

<http://www.jazzalley.com>

Yoshi's (Oakland, Calif.)

<http://www.yoshis.com>

The Adagio (Savannah, Ga.)

<http://adagiojazz.com/>

Snug Harbor (New Orleans)

<http://www.snugjazz.com/>

Jazz on the Radio

Compiled by Tom Ineck

Nebraska Public Radio**KUCV 91.1 FM Lincoln**

FRIDAY: 10:30 p.m.-midnight, "The Jazz Show with Graham House"; Midnight-6 a.m., "Jazz After Hours" with Jim Wilke
SATURDAY: 8-9 p.m., "Big Band Spotlight" with Don Gill; 9-10 p.m., "Piano Jazz" with Marian McPartland; 10 p.m.-midnight, "Late in the Evening" with Dave Hughes; Midnight-6 a.m., "Jazz After Hours" with Jim Wilke

For an NPRN's program guide, call (402) 472-2200 or 1-800-290-6850.

KZUM Community Radio**89.3 FM in Lincoln**

MONDAY: 8-10 a.m., "Dance Bands: When Melody was King" with Con Good; 10 a.m.-noon, "Jazz Journey" with Bill Wimmer; 1-3 p.m., "Dave's Closet" with Dave Hoffman; 8:30-10 p.m., "Hotter Than That" with Warren Rudolph

TUESDAY: 1-3 p.m., "Giant Steps" with Bruce Bero

WEDNESDAY: 1-3 p.m., "Som do Brasil" with Randy Morse

THURSDAY: 8:30-10 p.m., "NightTown" with Tom Ineck

FRIDAY: 6-8 a.m., "Plug in the Sun" with Ed Rumbaugh

For a KZUM program guide, call (402) 474-5086.

KIOS**91.5 FM in Omaha**

MONDAY: 1-2 p.m., "Beale Street Caravan"; 2-3 p.m., "Blues in the Afternoon," with Mike Jacobs

TUESDAY: 1-2 p.m., "The Brazilian Hour"; 2-3:30 p.m., "Jazz in the Afternoon" with Chris Cooke

WEDNESDAY: 1-2 p.m., "Piano Jazz" with Marian McPartland; 2-3:30 p.m., "Jazz in the Afternoon" with Mike Jacobs

THURSDAY: 1-2 p.m., "One Night Stand" with Chris Nielsen; 2-3:30 p.m., "Jazz in the Afternoon" with Chris Cooke

FRIDAY: 1-2 p.m., "Jazz From Studio 1"; 2-3:30 p.m., "Jazz in the Afternoon" with Mike Jacobs

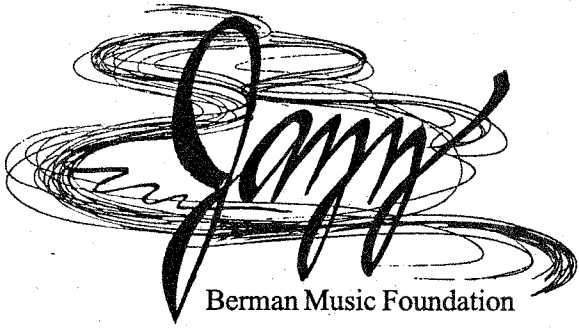
SATURDAY: 8-9 p.m., "Jazz Profiles"; m., 9-11 p.m., "Jazz Junction" with Rick Erben; 11 p.m., "Last Call" with Chris
For a KIOS program guide, call (402) 557-2777.

KVNO**90.7 FM in Omaha**

FRIDAY: 7 p.m.-2 a.m. and
SATURDAY: 6 p.m.-2 a.m. with hosts Jim Celer and Tom Besse
For more on KVNO, call (402) 559-5866.

KIWR**89.7 FM in Council Bluffs**

SUNDAY: 9 a.m.-noon, "P.S. Blues" with Rick Galusha



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Jazz in June Committee



Photo by Butch Berman

The Jazz in June Committee is (back, from left) Michael Carpenter, Martha Florence, Susan McConaughy, Alexia Scott, Sean Morrison and Jessica Kennedy and (front, from left) Linda Hubka, Polly McMullen and Michelle Waight. Committee member Butch Berman took the photo.

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